

## K-12 Fine Arts

# Foreword

On December 9, 2003, the State Board of Education took another key step in reforming Ohio's education system. Unanimously, it adopted academic content standards in technology, fine arts and foreign language. Ohio's fine arts academic content standards clearly delineate what students should know and be able to do in dance, drama/theatre, music and visual art. These standards will be an integral component of an aligned educational system that includes the arts as one of the core subjects named in the No Child Left Behind Act.

This enormous undertaking could not have occurred without the hard work and dedication of Ohio's educators and community members. The work on the technology, fine arts and foreign language standards began with the formation of an advisory committee which made preliminary decisions that guided the work of the writing teams. Teachers, parents, higher-education faculty and cultural community leaders from across the state worked for two years to develop the fine arts standards. Two-thirds of the writing teams were kindergarten through 12th grade arts educators. Especially, we want to extend our gratitude to the men and women on the development teams who gave their time, energy and expertise to create these standards.

The people of Ohio played a key role in the creation of the arts academic content standards. The Office of Curriculum and Instruction at the Ohio Department of Education facilitated the standards writing process and aggressively engaged the public in reviewing drafts throughout the development process. Thousands of Ohioans gave suggestions that were evaluated and incorporated, as appropriate, by the writing teams into the final adopted standards. We want to thank all of the people who took the time to comment and participate in the development process.

Ohio's standards in the fine arts include the four arts disciplines of dance, drama/theatre, music and visual art. Reviewed by national experts, these standards were examined for content, developmental appropriateness and curricular implications. Overall, the reviewers found Ohio's fine arts standards to be clear and comprehensive, setting high expectations for student learning.

The standards adoption fulfills one of the requirements of Amended Substitute Senate Bill 1, which calls for the State Board of Education to develop and adopt clear academic content standards in the areas of technology, fine arts and foreign language after December 2002. The bill also specifies that the Department of Education design and produce model curricula aligned to the standards for kindergarten through 12th grade. The curriculum models will



# ACADEMIC CONTENT STANDARDS

be tools that guide teachers in their classroom planning and instruction as they implement standards-based education.

An aligned system of arts standards, curricula and district-level assessments will contribute to an accountability system that assists schools, districts and the state in focusing resources on improving student achievement.



Jennifer L. Sheets  
President  
State Board of Education



Susan Tave Zelman  
Superintendent of Public Instruction  
Ohio Department of Education

## State Board of Education of Ohio



President  
Jennifer L. Sheets



Vice President  
Richard E. Baker



Virgil E. Brown, Jr.



Michael Cochran



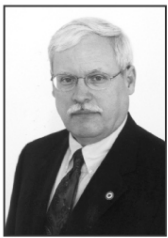
Jim Craig



John W. Griffin



Virginia E. Jacobs



Stephen M. Millett



Deborah Owens Fink



Cyrus B. Richardson, Jr.



Emerson J. Ross, Jr.



G. R. (Sam) Schloemer



Jennifer H. Stewart



Jo Ann Thatcher



James L. Turner



Sue Westendorf



Carl Wick



Martha W. Wise



Senator  
Robert A. Gardner



Representative  
Arlene J. Setzer



Superintendent of  
Public Instruction  
Susan Tave Zelman

Members at the time of adoption (December 2003)

## K-12 Fine Arts

# Table of Contents



	Page
Overview .....	1
Philosophy and Guiding Assumptions .....	11
Structure and Format .....	17
Dance Standards .....	23
Alignment of Benchmarks and Indicators by Standard .....	23
Benchmarks by Standard .....	61
Fine Arts Standards Table .....	67
Drama/Theatre Standards .....	83
Alignment of Benchmarks and Indicators by Standard .....	83
Benchmarks by Standard .....	123
Fine Arts Standards Table .....	129
Music Standards .....	145
Alignment of Benchmarks and Indicators by Standard .....	145
Benchmarks by Standard .....	187
Fine Arts Standards Table .....	193
Visual Art Standards .....	209
Alignment of Benchmarks and Indicators by Standard .....	209
Benchmarks by Standard .....	251
Fine Arts Standards Table .....	257
Instructional Commentary .....	273
Glossary .....	307
Resources .....	329

# ACADEMIC CONTENT STANDARDS

K-12 Fine Arts

# Overview



# ACADEMIC CONTENT STANDARDS

## K-12 Fine Arts

Ohio's fine arts academic content standards provide clear, rigorous expectations for all students in kindergarten through 12th grade. The study of fine arts is important to the basic education of all students. The intent of the fine arts standards is to ensure that students experience, understand and value the arts in their everyday lives as contributing citizens of a diverse society. The fine arts standards encourage meaningful connections to concepts and topics studied in other content areas without compromising the integrity of each arts discipline.

The fine arts standards include the disciplines of dance, drama/theatre, music and visual art. The four arts disciplines share five overarching content standards which represent what all students should know and be able to do as they progress through a comprehensive, sequential arts education program. Although the standards were developed specifically for Ohio, arts educators will see a relationship to the National Standards for Arts Education (1994). The overarching standards for the fine arts are:

Content Standards:    Historical, Cultural and Social Contexts  
                                  Creative Expression and Communication  
                                  Analyzing and Responding  
                                  Valuing the Arts/Aesthetic Reflection  
                                  Connections, Relationships and Applications

The five standards are interrelated and should be viewed holistically—each standard contributing to a comprehensive arts education.

The standards address the essential knowledge and skills in the arts that students can use to express themselves and communicate with others. Learning in the arts encourages the development of cognitive and creative abilities that help students achieve academically and contribute to their communities. Also, learning in the arts forges connections between and among core themes and topics common to all disciplines.

Success in meeting the expectations of the fine arts standards depends on students' opportunities to receive instruction on a regular basis and to engage actively in the artistic processes—responding to, creating and performing works of art. They should be able to produce and practice an arts discipline in a supportive environment that is conducive to providing individual and group experiences.

By the end of 12th grade, all students should experience the fine arts: dance, drama/theatre, music and visual art; study at least one art form in depth; understand the arts as a means of expression; and be prepared to use their arts knowledge and skills throughout their lives.



## The Development of Academic Content Standards

Joint Council of the State Board of Education  
and the Ohio Board of Regents Academic Content Standards

The process for developing academic content standards began in 1997 when the State Board of Education and the Ohio Board of Regents created a Joint Council to oversee the implementation of recommendations made by the Secondary and Higher Education Remediation Advisory Commission. The boards began to build a common, long-term agenda for prekindergarten through 16 education.

The Joint Council started its work by establishing a set of common expectations describing what all students should know and be able to do upon completion of high school. The initial work established "common expectations" in six content areas: (1) the arts; (2) English language arts; (3) foreign languages; (4) mathematics; (5) science; and (6) social studies. These drafts formed Ohio's academic content standards.

The Joint Council assembled advisory groups to assist in completing preliminary planning for the process of drafting Ohio's new academic content standards. This preliminary planning included review of exemplary world-class standards from the United States and other countries and the formulation of strategic policy recommendations. The recommendations ensured that the drafting and refining of academic content standards would respect Ohio's history for sharing responsibility for curriculum decisions with Ohio's diverse learning communities.

Writing teams were comprised of representatives from the regions served by the Ohio Department of Education's Regional Professional Development Centers including educators from each grade level, kindergarten through 12, and educators of exceptional children. Nominations for writing team membership were received from Ohio's diverse ethnic and geographic communities, school districts and colleges and universities. Also included were parents, and business and community representatives.

As the writing teams completed major drafts of the academic content standards, these documents were subjected to a period of extensive public engagement and rigorous review. Focus-group meetings and electronic feedback via the Web page allowed all stakeholders to express their opinions. The writing teams reviewed the public feedback and made revisions in response to the issues raised, where appropriate. The draft academic content standards presented to the State Board of Education for adoption reflect the final recommendations of this writing process and include the philosophy and guiding assumptions, grade-level indicators of progress (kindergarten through grade 12) and benchmarks that will serve as checkpoints at key grade clusters.



# ACADEMIC CONTENT STANDARDS

## Development and Implementation Timeline

Based on Amended Substitute Senate Bill 1

	English Language Arts	Mathematics	Science	Social Studies	Fine Arts Foreign Language Technology
Development ↑ ↓	(1) Assemble Advisory Committee	↓	↓	↓	↓
	(2) Identify Writing Team				
	(3) Develop Draft Standards and Benchmarks				
	(4) Convene Writing Team				
	(5) Seek Focused Input				
	(6) Engage the Public				
	(7) Revise Draft Standards and Benchmarks				
(8) Adoption of Academic Content Standards by the State Board of Education	December 2001	December 2001	December 2002	December 2002	December 2003
Implementation ↓	(9) Develop Products and Services	↓	↓	↓	↓
	(10) Design Curriculum Models				
	(11) Present for Public Review				
	(12) State Board Review				
	(13) Adoption of Curriculum Models by State Board of Education	June 2003	June 2003	June 2004	June 2004
(14) Deliver Curriculum Models	September 2003	September 2003	September 2004	September 2004	September 2005



## Fine Arts Writing Teams

The Ohio Department of Education wishes to express appreciation and gratitude to the writing teams who contributed expertise and time to the development of Ohio's fine arts academic content standards. Many hours were devoted to research and thoughtful consideration of issues to ensure that the standards reflect wise and responsible thinking regarding teaching and learning in dance, drama/theatre, music and visual art. The writing team members represent the many caring and concerned individuals across the state dedicated to their profession and to high-quality arts education for all Ohio students.

### Common Expectations Writing Team

Paula Benfer  
Troy City Schools  
Visual Art Teacher

Donna Collins  
Ohio Alliance for Arts Education  
Executive Director

Corwin Georges  
Wittenberg University  
Professor, Theatre

Catherine Jarjisian  
Baldwin-Wallace College  
Director, Conservatory of Music

Cathy Mihelick  
Kent State University  
Dance Coordinator (Retired)

Beth Pelletier Patrick  
Canton City Schools  
Fine Arts Curriculum Specialist

Linda Plattner  
Council for Basic Education  
Consultant

Debra Rankine  
The Timken Company  
Manager, Staffing Services

James Tipps  
Wright State University  
Professor, Music Education

Mary Campbell-Zopf  
Ohio Arts Council  
Director, Arts in Education Program

Diana Evans-Vance  
Hilliard City Schools  
Performing Arts Facilitator  
Theatre and English Teacher

Joe Hoelscher  
Amherst Exempted Village Schools  
Supervisor of Special Education

Karen King-Cavin  
Columbus City Schools  
Dance Teacher

Elaine Ostrander  
Colonial Music, Inc.  
President

Joan Peterson  
Council for Basic Education  
Consultant

LeRoy Porter  
Central State University  
Associate Professor, Visual Art

John Scoville  
Columbus State Community College  
Instructor, Visual Art and Music

Andrea Tyus  
Cleveland, Ohio  
Parent



# ACADEMIC CONTENT STANDARDS

Clarence Walls  
Sinclair Community College  
Dean, Fine and Performing Arts

Teresa Weidenbusch  
Columbus City Schools  
Fine Arts Teacher

Thanks also, to Roberta Newcomer, Ohio Department of Education, Music and Theatre Consultant (Retired), Jerry Tollifson, Ohio Department of Education, Visual Art Consultant (Retired) and Susan Witten, Ohio Department of Education, former Assistant Director, for their contributions.

## **Fine Arts Academic Content Standards Advisory Committee and Writing Teams**

\*William Anderson  
Kent State University  
Professor, Music Education  
Associate Dean for Academic Affairs

Stacye Aschenbener  
Cleveland Municipal Schools  
Drama/Theatre Teacher

\*Jeanie Auseon  
Upper Arlington City Schools  
Fine Arts Teacher Leader

\*David Bell  
Ohio Choral Directors Association  
President

Kelly Berick  
Akron City Schools  
Director of Dance

Daniel Bobeczko, Jr.  
Garfield Heights City Schools  
Elementary Teacher

Catherine Buchholz  
Holgate Local Schools  
Music Teacher

Sharon Buda  
Dublin City Schools  
Visual Art Teacher

Lori Bullion  
Gallipolis City Schools  
Music Teacher

\*Jayne Burger  
Ohio Governor's Office  
Ohio Teacher-in-Residence

Erin Butcheck  
Cleveland Municipal Schools  
Dance Teacher

\*Milton Butler  
Ohio University  
Professor, Music Education  
Music Therapy

Rosalynn Campbell  
Bucyrus City Schools  
Music Teacher

\*Mary Campbell-Zopf  
Ohio Arts Council  
Director, Arts in Education Program

\*Dennis Cannon  
Ohio Art Education Association  
Past President

Amy Chivington  
Otterbein College  
Associate Professor,  
Music Education

Elizabeth Chrisman  
Upper Arlington Schools  
Department Chairperson  
Visual Art/Music/Drama

Susan Climer  
Athens City Schools  
Music Teacher

# ACADEMIC CONTENT STANDARDS

Carrie Clogg  
Opera Columbus  
Director of Education and Outreach

\*\*Connie Crawford  
Edison Local Schools  
Physical Education/Dance Teacher

\*\*Kaye Davis  
The University of Akron  
Assistant Professor, Dance

\*\*Gary DeVault  
Tri County E.S.C.  
Fine Arts Consultant  
Arts Standards Facilitator

Sara Duvall  
Southeastern Local Schools  
Visual Art Teacher

\*David Edelman  
Contemporary American  
Theatre Company (CATCO)  
Executive Director

\*Susan Faulkner  
Shelby County E.S.C.  
Gifted Coordinator

Linda Fox-Miller  
Lima City Schools  
Music Teacher

\*Carole Genshaft  
Columbus Museum of Art  
Director of Education

\*Terrence Grimes  
Dayton City Schools  
Associate Director of Fine Arts

Kathryn Hale  
Westlake City Schools  
Music Teacher

Nikki Henry  
Columbus City Schools  
Drama/Theatre Teacher

\*Donna Collins  
Ohio Citizens for the Arts  
Executive Director

Katherina Danko-McGhee  
The University of Toledo  
Professor, Art Education

Lisa DeCato  
Lake Erie College  
Assistant Professor, Dance

Elena Dominguez-Bartley  
Performing Arts School of Toledo  
Dance Teacher

Elaine Eckstein  
Cincinnati City Schools  
Dance Teacher

Diana Evans-Vance  
Hilliard City Schools  
Performing Arts Facilitator  
Theatre and English Teacher

\*\*Jan Federenko  
Westerville City Schools  
Arts Coordinator

Tracy Gabrielsen  
Berea City Schools  
Music Teacher

\*Corwin Georges  
Wittenberg University  
Professor, Theatre

\*David Guip  
The University of Toledo  
Director of Art Education

Julie Hammond  
Dayton City Schools  
Dance Teacher

Elizabeth Katz  
Whitehall City Schools  
Visual Art Teacher

# ACADEMIC CONTENT STANDARDS

J. Elayne Lowe  
Beaver Local Schools  
Visual Art Teacher

Gloria McIntyre  
Strongsville City Schools  
Drama/Theatre Teacher

Elsie Mescudi  
Cleveland Heights - University  
Heights City Schools  
Music Teacher

\*Sharon Nelson  
Ohio Music Education Association  
President

Kathy Oravec  
Madison Local Schools (Madison)  
Visual Art Teacher

\*Edward Palmer  
Southwestern City Schools  
Ohio Association of Secondary School  
Administrators

Sherri Pittard  
Cleveland Municipal Schools  
Visual Art Teacher

\*Mary Louise Poling  
The Ohio State University  
Program Manager

\*Maria Restrepo-Hamilton  
Cleveland Municipal Schools  
Cultural Arts Coordinator

Stephanie Rosselli  
Stark County E.S.C.  
Coordinator for the Gifted

Patricia Schwab  
Huber Heights City Schools  
Visual Art Teacher

\*Nancy Sprowls  
Ohio Educational Theatre  
Association  
Drama Teacher (Retired)

Mary McGowan Baine  
Fairborn City Schools  
Visual Art Teacher

Sharon McMillen  
Plain Local Schools  
Drama/Theatre Teacher

Karen Mozingo  
*OhioDance*  
Executive Director

Jacinto Nunez  
Barberton City Schools  
Music Teacher

Elaine Ostrander  
Colonial Music, Inc.  
President

\*Beth Pelletier Patrick  
Ohio Alliance for Arts Education  
President Elect

Joan Platz  
Columbus, Ohio  
Parent

\*Jackie Quay  
Fitton Center for Creative Arts  
Director of SPECTRA+

\*\*Larry Roberson  
Coventry Local Schools  
Superintendent

Dennis Schurdell  
North Olmsted City Schools  
Visual Art Teacher

John Selhorst  
South-Western City Schools  
Music Teacher

Roger Stagge  
Lakota Local Schools (West Chester)  
Music Teacher

# ACADEMIC CONTENT STANDARDS

Robert Stanley  
Ashland University  
Professor, Art Education

Melissa Thomas-Hackett  
Mahoning County  
Career Technical Center  
Visual Art and Design Teacher

Toby Thompson  
Nordonia Hills City Schools  
Music Teacher

Judy Whitmer  
Glencoe/McGraw Hill Publishing  
Editor

William Zurkey  
Avon Lake City Schools  
Music Teacher

\* Advisory Committee

\*\* Advisory Committee and Writing Team

Andrew Thomas  
Kings Local Schools  
Visual Art Teacher

Althea Thompson  
Cincinnati City Schools  
Visual Art Teacher

Jessica Turner  
Beachwood City Schools  
Music Teacher

Gretchen Zunic  
Upper Arlington City Schools  
Music Teacher

The Arts Consultants wish to thank the following Department staff for their contributions to the development of the fine arts academic content standards: Jason Hanger, Teresa Cole and Pam Hogans in the Office of Curriculum and Instruction; Lynn VanSickle, Michelle Harris and Sterling Roberts in Document Management Services; and Beth Gianforcaro, Shelley Lehman and Marty Berkowitz in the Office of Communications.

# ACADEMIC CONTENT STANDARDS

K-12 Fine Arts

# Philosophy and Guiding Assumptions



# ACADEMIC CONTENT STANDARDS



## Philosophy and Guiding Assumptions

Ohio's fine arts academic content standards serve as a basis for what all students should know and be able to do in the arts. These standards, benchmarks and grade-level indicators are intended to provide Ohio's educators with a set of common expectations on which to base arts education curricula and instructional programs.

### Philosophy of Ohio's Fine Arts Academic Content Standards

The fine arts, dance, drama/theatre, music and visual art, are essential to the basic education of all students.

The arts:

- Represent the most telling imprint of any civilization and serve as records of history, expressions and beliefs;
- Are basic symbol systems which people use to create, communicate, express and acquire understanding;
- Represent forms of thinking and ways of knowing by participation in the world through cognitive and sensory experiences;
- Embody the deepest expression of humanity;
- Permeate all facets of daily life, education, community and work.

Therefore, a comprehensive and sequential arts education means that students will:

- Understand the role of the arts in people's lives and appreciate the artistic achievements of various cultures and societies, past and present;
- Communicate through the arts and develop capacity to perceive, think creatively and critically, and problem solve;
- Respond to the aesthetic, expressive and emotional qualities of the arts;
- Understand why people value the arts and formulate their arts philosophy;
- Understand the connections among the arts, other academic disciplines and life experiences.

### Assumptions for the Fine Arts Academic Content Standards

Ohio's fine arts academic content standards:

- Set high expectations and provide strong support for achievement in the arts by all students;
- Represent strands of knowledge and skills, unique to the arts, that enable students to make successful transitions to post-secondary education, the work place and everyday life;



# ACADEMIC CONTENT STANDARDS

- Reflect the sound application of research in arts education;
- Reflect national arts standards documents;
- Balance knowledge, creative thinking, conceptual understanding and skill development;
- Focus on important arts education goals, themes and topics that are clearly articulated through benchmarks and grade-level indicators;
- Represent the rigorous progression of learning across grades and in-depth study in each grade;
- Incorporate the use of technology in artistic study and production;
- Serve as a basis for classroom and district-wide assessments;
- Guide the development of local arts education curricula and instructional programs.

# ACADEMIC CONTENT STANDARDS



## Ohio's K-12 Fine Arts Academic Content Standards

The fine arts academic content standards include the disciplines of **dance, drama/theatre, music and visual art** and have these five overarching content standards:

### **Historical, Cultural and Social Contexts**

Students understand and appreciate the historical, social, political and cultural contexts of the arts in societies past and present. They understand visual and performing works of art in a framework of time and culture to develop a world view of the historical development of the arts.

### **Creative Expression and Communication**

Students engage in the processes of creating and performing works of art. They use the symbolic languages, structures and techniques of each arts discipline to express and communicate ideas.

### **Analyzing and Responding**

Students identify and discriminate among the formal, technical and expressive aspects in visual and performing works of art. They understand and use the vocabulary of art criticism to describe, analyze, interpret and evaluate visual and performing artworks.

### **Valuing the Arts/Aesthetic Reflection**

Students understand why people create and value the arts and consider differences in personal and community perspectives regarding the arts. They inquire about the nature and experience of the visual and performing arts in their lives. They present their points of view about visual and performing works of art and respond thoughtfully to others' points of view.

### **Connections, Relationships and Applications**

Students connect and apply learning in each arts discipline to other academic disciplines and to relevant careers. They recognize the importance of lifelong learning and experiences in the arts.

# ACADEMIC CONTENT STANDARDS

## National Standards for Arts Education

## Ohio's K-12 Fine Arts Standards

<p><i>This table is a comparison of the National Standards for Arts Education and Ohio's Fine Arts Academic Content Standards.</i></p>		Historical, Cultural and Social Contexts	Creative Expression and Communication	Analyzing and Responding	Valuing the Arts/Aesthetic Reflection	Connections, Relationships and Applications
Dance	1. Identifying and demonstrating movement elements and skills in performing dance.					
	2. Understanding choreographic principles, processes, and structures.					
	3. Understanding dance as a way to create and communicate meaning.					
	4. Applying and demonstrating critical and creative thinking skills in dance.					
	5. Demonstrating and understanding dance in various cultures and historical periods.					
	6. Making connections between dance and healthful living.					
	7. Making connections between dance and other disciplines.					
Drama/Theatre	1. Script writing by planning and recording improvisations based on personal experience and heritage, imagination, literature, and history.					
	2. Acting by assuming roles and interacting in improvisations.					
	3. Designing by visualization and arranging environments for classroom dramatizations.					
	4. Directing by planning classroom dramatizations.					
	5. Researching by finding information to support classroom dramatizations.					
	6. Comparing and connecting art forms by describing theatre, dramatic media (such as film, television, and electronic media), and other art forms.					
	7. Analyzing and explaining personal preferences and constructing meanings from classroom dramatizations and from theatre, film, television, and electronic media productions.					
	8. Understanding context by recognizing the role of theatre, film, television, and electronic media in daily life.					
Music	1. Singing, alone and with others, a varied repertoire of music.					
	2. Performing instruments, alone and with others, a varied repertoire of music.					
	3. Improvising melodies, variations, and accompaniments.					
	4. Composing and arranging music within specified guidelines.					
	5. Reading and notating music.					
	6. Listening to, analyzing, and describing music.					
	7. Evaluating music and music performances.					
	8. Understanding relationships between music, the other arts, and disciplines outside the arts.					
	9. Understanding music in relation to history and culture.					
Visual Art	1. Understanding and applying media, techniques, and processes.					
	2. Using knowledge of structures and functions.					
	3. Choosing and evaluating a range of subject matter, symbols, and ideas.					
	4. Understanding the visual arts in relation to history and cultures.					
	5. Reflecting upon and assessing the characteristics and merits of their work and the work of others.					
	6. Making connections between visual arts and other disciplines.					

- Fully Addressed in Ohio's Standards
- Partially Addressed in Ohio's Standards
- Minimally Addressed or Not Addressed in Ohio's Standards

# ACADEMIC CONTENT STANDARDS

K-12 Fine Arts

# Structure and Format



# ACADEMIC CONTENT STANDARDS

## READING THE STANDARDS

The following terms and definitions are used in this document:

**Standard:** An overarching goal or theme. A standard statement describes, in broad terms, what students should know and be able to do as a result of a comprehensive program of study.

**Benchmark:** A clear statement of what students should know and be able to do at a specific time in their schooling. Benchmarks measure students' progress toward meeting the standard. In the arts, benchmarks occur at the end of grades four, eight and 12.

**Grade-Level Indicator:** A specific statement of the knowledge and/or skills that students are expected to demonstrate at each grade. These indicators serve as checkpoints that monitor progress toward the benchmarks.

Note that the five fine arts standards are common to all four arts disciplines: dance, drama/theatre, music and visual art. The description of each standard relates to the specific characteristics of each arts discipline.

This book provides three formats for viewing the standards: Alignment by Standard, Benchmarks by Standard and Grade Cluster and the Fine Arts Standards Table.

*Alignment by Standard* presents the five standards by grade cluster: K-4, 5-8 and 9-12. Each of the five standards is followed by benchmarks with grade-level indicators. This allows one to focus on each benchmark for a particular standard and see the grade-level indicators that build to that benchmark.

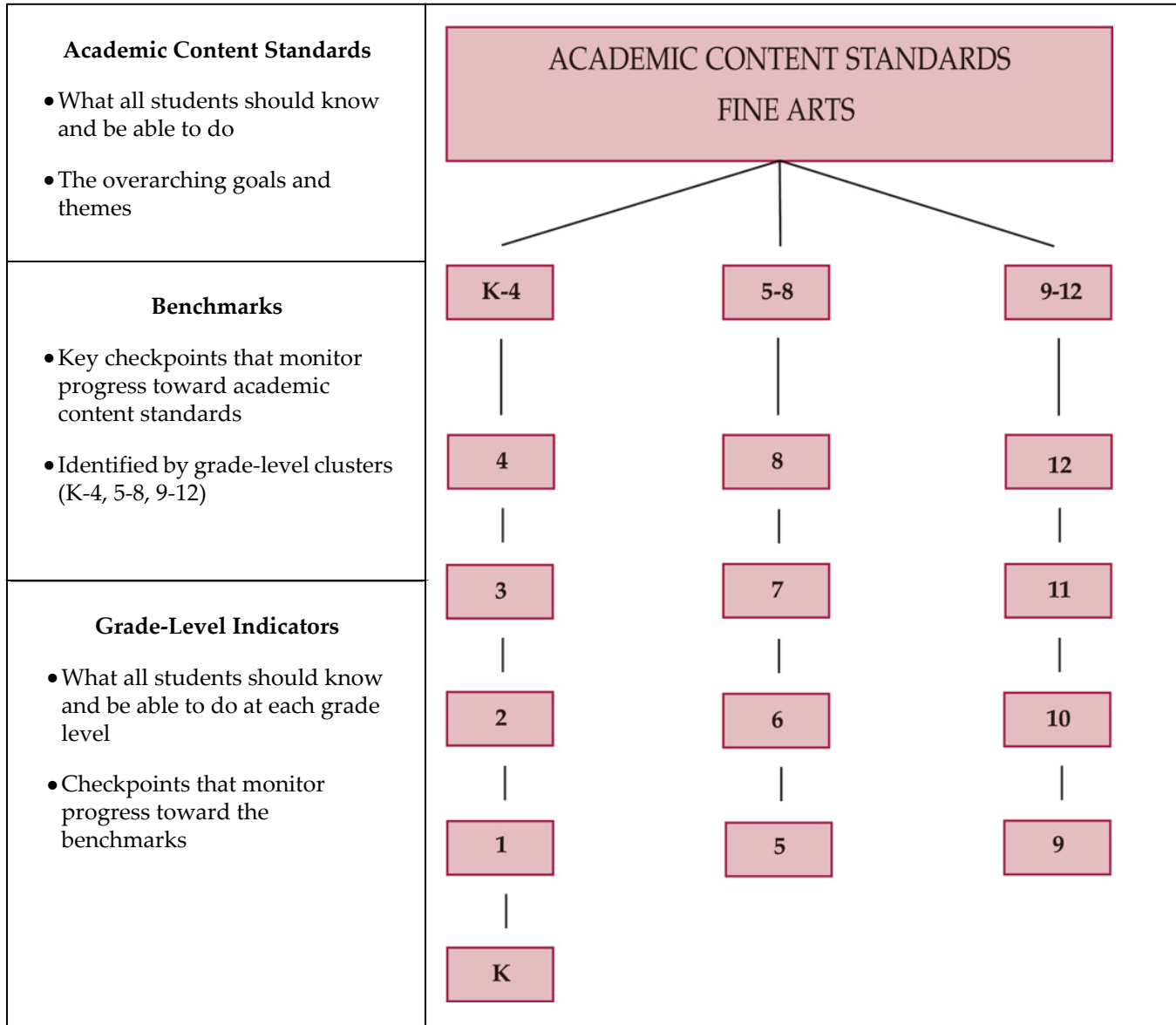
*Benchmarks by Standard and Grade Cluster* includes all of the benchmarks for each standard by grade cluster: K-4, 5-8 and 9-12. This allows one to focus specifically on all of the benchmarks in each standard for a grade cluster.

*Fine Arts Standards Table* organizes, in a horizontal or landscape orientation, the standards, benchmarks and grade-level indicators by grade cluster: K-4, 5-8 and 9-12. This enables one to see an overview of a particular standard, all of its benchmarks and grade-level indicators, and to examine the sequential development of the indicators within and across grades in the cluster.

# ACADEMIC CONTENT STANDARDS

## Academic Content Standards Framework Fine Arts K-12

Standards are made up of several component parts which are outlined below:



# ACADEMIC CONTENT STANDARDS

## How to Read the Alignment by Standard

The standards document provides three different formats to organize the standards, benchmarks and grade-level indicators. The "alignment by standard" format, shown below, lists each of the five standards for all three grade clusters, K-4, 5-8 and 9-12. Each standard is followed by benchmarks for the grade cluster that monitor student progress toward the standard. Below each benchmark are the supporting indicators for each grade level in the cluster.

The diagram illustrates the structure of Academic Content Standards. It shows a hierarchy from the general standard to specific grade-level indicators. Callouts identify the different levels: Standard, Grade Cluster, Benchmark, and Grade-Level Indicator.

**ACADEMIC CONTENT STANDARDS**

**Standard**

**Creative Expression and Communication**  
Students create, interpret and perform dances to demonstrate understanding of choreographic principles, processes and structures. They understand how to use dance and movement to express ideas and to make meaning of their world.

**Grade Cluster**

**Grades K-4 Dance**

**Benchmark**

**Benchmark A:** Improvise, create and perform movement phrases with concentration and kinesthetic awareness.

**Grade-Level Indicator**

**Kindergarten**

1. Identify and perform basic locomotor (e.g., skipping and hopping) and non-locomotor movements (e.g., bending and twisting).

**Grade One**

1. Perform locomotor and non-locomotor movements with the ability to start, change, stop and balance.

**Grade Two**

1. Perform locomotor and non-locomotor movements in combination and sequence.
2. Create short movement phrases to demonstrate the extremes in range within a particular dance element (e.g., space, time, force or body).
3. Create a movement phrase with a beginning, middle and end.



# ACADEMIC CONTENT STANDARDS

## How to Read the Benchmarks by Standard

The benchmarks are key checkpoints that monitor student progress toward meeting the fine arts standards. For each arts discipline, benchmarks are organized by grade cluster and standard.

**ACADEMIC CONTENT STANDARDS**

**Fine Arts - Dance Benchmarks**

By the end of the K-4 program:

Standard	Grade Cluster	Analyzing and Responding
<p><b>Historical, Cultural and Social Contexts</b></p> <ul style="list-style-type: none"> <li>A. Identify and perform dances from a variety of cultures of past and present society.</li> <li>B. Explain the settings and circumstances in which dance is found in their lives and the lives of others both past and present.</li> <li>C. Recognize and describe how choreographers, dancers and dance contribute to people's cultural heritages.</li> </ul>	<p><b>Creative Expression and Communication</b></p> <ul style="list-style-type: none"> <li>A. Improvise, create and perform movement phrases with concentration and kinesthetic awareness.</li> <li>B. Use the elements of dance to create a mood or express an idea in a dance study.</li> <li>C. Invent multiple solutions to movement problems varying space, time and energy.</li> </ul>	<ul style="list-style-type: none"> <li>A. Describe their responses to movement experiences using vocabulary.</li> <li>B. Actively participate in discussions about various reactions and interpretations of performances.</li> <li>C. Explain the relationship between the art and the performer.</li> </ul>

Notes: **Teacher Notes**

# ACADEMIC CONTENT STANDARDS

## How to Read the Fine Arts Table

The Fine Arts Standards Table organizes each of the five standards, its benchmarks and all the grade-level indicators for a grade cluster (K-4, 5-8 and 9-12) in a landscape or horizontal orientation. This provides a full picture of a particular standard and all of its benchmarks and grade-level indicators for the cluster. The table also shows the sequential development of the indicators within and across the grade cluster.

**Fine Arts Standards Table**

**Fine Arts - Dance**

**Standard**  
**Content Standard: Creative Expression and Communication**  
 Students create, interpret and perform dances to demonstrate understanding of choreographic principles, processes and structures. They understand how to use dance and movement to express ideas and to make meaning of their world.

**Grade Cluster: K-4**  
**Students will:**

**Grade Cluster**

Kindergarten	Grade One	Grade Two	Grade Three	Grade Four	Benchmarks
<p><b>Grade-level Indicator</b></p> <ol style="list-style-type: none"> <li>1. Identify and perform basic locomotor (e.g., skipping and hopping) and non-locomotor movements (e.g., bending and twisting).</li> <li>2. Invent movement phrases that use the elements of dance (e.g., space, time, force and body).</li> <li>3. Improvise short movement phrases that express emotion.</li> <li>4. Perform movements that emphasize the use of space (e.g., direction, path and level of movement).</li> </ol>	<ol style="list-style-type: none"> <li>1. Perform locomotor and non-locomotor movements with the ability to start, change, stop and balance.</li> <li>2. Perform a memorized movement phrase.</li> <li>3. Perform movements that emphasize time and energy.</li> </ol>	<ol style="list-style-type: none"> <li>1. Perform locomotor and non-locomotor movements in combination and sequence.</li> <li>2. Create and perform short movement phrases to demonstrate the extremes in range within a particular dance element (e.g., space, time, force or body).</li> <li>3. Create and perform a movement phrase with a beginning, middle and end.</li> <li>4. Perform a memorized movement phrase with expression, focus and confidence.</li> <li>5. Identify and explore the range within a particular dance element.</li> <li>6. Use fast and slow tempos to improvise movement phrases based on everyday gestures (e.g., shaking hands, brushing teeth and waving hello).</li> </ol>	<ol style="list-style-type: none"> <li>1. Perform a variety of movements with clarity, focus and kinesthetic awareness.</li> <li>2. Create and perform a dance sequence that communicates an experience, story or event.</li> <li>3. Invent and demonstrate movements that combine the elements of dance to create visual effects.</li> </ol>	<ol style="list-style-type: none"> <li>1. Perform locomotor and non-locomotor movements in combination and sequence altering direction, pathway and tempo.</li> <li>2. Generate ideas and express them through dance performance.</li> <li>3. Create, refine and perform a dance study that uses the elements of dance to express a mood.</li> <li>4. Invent and demonstrate different ways movement problems can be solved in different ways (e.g., turn).</li> </ol>	<p>By the end of the K-4 program, students will:</p> <ol style="list-style-type: none"> <li>A. Improvise, create and perform movement phrases with concentration and kinesthetic awareness.</li> <li>B. Use the elements of dance to create a mood or express an idea in a dance study.</li> <li>C. Invent multiple solutions to movement problems varying space, time and energy.</li> </ol> <p><b>Benchmark</b></p>

# ACADEMIC CONTENT STANDARDS

## **Visual Art**

*Alignment by Standard*



# ACADEMIC CONTENT STANDARDS

## Historical, Cultural and Social Contexts

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

## Grades K-4

**Benchmark A:** Recognize and describe visual art forms and artworks from various times and places.

### Kindergarten

1. Distinguish between common visual art forms (e.g., painting, sculpture and ceramics) from different cultures.

### Grade One

1. Recognize and describe visual symbols, images and icons (e.g., flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States.

### Grade Two

1. Place artworks and art objects in temporal order relating them to earlier times or the present.

### Grade Three

1. Connect various art forms and artistic styles to their cultural traditions.

### Grade Four

1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African or Asian groups) that settled in Ohio over time.

# ACADEMIC CONTENT STANDARDS

**Benchmark B:** Identify art forms, visual ideas and images and describe how they are influenced by time and culture.

## Kindergarten

2. Name and point out subject matter (e.g., common objects, people, places and events) observed in artwork from various cultural heritages and traditions.

## Grade One

2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures.

## Grade Two

2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past.

## Grade Three

2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras.

## Grade Four

2. Compare and contrast art forms from different cultures and their own cultures.

**Benchmark C:** Identify and describe the different purposes people have for creating works of art.

## Kindergarten

3. Recognize that people create works of art and art objects for different purposes.

## Grade One

3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g., personal, functional or decorative).

## Grade Two

3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving) from various cultures.

# ACADEMIC CONTENT STANDARDS

## Grade Three

3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions.

## Grade Four

3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities.

**Benchmark D:** Place selected visual art exemplars (e.g., artists, art objects or works of art) chronologically in the history of Ohio, the United States or North America and describe how they contribute to and reflect the time period.

## Kindergarten

4. Use words or pictures to tell how art is made by selected artists.

## Grade One

4. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style.
5. Identify works made by one or more visual artists in a selected historical period.

## Grade Two

4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history.

## Grade Three

4. Recognize selected artists who contributed to the cultural heritages of the people of the United States.

## Grade Four

4. Select an Ohio artist and explain how the artist's work relates to Ohio history.
5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period.

# ACADEMIC CONTENT STANDARDS

## Grades 5-8

**Benchmark A:** Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts.

### Grade Five

1. Identify visual forms of expression found in different cultures.
2. Compare and contrast art forms from various regions and cultural traditions of North America.

### Grade Six

1. Compare and contrast visual forms of expression found throughout different regions and cultures of the world.
2. Identify universal themes (e.g., family, good versus evil and heroism) conveyed in artworks across various times and cultures.

### Grade Seven

1. Use multiple sources to research various art forms used for social, cultural or political purposes.
2. Describe how the same subject matter (e.g., portrait, landscape and still life) is represented differently in works of art across cultures and time periods .

### Grade Eight

1. Explain how social, cultural and political factors affect what artists, architects or designers create.
2. Discuss the role and function of art objects (e.g., furniture, tableware, jewelry and pottery) within cultures.

# ACADEMIC CONTENT STANDARDS

**Benchmark B:** Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own.

## Grade Five

3. Compare and contrast the artistic styles observed in artwork from various cultures.
4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism and more carefully in minimalism).

## Grade Six

3. Analyze and demonstrate the stylistic characteristics of culturally representative artworks.

## Grade Seven

3. Provide insight into the factors (e.g., personal experience, interest, cultural heritage and gender) that might influence an artist's style and choice of subject matter.

## Grade Eight

3. Identify artworks that make a social or political comment and explain the messages they convey.

**Benchmark C:** Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art.

## Grade Five

5. Examine how social, environmental or political issues affect design choices (e.g., architecture, public art and fashion).

## Grade Six

4. Investigate the roles and relationships between artists and patrons and explain the effect on the creation of works of art.

## Grade Seven

4. List sources of visual culture in society (e.g., television, museums, movie theaters, internet and shopping malls).



# ACADEMIC CONTENT STANDARDS

## Grade Eight

4. Identify examples of visual culture (e.g., advertising, political cartoons, product design and theme parks) and discuss how visual art is used to shape people's tastes, choices, values, lifestyles, buying habits and opinions.
5. Consider and discuss how contemporary artworks contribute to and influence the future of art.

**Benchmark D:** Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics.

## Grade Five

6. Explain how art galleries, museums and public art contribute to the documentation and preservation of art history.
7. Describe the lives, works and impact of key visual artists in a selected period of United States History.

## Grade Six

5. Research the role of visual art in selected periods of history using a variety of primary and secondary sources (e.g., print, electronic media and interviews with a museum curator).

## Grade Seven

5. Select and organize artworks from the same historical period and analyze the relationships between the works.
6. Create a visual product that reflects current, cultural influences.

## Grade Eight

6. Relate major works of art throughout time to the appropriate historical art movement.

# ACADEMIC CONTENT STANDARDS

## Grades 9-12

**Benchmark A:** Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.

### Grade Nine

1. Discuss the roles of visual art forms within social contexts.
2. Explain the relationship of a selected work of art to the time period in which it was created.
3. Research and describe the cultural values in various traditions that influence contemporary art media.

### Grade Ten

1. Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history.
2. Make a presentation, using words and images, to show how visual art affects changes in styles, trends, content and expressions over time.

### Grade Eleven

1. Research and report on the historical, cultural, social or political foundations of selected art forms.
2. Analyze a work of art and explain how it reflects the heritages, traditions, attitudes and beliefs of the artist.

### Grade Twelve

1. Understand and apply knowledge of art history in oral and written discussions about selected works of art.

**Benchmark B:** Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.

### Grade Nine

4. Compare and contrast the stylistic characteristics of visual art from one historical period with the those of the previous time period.

# ACADEMIC CONTENT STANDARDS

## Grade Ten

3. Explain the circumstances and events that influence artists to create monuments and site-specific works.

## Grade Eleven

3. Explain how issues of time, place and culture influence trends in the visual arts.

## Grade Twelve

2. Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities.

**Benchmark C:** Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.

## Grade Nine

5. Connect a variety of contemporary art forms, media and styles to their cultural, historical and social origins.
6. Explain how art history interrelates with the study of aesthetics, criticism and art making.

## Grade Ten

4. Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement.
5. Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures.

## Grade Eleven

4. Investigate and report on the influences of print and electronic media on contemporary art.

## Grade Twelve

3. Describe the use of technology as a visual art medium using computer-generated examples.

# ACADEMIC CONTENT STANDARDS

**Benchmark D:** Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.

## Grade Nine

7. Analyze major changes to selected artistic styles in art history and determine the historical, social, political or artistic factors that influenced the change.

## Grade Ten

6. Describe various sources (e.g. personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks.

## Grade Eleven

5. Research an artist or work of art of personal interest and write about the historical, social, cultural or political factors influencing the artist or the work.
6. Explain the process used to acquire and use knowledge from art history for art production.

## Grade Twelve

4. Determine the influence of community or cultural values on the choices artists make when creating art.
5. Incorporate knowledge and ideas from art history to produce innovative projects (e.g., independent study, senior portfolio and interdisciplinary projects).

# ACADEMIC CONTENT STANDARDS

## **Creative Expression and Communication**

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

## Grades K-4

**Benchmark A:** Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.

### **Kindergarten**

1. Explore and experiment with a variety of art materials and tools for self-expression.
2. Identify and name materials used in visual art.

### **Grade One**

1. Demonstrate beginning skill in the use of art materials and tools.

### **Grade Two**

1. Demonstrate increasing skill in the use of art tools and materials.

### **Grade Three**

1. Demonstrate skill and expression in the use of art techniques and processes.
2. Use appropriate visual art vocabulary when describing art-making processes.

### **Grade Four**

1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks.

# ACADEMIC CONTENT STANDARDS

**Benchmark B:** Use the elements and principles of art as a means to express ideas, emotions and experiences.

## Kindergarten

3. Explore art elements to express ideas in a variety of visual forms (e.g., drawings, paintings and ceramics).

## Grade One

2. Identify visual art elements and principles using art vocabulary.
3. Use selected art elements and principles to express a personal response to the world.

## Grade Two

2. Establish and communicate a purpose for creating artworks.
3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects.

## Grade Three

3. Create two- and three-dimensional works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to the space as a whole).
4. Identify relationships between selected art elements and principles (e.g., color and rhythm).

## Grade Four

2. Discuss their artworks in terms of line, shape, color, texture and composition.
3. Initiate and use strategies to solve visual problems (e.g., construct three-dimensional art objects that have structural integrity and a sense of completeness).

# ACADEMIC CONTENT STANDARDS

**Benchmark C:** Develop and select a range of subject matter and ideas to communicate meaning in two- and three-dimensional works of art.

## Kindergarten

4. Generate ideas and images for artwork based on memory, imagination and experience.

## Grade One

4. Invent imagery and symbols to express thoughts and feelings.
5. Explore and use a range of subject matter (e.g., people, places, animals and nature) to create original works of art .

## Grade Two

4. Create artworks based on observation of familiar objects and scenes in the environment.
5. Compare the subject matter and ideas in their own artworks with those in the works of others.
6. Demonstrate flexibility in their designs, representational drawings and use of art materials.

## Grade Three

5. Recognize and identify a purpose or intent for creating an original work of art.
6. Create an original work of art that illustrates a story or interprets a theme.

## Grade Four

4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience.

**Benchmark D:** Recognize and use ongoing assessment to revise and improve the quality of original artworks.

## Kindergarten

5. Select and share favorite, original artworks.

# ACADEMIC CONTENT STANDARDS

## Grade One

6. Begin to use basic self-assessment strategies to improve artworks (e.g., make revisions and reflect on the use of art elements).

## Grade Two

7. Begin to revise work to a level of personal satisfaction.

## Grade Three

7. Use feedback and self-assessment to improve the quality of artworks.

## Grade Four

5. Give and receive constructive feedback to produce artworks that meet learning goals.



# ACADEMIC CONTENT STANDARDS

## Grades 5-8

**Benchmark A:** Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms.

### Grade Five

1. Use observational and technical skills to achieve the illusion of depth in two-dimensional space (e.g., value, perspective and placement of objects).
2. Explore different approaches to creating art (e.g., by artist, style or historical period).

### Grade Six

1. Demonstrate skill in changing (e.g., exaggerating and transforming) natural forms for expressive purposes.
2. Recognize and demonstrate the qualities and characteristics of craftsmanship in original works of art.

### Grade Seven

1. Demonstrate a variety of techniques to create the illusion of depth.
2. Apply the principles of design to construct a three-dimensional piece of artwork.

### Grade Eight

1. Identify and apply criteria to assess content and craftsmanship in their works.

**Benchmark B:** Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication.

### Grade Five

3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artworks.

# ACADEMIC CONTENT STANDARDS

## Grade Six

3. Explore ways that art making functions as a means of personal identification and expression.
4. Use observation, life experiences and imagination as sources for visual symbols and images.

## Grade Seven

3. Use a variety of sources to generate original ideas for art making.

## Grade Eight

2. Demonstrate an enhanced level of craftsmanship in original two- and three-dimensional art products.

**Benchmark C:** Achieve artistic purpose and communicate intent by selection and use of appropriate media.

## Grade Five

4. Apply problem-solving strategies to improve the creation of artwork.

## Grade Six

5. Select and use appropriate materials and tools to solve an artistic problem.

## Grade Seven

4. Apply observation skills to refine and improve their representational drawings (e.g., add details, improve proportion, create distinctive images and coordinate objects spatially).

## Grade Eight

3. Experiment with style and demonstrate how the same subject can be portrayed in different ways (e.g., a self-portrait interpreted in expressionism and through abstraction).

# ACADEMIC CONTENT STANDARDS

**Benchmark D:** Use current, available technology to refine an idea and create an original, imaginative work of art.

## Grade Five

5. Use current, available technology to explore imagery and create visual effects.

## Grade Six

6. Use current, available technology to create original artworks.

## Grade Seven

5. Use current, available technology as the primary medium to create an original work of art.

## Grade Eight

4. Demonstrate increased technical skill by using more complex processes to design and create two- and three-dimensional artworks.

**Benchmark E:** Identify and explain reasons to support artistic decisions in the creation of art work.

## Grade Five

6. Identify reasons for personal, artistic decisions.

## Grade Six

7. Identify and defend artistic decisions using appropriate visual art vocabulary.

## Grade Seven

6. Improve craftsmanship and refine ideas in response to feedback and self-assessment.

## Grade Eight

5. Explain and defend their artistic decisions using appropriate visual art vocabulary.

# ACADEMIC CONTENT STANDARDS

## Grades 9-12

**Benchmark A:** Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.

### Grade Nine

1. Demonstrate perceptual skill when drawing from direct observation.

### Grade Ten

1. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.

### Grade Eleven

1. Create original works of art that demonstrate increased complexity and skill and use a variety of two-dimensional and three-dimensional media.

### Grade Twelve

1. Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning.

**Benchmark B:** Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.

### Grade Nine

2. Use available technology (e.g., digital imagery, video and computer graphics) as a tool to explore art techniques and to express ideas .
3. Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects.

### Grade Ten

2. Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work.
3. Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks.

# ACADEMIC CONTENT STANDARDS

## Grade Eleven

2. Create artwork that interprets a theme, idea or concept and demonstrates technical skill and the perceptive use of visual art elements (e.g., show light sources, different vantage points and local or subjective color).
3. Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth.

## Grade Twelve

2. Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes.

**Benchmark C:** Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.

## Grade Nine

4. Explain artistic processes from conceiving an idea to completing a work of art.
5. Develop criteria for assessing the quality of their artworks

## Grade Ten

4. Use criteria to revise works-in-progress and describe changes made and what was learned in the process.

## Grade Eleven

4. Use feedback and self-assessment to organize a collection of their artworks in a variety of media.
5. Use self-assessment to reflect on the effectiveness of their processes and choice of subject matter, materials and techniques to achieve their intent.

# ACADEMIC CONTENT STANDARDS

## Grade Twelve

3. Prepare a digital portfolio of artworks demonstrating knowledge of technology and its application to visual art.
4. Organize and display their original artworks as part of a public art exhibition.
5. Prepare a portfolio of personal works demonstrating technical skill, a range of media and various original solutions to two- and three-dimensional problems.

# ACADEMIC CONTENT STANDARDS

## Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

## Grades K-4

**Benchmark A:** Identify and describe the visual features and characteristics in works of art.

### Kindergarten

1. Respond to artworks by pointing out images and subject matter.
2. Relate their own experiences to what they see in works of art.
3. Recognize the similarities and differences between artistic styles.

### Grade One

1. Notice and describe multiple characteristics (e.g., colors, forms, materials and subject matter) in their own artworks and the works of others.
2. Explore and describe how a selected art object was made.
3. Describe the different ways that art elements are used and organized in works of art including their own.

### Grade Two

1. Use details (e.g., tilted objects, yellow-orange sun or striped shirt) to describe objects, symbols and visual effects in artworks.
2. Compare and describe the form, materials and techniques in selected works of art.
3. Respond to the composition of artworks by describing how art elements work together to create expressive impact (e.g., the relationship of colors and shapes to create a happy or fearful mood).

# ACADEMIC CONTENT STANDARDS

## Grade Three

1. Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather).
2. Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability).

## Grade Four

1. Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning.

**Benchmark B:** Apply comprehension strategies (e.g., personal experience, art knowledge, emotion and perceptual and reasoning skills) to respond to a range of visual artworks.

## Kindergarten

4. Ask and answer questions about the main ideas and stories in artworks.
5. Describe how selected artworks make them feel, and use examples from the works to explain why.

## Grade One

4. Describe how art elements and principles are organized to communicate meaning in works of art.
5. Connect their own interests and experiences to the subject matter in artworks.

## Grade Two

4. Use context clues to identify and describe the cultural symbols and images in artworks.

## Grade Three

3. Discuss different responses to, and interpretations of, the same artwork.



# ACADEMIC CONTENT STANDARDS

## Grade Four

2. Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects .
3. Describe how artists use symbols and imagery to convey meaning in culturally representative works.

**Benchmark C:** Contribute to the development of criteria for discussing and judging works of art.

## Kindergarten

6. Select and share favorite visual works of art and tell their reasons for choosing them.

## Grade One

6. Recognize and point out characteristics related to the quality of a work of art.

## Grade Two

5. Recognize the difference between assessing the quality of artwork and their personal preferences for a work.

## Grade Three

4. Identify successful characteristics that contribute to the quality of their own artworks and the works of others.
5. Identify criteria for discussing and assessing works of art.

## Grade Four

4. Explain how an art critic uses criteria to judge artworks.
5. Refer to criteria when discussing and judging the quality of works of art.

# ACADEMIC CONTENT STANDARDS

## Grades 5-8

**Benchmark A:** Apply the strategies of art criticism to describe, analyze and interpret selected works of art.

### Grade Five

1. Compare and analyze how art elements and principles are used for expressive purposes (e.g., strong mood, explosive shapes and rhythmic patterns).
2. Compare the works of different artists on the basis of purpose and style (e.g., functional/nonfunctional and representational/abstract).
3. Explain and discuss multiple meanings in selected artworks.

### Grade Six

1. Use appropriate vocabulary to identify the content in works of art created for different purposes (e.g., functional, decorative, and social and personal).
2. Explain how art elements and principles are used in artworks to produce certain visual effects (e.g., dynamic tension, textured surfaces, patterns and designs).

### Grade Seven

1. Use appropriate vocabulary to explain how techniques, materials and methods used by artists affect what the artwork communicates.
2. Use appropriate vocabulary to explain how the elements and principles of art communicate different meanings.

### Grade Eight

1. Observe a selected work of art and explain how the artist's choice of media relates to the ideas and images in the work.
2. Identify professions that use art criticism (e.g., artist, museum curator, art critic and art appraiser).

# ACADEMIC CONTENT STANDARDS

**Benchmark B:** Present and support an individual interpretation of a work of art.

## Grade Five

4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes.

## Grade Six

3. Interpret selected works of art based on the visual clues in the works.
4. Identify innovative approaches and techniques used by artists and provide examples of their cultural and social significance.

## Grade Seven

3. Interpret a work of art by analyzing the effects of history and culture on the work.

## Grade Eight

3. Explain how personal experience influences their opinions of artworks.

**Benchmark C:** Establish and use criteria for making judgments about works of art.

## Grade Five

5. Use specific criteria individually and in groups to assess works of art.

## Grade Six

5. Use criteria for self-assessment and to select and organize works of art for a portfolio.

## Grade Seven

4. Develop and use criteria to guide their reflections on a body of their own artworks.

## Grade Eight

4. Analyze and discuss qualities in the artwork of peers to better understand the qualities in their own artworks.

# ACADEMIC CONTENT STANDARDS

## Grades 9-12

**Benchmark A:** Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.

### Grade Nine

1. Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett).
2. Explain how form and media influence artistic decisions.

### Grade Ten

1. Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks.
2. Apply methods of art criticism in writing and speaking about works of art.

### Grade Eleven

1. Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements.

### Grade Twelve

1. Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation.

**Benchmark B:** Explain how form, subject matter and context contribute to meanings in works of art.

### Grade Nine

3. Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work.

### Grade Ten

3. Understand how the structure and composition of an art form relate to its purpose.

# ACADEMIC CONTENT STANDARDS

## Grade Eleven

2. Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks.

## Grade Twelve

2. Explain the role of galleries, museums, art periodicals and performances in interpreting works of art.
3. Examine and evaluate the role of print media, film and video in visual art.

**Benchmark C:** Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works.

## Grade Nine

4. Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art.
5. Analyze and describe the visual aspects of their own artworks and the work of others.

## Grade Ten

4. Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement.

## Grade Eleven

3. Apply peer review and critique processes to a student exhibition.

## Grade Twelve

3. Construct a rationale for the merit of a specific work of art, using work that falls outside their conceptions of art.

# ACADEMIC CONTENT STANDARDS

## Valuing the Arts/Aesthetic Reflection

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

## Grades K-4

**Benchmark A:** Apply basic reasoning skills to understand why works of art are made and valued.

### Kindergarten

1. Reflect on and ask questions about why people make art.

### Grade One

1. Offer reasons for making art.

### Grade Two

1. Create and communicate a definition of art.

### Grade Three

1. Explain reasons for selecting an object they think is a work of art.

### Grade Four

1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist.
2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made).

**Benchmark B:** Form their own opinions and views about works of art and discuss them with others.

### Kindergarten

2. Recognize that people have different viewpoints about works of art.

# ACADEMIC CONTENT STANDARDS

## Grade One

2. Form their own opinions and views about works of art.
3. Recognize that people (e.g., family, friends, teachers and artists) have different beliefs about art and value art for different reasons.

## Grade Two

2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art.
3. Listen carefully to others' viewpoints and beliefs about art.

## Grade Three

2. Ask clarifying questions about others' ideas and views concerning art.

## Grade Four

3. Support their viewpoints about selected works of art with examples from the works.

**Benchmark C:** Distinguish and describe the aesthetic qualities in works of art.

## Kindergarten

3. Notice and point out different ways that an artwork expresses a feeling or a mood.

## Grade One

4. Describe the expressive qualities in their own works of art.

## Grade Two

4. Talk about their thoughts and feelings when looking at works of art.

## Grade Three

3. Distinguish between technical and expressive qualities in their own artworks.

## Grade Four

4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language.

# ACADEMIC CONTENT STANDARDS

## Grades 5-8

**Benchmark A:** Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art.

### Grade Five

1. Pose questions that can be answered by an aesthetic study of artworks.
2. Recognize that different assumptions and theories of art lead to different interpretations of artworks.

### Grade Six

1. Explain what makes an object a work of art using a range of criteria (e.g., the feeling it evokes, the artist's style and choice of materials or the subject matter).
2. Reflect on and generate a personal theory for how visual art should be viewed, interpreted and valued.

### Grade Seven

1. Observe selected artworks and describe the visual features and sensory qualities that evoke feelings and emotions.

### Grade Eight

1. Recognize how reflection can change beliefs about the nature and value of art.
2. Articulate an understanding of different aesthetic theories (e.g., formal, expressive and contextual) related to viewing and interpreting artworks.

**Benchmark B:** Analyze diverse points of view about artworks and explain the factors that shape various perspectives.

### Grade Five

3. Explain how personal experience can influence choosing one artwork over another.



# ACADEMIC CONTENT STANDARDS

## Grade Six

3. Describe how culture, age, gender and attitude can affect a person's viewpoint on and response to visual art.

## Grade Seven

2. Ask clarifying questions to explain diverse viewpoints about selected works of art.
3. Discuss personal beliefs, values, feelings and assumptions when explaining their own perspectives on artwork and connect their responses to what they see in the work.

## Grade Eight

3. Compare their viewpoints about a selected work of art with an art critic's viewpoint of the same work.

# ACADEMIC CONTENT STANDARDS

## Grades 9-12

**Benchmark A:** Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.

### Grade Nine

1. Distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect.

### Grade Ten

1. Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art.
2. Formulate generalizations about the value of art from their experiences making and responding to art.
3. Develop aesthetic criteria for selecting a body of work for their portfolios that demonstrates accomplishment, knowledge and skill in the visual arts.

### Grade Eleven

1. Explain how the value of a work of art is affected by the manner in which it is exhibited.

### Grade Twelve

1. Compare the ways in which the emotional impact of a specific artwork affects the interpretation.

**Benchmark B:** Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.

### Grade Nine

2. Demonstrate logical reasoning when arguing the merit of a selected work of art and discuss the arguments put forward by others.

### Grade Ten

4. Justify the merits of specific works of art using theories that may be different from their own conceptions of art.

# ACADEMIC CONTENT STANDARDS

## Grade Eleven

2. Analyze how society influences the interpretation of works of art.
3. Identify aesthetic issues connected to the public display of works of art.
4. Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose.

## Grade Twelve

2. Apply critical thinking skills to synthesize the beliefs of significant philosophers about the nature of art.

**Benchmark C:** Judge the merit of selected artworks and provide the aesthetic basis for their positions.

## Grade Nine

3. Research and explain various aesthetic theories in visual art.
4. Identify various sources for published reviews of artworks and use them to analyze and understand different aesthetic perspectives.

## Grade Ten

5. Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual).

## Grade Eleven

5. Explain how the context in which an artwork is viewed influences the way it is perceived and judged.

## Grade Twelve

3. Demonstrate the ability to form and defend their judgments about the merits and significance of works of art.
4. Research and compare the reviews of different art critics of the same work of art.

# ACADEMIC CONTENT STANDARDS

## Connections, Relationships and Applications

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

## Grades K-4

**Benchmark A:** Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication.

### Kindergarten

1. Use visual symbols to represent the rhythms, beats and sounds they hear in music.

### Grade One

1. Make connections between visual art, music and movement.

### Grade Two

1. Use visual art materials to express an idea from a song, poem, play or story.

### Grade Three

1. Interpret a favorite painting through movement or music.

### Grade Four

1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines.
2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety and contrast).

# ACADEMIC CONTENT STANDARDS

**Benchmark B:** Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.

## Kindergarten

2. Connect words and images by sketching or illustrating a favorite part of a story.

## Grade One

2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g., mathematics—measurement; English language arts—sequencing a story; geography—continents; science—balance).

## Grade Two

2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists.

## Grade Three

2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration).

## Grade Four

3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement).

**Benchmark C:** Create and solve an interdisciplinary problem using visual art processes, materials and tools.

## Kindergarten

3. Create artwork that explores a central theme across disciplines (e.g., family, communication and culture).

## Grade One

3. Demonstrate the relationship between and among art forms (e.g., create costumes and scenery for a play).

# ACADEMIC CONTENT STANDARDS

## Grade Two

3. Construct a three-dimensional model to represent a topic or theme from another subject area (e.g., construct a model of a scene from history or the life story of a historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony).

## Grade Three

3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems.

## Grade Four

4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer).

**Benchmark D:** Describe how visual art is used in their communities and the world around them and provide examples.

## Kindergarten

4. Recognize when and where people create, observe and respond to visual art.

## Grade One

4. Identify and discuss artwork they see in their schools and communities.
5. Identify what an artist does and find examples of works by artists in their communities.

## Grade Two

4. Share artwork from a resource in their communities and describe its cultural context.
5. Describe ways they use visual art outside the classroom and provide examples.
6. Identify and discuss artists in the community who create different kinds of art.

# ACADEMIC CONTENT STANDARDS

## Grade Three

4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects and book illustrators) and describe their roles in everyday life .

## Grade Four

5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history.
6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artist and museum curator).

# ACADEMIC CONTENT STANDARDS

## Grades 5-8

**Benchmark A:** Demonstrate the role of visual art in solving an interdisciplinary problem.

### Grade Five

1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples.

### Grade Six

1. Collaborate with peers to depict major events in a selected decade of the 19th century.

### Grade Seven

1. Create artwork (e.g., a satirical drawing, political cartoon or advertising campaign) that expresses a personal comment about a social, environmental or political issue.

### Grade Eight

1. Demonstrate different visual forms of representation for the same topic or theme (e.g., expressive, graphic and scientific).

**Benchmark B:** Apply and combine visual art, research and technology skills to communicate ideas in visual form.

### Grade Five

2. Use technology to conduct information searches, research topics and explore connections to visual art.

### Grade Six

2. Use computer skills to organize and visually display quantitative information on a chart, map or graph.

### Grade Seven

2. Apply computer skills to explore and create a range of visual effects to enhance projects and presentations.



# ACADEMIC CONTENT STANDARDS

## Grade Eight

2. Achieve an effective balance between creating computer-generated images and drawing their own original images.

**Benchmark C:** Use key concepts, issues and themes to connect visual art to various content areas.

## Grade Five

3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English language arts, mathematics and social studies).

## Grade Six

3. Compare the ways that selected ideas and concepts are communicated through the perspective of visual art and through the perspectives of other academic disciplines.

## Grade Seven

3. Demonstrate understanding of the relationship between words and images by applying text to images and images to text (e.g., write descriptions of their artworks and illustrate a scene from a literary work).

## Grade Eight

3. Collaborate (e.g., with peers or a community artist) to create a thematic work that incorporates visual art.

**Benchmark D:** Use words and images to explain the role of visual art in community and cultural traditions and events.

## Grade Five

4. Investigate the types of cultural objects artists create and their role in everyday environment.

# ACADEMIC CONTENT STANDARDS

## Grade Six

4. Describe the function of art in the daily lives of their communities and cultures.
5. Identify the ways in which science and technology influence the development of art in various cultures.

## Grade Seven

4. Describe how experiences in galleries, museums and other cultural institutions can enhance daily life.

## Grade Eight

4. Identify how aspects of culture influence ritual and social artwork.
5. Explore ways to communicate and support the importance of art in their communities (e.g., become an arts advocate, a volunteer or member of a professional arts organization or patron of the arts).

# ACADEMIC CONTENT STANDARDS

## Grades 9-12

**Benchmark A:** Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.

### Grade Nine

1. Survey various art theories or movements and make a presentation (e.g., oral, written, visual or multimedia) to explain one of them.

### Grade Ten

1. Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives.

### Grade Eleven

1. Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors).
2. Research and explain the relationships between specific artworks and major historical events.

### Grade Twelve

1. Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts.
2. Analyze the cultural influences on art in America today.

**Benchmark B:** Formulate and solve a visual art problem using strategies and perspectives from other disciplines.

### Grade Nine

2. Research and compare how visual art is used in a musical, theatre or dance production.
3. Research and provide examples that show the relationship of visual art to other subjects in the curriculum (e.g., English language arts, mathematics, social studies and science).

# ACADEMIC CONTENT STANDARDS

## Grade Ten

2. Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines.
3. Explain commonalities between visual art and other disciplines.

## Grade Eleven

3. Research and demonstrate the relationships between visual art and other disciplines (e.g., ceramics—chemistry, photography—chemistry, mobile—physics, graphic art—technology).

## Grade Twelve

3. Select interdisciplinary visual art projects for a portfolio and write a description of the processes used.

**Benchmark C:** List and explain opportunities for lifelong involvement in the visual arts.

## Grade Nine

4. Research and report on careers in the visual arts and identify the experience, education and training needed for each one.
5. Investigate opportunities for lifelong involvement in the arts and arts-related careers.

## Grade Ten

4. Identify ways to provide active support to the arts locally and nationally.

## Grade Eleven

4. Identify art professions that require a portfolio for employment (e.g., architect, photographer, graphic designer and book illustrator).

## Grade Twelve

4. Research one local, state or national professional arts organization for the visual arts and describe ways that it advocates for arts education.

ACADEMIC CONTENT STANDARDS

A grayscale photograph of two children sitting at a table, engaged in an art project. The child on the left is a girl with long, wavy hair, wearing a dark top and a patterned skirt, sitting on a chair and painting a large sheet of paper. The child on the right is a boy wearing a patterned shirt, leaning over the table and painting a smaller sheet of paper. On the table, there are various art supplies including a watercolor palette, a cup of water, and a box of markers. The background shows a desk with papers and a computer monitor.

# Visual Art

## *Benchmarks by Standard*

# ACADEMIC CONTENT STANDARDS

## Benchmarks

### Historical, Cultural and Social Contexts

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

By the end of the K-4 program:	By the end of the 5-8 program:	By the end of the 9-12 program:
<p>A. Recognize and describe visual art forms and artworks from various times and places.</p> <p>B. Identify art forms, visual ideas and images and describe how they are influenced by time and culture.</p> <p>C. Identify and describe the different purposes people have for creating works of art.</p> <p>D. Place selected visual art exemplars (e.g., artists, art objects or works of art) chronologically in the history of Ohio, the United States or North America and describe how they contribute to and reflect the time period.</p>	<p>A. Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts.</p> <p>B. Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own.</p> <p>C. Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art.</p> <p>D. Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics.</p>	<p>A. Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.</p> <p>B. Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.</p> <p>C. Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.</p> <p>D. Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.</p>

Notes:

# ACADEMIC CONTENT STANDARDS

## Benchmarks

### Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

By the end of the K-4 program:	By the end of the 5-8 program:	By the end of the 9-12 program:
<p>A. Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.</p> <p>B. Use the elements and principles of art as a means to express ideas, emotions and experiences.</p> <p>C. Develop and select a range of subject matter and ideas to communicate meaning in two- and three-dimensional works of art.</p> <p>D. Recognize and use ongoing assessment to revise and improve the quality of original artworks.</p>	<p>A. Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms.</p> <p>B. Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication.</p> <p>C. Achieve artistic purpose and communicate intent by selection and use of appropriate media.</p> <p>D. Use current, available technology to refine an idea and create an original, imaginative work of art.</p> <p>E. Identify and explain reasons to support artistic decisions in the creation of art work.</p>	<p>A. Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.</p> <p>B. Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.</p> <p>C. Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.</p>

Notes:

## Benchmarks

### Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

By the end of the K-4 program:	By the end of the 5-8 program:	By the end of the 9-12 program:
<p>A. Identify and describe the visual features and characteristics in works of art.</p> <p>B. Apply comprehension strategies (e.g., personal experience, art knowledge, emotion and perceptual and reasoning skills) to respond to a range of visual artworks.</p> <p>C. Contribute to the development of criteria for discussing and judging works of art.</p>	<p>A. Apply the strategies of art criticism to describe, analyze and interpret selected works of art.</p> <p>B. Present and support an individual interpretation of a work of art.</p> <p>C. Establish and use criteria for making judgments about works of art.</p>	<p>A. Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.</p> <p>B. Explain how form, subject matter and context contribute to meanings in works of art.</p> <p>C. Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works.</p>

Notes:



# ACADEMIC CONTENT STANDARDS

## Benchmarks

### Valuing the Arts/Aesthetic Reflection

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

By the end of the K-4 program:	By the end of the 5-8 program:	By the end of the 9-12 program:
<ul style="list-style-type: none"><li>A. Apply basic reasoning skills to understand why works of art are made and valued.</li><li>B. Form their own opinions and views about works of art and discuss them with others.</li><li>C. Distinguish and describe the aesthetic qualities in works of art.</li></ul>	<ul style="list-style-type: none"><li>A. Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art.</li><li>B. Analyze diverse points of view about artworks and explain the factors that shape various perspectives.</li></ul>	<ul style="list-style-type: none"><li>A. Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.</li><li>B. Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.</li><li>C. Judge the merit of selected artworks and provide the aesthetic basis for their positions.</li></ul>

Notes:

## Benchmarks

### Connections, Relationships and Applications

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

By the end of the K-4 program:	By the end of the 5-8 program:	By the end of the 9-12 program:
<p>A. Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication.</p> <p>B. Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.</p> <p>C. Create and solve an interdisciplinary problem using visual art processes, materials and tools.</p> <p>D. Describe how visual art is used in their communities and the world around them and provide examples.</p>	<p>A. Demonstrate the role of visual art in solving an interdisciplinary problem.</p> <p>B. Apply and combine visual art, research and technology skills to communicate ideas in visual form.</p> <p>C. Use key concepts, issues and themes to connect visual art to various content areas.</p> <p>D. Use words and images to explain the role of visual art in community and cultural traditions and events.</p>	<p>A. Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.</p> <p>B. Formulate and solve a visual art problem using strategies and perspectives from other disciplines.</p> <p>C. List and explain opportunities for lifelong involvement in the visual arts.</p>

Notes:

ACADEMIC CONTENT STANDARDS

A grayscale photograph of two children sitting at a table, engaged in an art project. The child on the left is a girl with long, wavy hair, wearing a dark top and a patterned skirt, sitting on a chair and painting a large sheet of paper. The child on the right is a boy wearing a patterned shirt, leaning over the table and painting a smaller sheet of paper. On the table, there are various art supplies including a watercolor palette, a cup of water, and a box of markers. The background shows a desk with papers and a computer monitor.

# Visual Art

## *Fine Arts Standards Table*

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Historical, Cultural and Social Contexts

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

### Grade Cluster: K-4

#### Students will:

#### Benchmarks

Kindergarten	Grade One	Grade Two	Grade Three	Grade Four	By the end of the K-4 program, students will:
<ol style="list-style-type: none"> <li>1. Distinguish between common visual art forms (e.g., painting, sculpture and ceramics) from different cultures.</li> <li>2. Name and point out subject matter (e.g., common objects, people, places and events) observed in artwork from various cultural heritages and traditions.</li> <li>3. Recognize that people create works of art and art objects for different purposes.</li> <li>4. Use words or pictures to tell how art is made by selected artists.</li> </ol>	<ol style="list-style-type: none"> <li>1. Recognize and describe visual symbols, images and icons (e.g., flags, monuments and landmarks) that reflect the cultural heritages of the people of the United States.</li> <li>2. Observe different styles of art from selected cultures and point out how artists use lines, shapes, colors and textures.</li> <li>3. Share artwork or an art object from their own cultural backgrounds and describe its purpose (e.g., personal, functional or decorative).</li> <li>4. Listen to the life story of one or more culturally representative artists and identify his or her works and artistic style.</li> <li>5. Identify works made by one or more visual artists in a selected historical period.</li> </ol>	<ol style="list-style-type: none"> <li>1. Place artworks and art objects in temporal order relating them to earlier times or the present.</li> <li>2. Use historical artworks such as paintings, photographs and drawings to answer questions about daily life in the past.</li> <li>3. Identify and compare the purpose of art objects (e.g., masks, puppets, pottery and weaving) from various cultures.</li> <li>4. Distinguish the artistic style and subject matter in the artworks of two or more visual artists from local, regional or state history.</li> </ol>	<ol style="list-style-type: none"> <li>1. Connect various art forms and artistic styles to their cultural traditions.</li> <li>2. Identify and compare similar themes, subject matter and images in artworks from historical and contemporary eras.</li> <li>3. Identify artworks from their communities or regions and communicate how they reflect social influences and cultural traditions.</li> <li>4. Recognize selected artists who contributed to the cultural heritages of the people of the United States.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify and describe artwork from various cultural/ethnic groups (e.g., Paleo Indians, European immigrants, Appalachian, Amish, African or Asian groups) that settled in Ohio over time.</li> <li>2. Compare and contrast art forms from different cultures and their own cultures.</li> <li>3. Compare the decorative and functional qualities of artwork from cultural/ethnic groups within their communities.</li> <li>4. Select an Ohio artist and explain how the artist's work relates to Ohio history.</li> <li>5. Construct a simple timeline that places selected artists and their works next to historical events in the same time period.</li> </ol>	<ol style="list-style-type: none"> <li>A. Recognize and describe visual art forms and artworks from various times and places.</li> <li>B. Identify art forms, visual ideas and images and describe how they are influenced by time and culture.</li> <li>C. Identify and describe the different purposes people have for creating works of art.</li> <li>D. Place selected visual art exemplars (e.g., artists, art objects or works of art) chronologically in the history of Ohio, the United States or North America and describe how they contribute to and reflect the time period.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Historical, Cultural and Social Contexts

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

## Grade Cluster: 5-8

### Students will:

### Benchmarks

Grade Five	Grade Six	Grade Seven	Grade Eight	By the end of the 5-8 program, students will:
<ol style="list-style-type: none"> <li>1. Identify visual forms of expression found in different cultures.</li> <li>2. Compare and contrast art forms from various regions and cultural traditions of North America.</li> <li>3. Compare and contrast the artistic styles observed in artwork from various cultures.</li> <li>4. Demonstrate the way art materials are used by artists to create different styles (e.g., paint applied spontaneously in expressionism and more carefully in minimalism).</li> <li>5. Examine how social, environmental or political issues affect design choices (e.g., architecture, public art and fashion).</li> <li>6. Explain how art galleries, museums and public art contribute to the documentation and preservation of art history.</li> <li>7. Describe the lives, works and impact of key visual artists in a selected period of United States History.</li> </ol>	<ol style="list-style-type: none"> <li>1. Compare and contrast visual forms of expression found throughout different regions and cultures of the world.</li> <li>2. Identify universal themes (e.g., family, good versus evil and heroism) conveyed in artworks across various times and cultures.</li> <li>3. Analyze and demonstrate the stylistic characteristics of culturally representative artworks.</li> <li>4. Investigate the roles and relationships between artists and patrons and explain the effect on the creation of works of art.</li> <li>5. Research the role of visual art in selected periods of history using a variety of primary and secondary sources (e.g., print, electronic media and interviews with a museum curator).</li> </ol>	<ol style="list-style-type: none"> <li>1. Use multiple sources to research various art forms used for social, cultural or political purposes.</li> <li>2. Describe how the same subject matter (e.g., portrait, landscape and still life) is represented differently in works of art across cultures and time periods .</li> <li>3. Provide insight into the factors (e.g., personal experience, interest, cultural heritage and gender) that might influence an artist's style and choice of subject matter.</li> <li>4. List sources of visual culture in society (e.g., television, museums, movie theaters, internet and shopping malls).</li> <li>5. Select and organize artworks from the same historical period and analyze the relationships between the works.</li> <li>6. Create a visual product that reflects current, cultural influences.</li> </ol>	<ol style="list-style-type: none"> <li>1. Explain how social, cultural and political factors affect what artists, architects or designers create.</li> <li>2. Discuss the role and function of art objects (e.g., furniture, tableware, jewelry and pottery) within cultures.</li> <li>3. Identify artworks that make a social or political comment and explain the messages they convey.</li> <li>4. Identify examples of visual culture (e.g., advertising, political cartoons, product design and theme parks) and discuss how visual art is used to shape people's tastes, choices, values, lifestyles, buying habits and opinions.</li> <li>5. Consider and discuss how contemporary artworks contribute to and influence the future of art.</li> <li>6. Relate major works of art throughout time to the appropriate historical art movement.</li> </ol>	<ol style="list-style-type: none"> <li>A. Compare and contrast the distinctive characteristics of art forms from various cultural, historical and social contexts.</li> <li>B. Create a work of art which incorporates the style or characteristics of artwork from a culture other than their own.</li> <li>C. Demonstrate knowledge of historical influences on contemporary works of art and make predictions about influences on the future of visual art.</li> <li>D. Research culturally or historically significant works of art and discuss their roles in society, history, culture or politics.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Historical, Cultural and Social Contexts

Students understand the impact of visual art on the history, culture and society from which it emanates. They understand the cultural, social and political forces that, in turn, shape visual art communication and expression. Students identify the significant contributions of visual artists to cultural heritage. They analyze the historical, cultural, social and political contexts that influence the function and role of visual art in the lives of people.

## Grade Cluster: 9-12

### Students will:

### Benchmarks

Grade Nine	Grade Ten	Grade Eleven	Grade Twelve	By the end of the 9-12 program, students will:
<ol style="list-style-type: none"> <li>1. Discuss the roles of visual art forms within social contexts.</li> <li>2. Explain the relationship of a selected work of art to the time period in which it was created.</li> <li>3. Research and describe the cultural values in various traditions that influence contemporary art media.</li> <li>4. Compare and contrast the stylistic characteristics of visual art from one historical period with the those of the previous time period.</li> <li>5. Connect a variety of contemporary art forms, media and styles to their cultural, historical and social origins.</li> <li>6. Explain how art history interrelates with the study of aesthetics, criticism and art making.</li> <li>7. Analyze major changes to selected artistic styles in art history and determine the historical, social, political or artistic factors that influenced the change.</li> </ol>	<ol style="list-style-type: none"> <li>1. Explain how art historians, curators, anthropologists and philosophers contribute to our understanding of art history.</li> <li>2. Make a presentation, using words and images, to show how visual art affects changes in styles, trends, content and expressions over time.</li> <li>3. Explain the circumstances and events that influence artists to create monuments and site-specific works.</li> <li>4. Investigate the recurrence of a particular style or technique (e.g., pointillism and realism) in a contemporary art movement.</li> <li>5. Compare the artistic styles and subject matter in artworks by contemporary artists of different cultures.</li> <li>6. Describe various sources (e.g. personal experience, imagination, interests, everyday events and social issues) visual artists use to generate ideas for artworks.</li> </ol>	<ol style="list-style-type: none"> <li>1. Research and report on the historical, cultural, social or political foundations of selected art forms.</li> <li>2. Analyze a work of art and explain how it reflects the heritages, traditions, attitudes and beliefs of the artist.</li> <li>3. Explain how issues of time, place and culture influence trends in the visual arts.</li> <li>4. Investigate and report on the influences of print and electronic media on contemporary art.</li> <li>5. Research an artist or work of art of personal interest and write about the historical, social, cultural or political factors influencing the artist or the work.</li> <li>6. Explain the process used to acquire and use knowledge from art history for art production.</li> </ol>	<ol style="list-style-type: none"> <li>1. Understand and apply knowledge of art history in oral and written discussions about selected works of art.</li> <li>2. Identify and compare the relationships between artworks on the basis of history, culture and aesthetic qualities.</li> <li>3. Describe the use of technology as a visual art medium using computer-generated examples.</li> <li>4. Determine the influence of community or cultural values on the choices artists make when creating art.</li> <li>5. Incorporate knowledge and ideas from art history to produce innovative projects (e.g., independent study, senior portfolio and interdisciplinary projects).</li> </ol>	<ol style="list-style-type: none"> <li>A. Explain how and why visual art forms develop in the contexts (e.g., cultural, social, historical and political) in which they were made.</li> <li>B. Compare works of art to one another in terms of the historical, cultural, social and political influences evident in the works.</li> <li>C. Explain ways in which selected, contemporary works of art relate to the themes, issues and events of their contexts.</li> <li>D. Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

### Grade Cluster: K-4

#### Students will:

#### Benchmarks

Kindergarten	Grade One	Grade Two	Grade Three	Grade Four	By the end of the K-4 program, students will:
<ol style="list-style-type: none"> <li>1. Explore and experiment with a variety of art materials and tools for self-expression.</li> <li>2. Identify and name materials used in visual art.</li> <li>3. Explore art elements to express ideas in a variety of visual forms (e.g., drawings, paintings and ceramics).</li> <li>4. Generate ideas and images for artwork based on memory, imagination and experience.</li> <li>5. Select and share favorite, original artworks.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate beginning skill in the use of art materials and tools.</li> <li>2. Identify visual art elements and principles using art vocabulary.</li> <li>3. Use selected art elements and principles to express a personal response to the world.</li> <li>4. Invent imagery and symbols to express thoughts and feelings.</li> <li>5. Explore and use a range of subject matter (e.g., people, places, animals and nature) to create original works of art .</li> <li>6. Begin to use basic self-assessment strategies to improve artworks (e.g., make revisions and reflect on the use of art elements).</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate increasing skill in the use of art tools and materials.</li> <li>2. Establish and communicate a purpose for creating artworks.</li> <li>3. Identify, select and use art elements and principles to express emotions and produce a variety of visual effects.</li> <li>4. Create artworks based on observation of familiar objects and scenes in the environment.</li> <li>5. Compare the subject matter and ideas in their own artworks with those in the works of others.</li> <li>6. Demonstrate flexibility in their designs, representational drawings and use of art materials.</li> <li>7. Begin to revise work to a level of personal satisfaction.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate skill and expression in the use of art techniques and processes.</li> <li>2. Use appropriate visual art vocabulary when describing art-making processes.</li> <li>3. Create two- and three-dimensional works that demonstrate awareness of space and composition (e.g., relate art elements to one another and to the space as a whole).</li> <li>4. Identify relationships between selected art elements and principles (e.g., color and rhythm).</li> <li>5. Recognize and identify a purpose or intent for creating an original work of art.</li> <li>6. Create an original work of art that illustrates a story or interprets a theme.</li> <li>7. Use feedback and self-assessment to improve the quality of artworks.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify and select art materials, tools and processes to achieve specific purposes in their artworks.</li> <li>2. Discuss their artworks in terms of line, shape, color, texture and composition.</li> <li>3. Initiate and use strategies to solve visual problems (e.g., construct three-dimensional art objects that have structural integrity and a sense of completeness).</li> <li>4. Create a narrative image (e.g., objects well-connected and in a sequence) that expresses an event from personal experience.</li> <li>5. Give and receive constructive feedback to produce artworks that meet learning goals.</li> </ol>	<ol style="list-style-type: none"> <li>A. Demonstrate knowledge of visual art materials, tools, techniques and processes by using them expressively and skillfully.</li> <li>B. Use the elements and principles of art as a means to express ideas, emotions and experiences.</li> <li>C. Develop and select a range of subject matter and ideas to communicate meaning in two- and three-dimensional works of art.</li> <li>D. Recognize and use ongoing assessment to revise and improve the quality of original artworks.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

### Grade Cluster: 5-8

#### Students will:

#### Benchmarks

Grade Five	Grade Six	Grade Seven	Grade Eight	By the end of the 5-8 program, students will:
<ol style="list-style-type: none"> <li>1. Use observational and technical skills to achieve the illusion of depth in two-dimensional space (e.g., value, perspective and placement of objects).</li> <li>2. Explore different approaches to creating art (e.g., by artist, style or historical period).</li> <li>3. Identify and communicate sources of ideas (e.g., personal experience, interests, nature or common objects) for their artworks.</li> <li>4. Apply problem-solving strategies to improve the creation of artwork.</li> <li>5. Use current, available technology to explore imagery and create visual effects.</li> <li>6. Identify reasons for personal, artistic decisions.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate skill in changing (e.g., exaggerating and transforming) natural forms for expressive purposes.</li> <li>2. Recognize and demonstrate the qualities and characteristics of craftsmanship in original works of art.</li> <li>3. Explore ways that art making functions as a means of personal identification and expression.</li> <li>4. Use observation, life experiences and imagination as sources for visual symbols and images.</li> <li>5. Select and use appropriate materials and tools to solve an artistic problem.</li> <li>6. Use current, available technology to create original artworks.</li> <li>7. Identify and defend artistic decisions using appropriate visual art vocabulary.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate a variety of techniques to create the illusion of depth.</li> <li>2. Apply the principles of design to construct a three-dimensional piece of artwork.</li> <li>3. Use a variety of sources to generate original ideas for art making.</li> <li>4. Apply observation skills to refine and improve their representational drawings (e.g., add details, improve proportion, create distinctive images and coordinate objects spatially).</li> <li>5. Use current, available technology as the primary medium to create an original work of art.</li> <li>6. Improve craftsmanship and refine ideas in response to feedback and self-assessment.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify and apply criteria to assess content and craftsmanship in their works.</li> <li>2. Demonstrate an enhanced level of craftsmanship in original two- and three-dimensional art products.</li> <li>3. Experiment with style and demonstrate how the same subject can be portrayed in different ways (e.g., a self-portrait interpreted in expressionism and through abstraction).</li> <li>4. Demonstrate increased technical skill by using more complex processes to design and create two- and three-dimensional artworks.</li> <li>5. Explain and defend their artistic decisions using appropriate visual art vocabulary.</li> </ol>	<ol style="list-style-type: none"> <li>A. Apply knowledge of materials, tools, media, techniques and processes to communicate subject matter, themes or ideas in a variety of visual forms.</li> <li>B. Create two- and three-dimensional original artwork that demonstrates personal visual expression and communication.</li> <li>C. Achieve artistic purpose and communicate intent by selection and use of appropriate media.</li> <li>D. Use current, available technology to refine an idea and create an original, imaginative work of art.</li> <li>E. Identify and explain reasons to support artistic decisions in the creation of art work.</li> </ol>



# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Creative Expression and Communication

Students create artworks that demonstrate understanding of materials, processes, tools, media, techniques and available technology. They understand how to use art elements, principles and images to communicate their ideas in a variety of visual forms.

## Grade Cluster: 9-12

### Students will:

### Benchmarks

Grade Nine	Grade Ten	Grade Eleven	Grade Twelve	By the end of the 9-12 program, students will:
<ol style="list-style-type: none"> <li>1. Demonstrate perceptual skill when drawing from direct observation.</li> <li>2. Use available technology (e.g., digital imagery, video and computer graphics) as a tool to explore art techniques and to express ideas .</li> <li>3. Make informed choices in the selection of materials, subject matter and techniques to achieve certain visual effects.</li> <li>4. Explain artistic processes from conceiving an idea to completing a work of art.</li> <li>5. Develop criteria for assessing the quality of their artworks</li> </ol>	<ol style="list-style-type: none"> <li>1. Create original artworks in at least two three-dimensional media and several two-dimensional media that show the development of a personal style.</li> <li>2. Evaluate their choices of compositional elements in terms of how those choices affect the subject matter of the work.</li> <li>3. Trace the origin of symbolism, imagery and metaphor in art and demonstrate the use of these visual devices in their artworks.</li> <li>4. Use criteria to revise works-in-progress and describe changes made and what was learned in the process.</li> </ol>	<ol style="list-style-type: none"> <li>1. Create original works of art that demonstrate increased complexity and skill and use a variety of two-dimensional and three-dimensional media.</li> <li>2. Create artwork that interprets a theme, idea or concept and demonstrates technical skill and the perceptive use of visual art elements (e.g., show light sources, different vantage points and local or subjective color).</li> <li>3. Create artworks that demonstrate a range of individual ideas, subject matter and themes with at least one idea explored in depth.</li> <li>4. Use feedback and self-assessment to organize a collection of their artworks in a variety of media.</li> <li>5. Use self-assessment to reflect on the effectiveness of their processes and choice of subject matter, materials and techniques to achieve their intent.</li> </ol>	<ol style="list-style-type: none"> <li>1. Integrate the elements of art and principles of design using a variety of media to solve specific visual art problems and to convey meaning.</li> <li>2. Solve visual art problems that demonstrate skill, imagination and in-depth understanding of media and processes.</li> <li>3. Prepare a digital portfolio of artworks demonstrating knowledge of technology and its application to visual art.</li> <li>4. Organize and display their original artworks as part of a public art exhibition.</li> <li>5. Prepare a portfolio of personal works demonstrating technical skill, a range of media and various original solutions to two- and three-dimensional problems.</li> </ol>	<ol style="list-style-type: none"> <li>A. Demonstrate mastery of materials, concepts and personal concentration when creating original artworks.</li> <li>B. Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship among form, materials, techniques and subject matter.</li> <li>C. Engage in ongoing assessment to revise and improve artworks and to produce a portfolio of works.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

### Grade Cluster: K-4

#### Students will:

#### Benchmarks

Kindergarten	Grade One	Grade Two	Grade Three	Grade Four	By the end of the K-4 program, students will:
<ol style="list-style-type: none"> <li>Respond to artworks by pointing out images and subject matter.</li> <li>Relate their own experiences to what they see in works of art.</li> <li>Recognize the similarities and differences between artistic styles.</li> <li>Ask and answer questions about the main ideas and stories in artworks.</li> <li>Describe how selected artworks make them feel, and use examples from the works to explain why.</li> <li>Select and share favorite visual works of art and tell their reasons for choosing them.</li> </ol>	<ol style="list-style-type: none"> <li>Notice and describe multiple characteristics (e.g., colors, forms, materials and subject matter) in their own artworks and the works of others.</li> <li>Explore and describe how a selected art object was made.</li> <li>Describe the different ways that art elements are used and organized in works of art including their own.</li> <li>Describe how art elements and principles are organized to communicate meaning in works of art.</li> <li>Connect their own interests and experiences to the subject matter in artworks.</li> <li>Recognize and point out characteristics related to the quality of a work of art.</li> </ol>	<ol style="list-style-type: none"> <li>Use details (e.g., tilted objects, yellow-orange sun or striped shirt) to describe objects, symbols and visual effects in artworks.</li> <li>Compare and describe the form, materials and techniques in selected works of art.</li> <li>Respond to the composition of artworks by describing how art elements work together to create expressive impact (e.g., the relationship of colors and shapes to create a happy or fearful mood).</li> <li>Use context clues to identify and describe the cultural symbols and images in artworks.</li> <li>Recognize the difference between assessing the quality of artwork and their personal preferences for a work.</li> </ol>	<ol style="list-style-type: none"> <li>Use details to describe the subject matter in artworks (e.g., subtle facial expressions, distinctive clothing or stormy weather).</li> <li>Explore and describe how art principles are used by artists to create visual effects (e.g., balance used to create the effect of stability).</li> <li>Discuss different responses to, and interpretations of, the same artwork.</li> <li>Identify successful characteristics that contribute to the quality of their own artworks and the works of others.</li> <li>Identify criteria for discussing and assessing works of art.</li> </ol>	<ol style="list-style-type: none"> <li>Compare and contrast how art elements and principles are used in selected artworks to express ideas and communicate meaning.</li> <li>Explain the function and purpose (e.g., utilitarian, decorative, social and personal) of selected art objects .</li> <li>Describe how artists use symbols and imagery to convey meaning in culturally representative works.</li> <li>Explain how an art critic uses criteria to judge artworks.</li> <li>Refer to criteria when discussing and judging the quality of works of art.</li> </ol>	<ol style="list-style-type: none"> <li>Identify and describe the visual features and characteristics in works of art.</li> <li>Apply comprehension strategies (e.g., personal experience, art knowledge, emotion and perceptual and reasoning skills) to respond to a range of visual artworks.</li> <li>Contribute to the development of criteria for discussing and judging works of art.</li> </ol>

## Arts - Visual Art

## Fine Arts Standards Table

### Content Standard: Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

### Grade Cluster: 5-8

#### Students will:

#### Benchmarks

Grade Five	Grade Six	Grade Seven	Grade Eight	By the end of the 5-8 program, students will:
<ol style="list-style-type: none"> <li>1. Compare and analyze how art elements and principles are used for expressive purposes (e.g., strong mood, explosive shapes and rhythmic patterns).</li> <li>2. Compare the works of different artists on the basis of purpose and style (e.g., functional/nonfunctional and representational/abstract).</li> <li>3. Explain and discuss multiple meanings in selected artworks.</li> <li>4. Apply observation and analysis skills to derive meaning in a selected artwork and explain their thought processes.</li> <li>5. Use specific criteria individually and in groups to assess works of art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Use appropriate vocabulary to identify the content in works of art created for different purposes (e.g., functional, decorative, and social and personal).</li> <li>2. Explain how art elements and principles are used in artworks to produce certain visual effects (e.g., dynamic tension, textured surfaces, patterns and designs).</li> <li>3. Interpret selected works of art based on the visual clues in the works.</li> <li>4. Identify innovative approaches and techniques used by artists and provide examples of their cultural and social significance.</li> <li>5. Use criteria for self-assessment and to select and organize works of art for a portfolio.</li> </ol>	<ol style="list-style-type: none"> <li>1. Use appropriate vocabulary to explain how techniques, materials and methods used by artists affect what the artwork communicates.</li> <li>2. Use appropriate vocabulary to explain how the elements and principles of art communicate different meanings.</li> <li>3. Interpret a work of art by analyzing the effects of history and culture on the work.</li> <li>4. Develop and use criteria to guide their reflections on a body of their own artworks.</li> </ol>	<ol style="list-style-type: none"> <li>1. Observe a selected work of art and explain how the artist's choice of media relates to the ideas and images in the work.</li> <li>2. Identify professions that use art criticism (e.g., artist, museum curator, art critic and art appraiser).</li> <li>3. Explain how personal experience influences their opinions of artworks.</li> <li>4. Analyze and discuss qualities in the artwork of peers to better understand the qualities in their own artworks.</li> </ol>	<ol style="list-style-type: none"> <li>A. Apply the strategies of art criticism to describe, analyze and interpret selected works of art.</li> <li>B. Present and support an individual interpretation of a work of art.</li> <li>C. Establish and use criteria for making judgments about works of art.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Analyzing and Responding

Students identify and discriminate themes, media, subject matter and formal technical and expressive aspects in works of art. They understand and use the vocabulary of art criticism to describe visual features, analyze relationships and interpret meanings in works of art. Students make judgments about the quality of works of art using the appropriate criteria.

### Grade Cluster: 9-12

#### Students will:

#### Benchmarks

Grade Nine	Grade Ten	Grade Eleven	Grade Twelve	By the end of the 9-12 program, students will:
<ol style="list-style-type: none"> <li>1. Apply various methods of art criticism to analyze and interpret works of art (e.g., the methods of Edmund Burke Feldman, Louis Lankford or Terry Barrett).</li> <li>2. Explain how form and media influence artistic decisions.</li> <li>3. Research and describe the work of an artist on the basis of how the artist's choice of media and style contribute to the meaning of the work.</li> <li>4. Use appropriate vocabulary to define and describe techniques, materials and methods that artists use to create works of art.</li> <li>5. Analyze and describe the visual aspects of their own artworks and the work of others.</li> </ol>	<ol style="list-style-type: none"> <li>1. Analyze the way media, technique, compositional elements and subject matter work together to create meaning in selected artworks.</li> <li>2. Apply methods of art criticism in writing and speaking about works of art.</li> <li>3. Understand how the structure and composition of an art form relate to its purpose.</li> <li>4. Develop and use criteria to select works for their portfolios that reflect artistic growth and achievement.</li> </ol>	<ol style="list-style-type: none"> <li>1. Describe the relationship between the content or ideas in artworks and the artist's use of media and compositional elements.</li> <li>2. Explain how visual, spatial and temporal concepts integrate with content to communicate meaning in artworks.</li> <li>3. Apply peer review and critique processes to a student exhibition.</li> </ol>	<ol style="list-style-type: none"> <li>1. Analyze and interpret the way in which the theme or meaning in an artwork expresses a social, political or cultural comment and use examples from the artwork to support the interpretation.</li> <li>2. Explain the role of galleries, museums, art periodicals and performances in interpreting works of art.</li> <li>3. Examine and evaluate the role of print media, film and video in visual art.</li> <li>3. Construct a rationale for the merit of a specific work of art, using work that falls outside their conceptions of art.</li> </ol>	<ol style="list-style-type: none"> <li>A. Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art.</li> <li>B. Explain how form, subject matter and context contribute to meanings in works of art.</li> <li>C. Critique their own works, the works of peers and other artists on the basis of the formal, technical and expressive aspects in the works.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Valuing the Arts/Aesthetic Reflection

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

### Grade Cluster: K-4

#### Students will:

#### Benchmarks

Kindergarten	Grade One	Grade Two	Grade Three	Grade Four	By the end of the K-4 program, students will:
<ol style="list-style-type: none"> <li>1. Reflect on and ask questions about why people make art.</li> <li>2. Recognize that people have different viewpoints about works of art.</li> <li>3. Notice and point out different ways that an artwork expresses a feeling or a mood.</li> </ol>	<ol style="list-style-type: none"> <li>1. Offer reasons for making art.</li> <li>2. Form their own opinions and views about works of art.</li> <li>3. Recognize that people (e.g., family, friends, teachers and artists) have different beliefs about art and value art for different reasons.</li> <li>4. Describe the expressive qualities in their own works of art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Create and communicate a definition of art.</li> <li>2. Compare different responses (e.g., parent, peer, teacher and artist) to the same work of art.</li> <li>3. Listen carefully to others' viewpoints and beliefs about art.</li> <li>4. Talk about their thoughts and feelings when looking at works of art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Explain reasons for selecting an object they think is a work of art.</li> <li>2. Ask clarifying questions about others' ideas and views concerning art.</li> <li>3. Distinguish between technical and expressive qualities in their own artworks.</li> </ol>	<ol style="list-style-type: none"> <li>1. Explain how works of art can reflect the beliefs, attitudes and traditions of the artist.</li> <li>2. Reflect on and develop their own beliefs about art (e.g., how art should look, what it should express or how it should be made).</li> <li>3. Support their viewpoints about selected works of art with examples from the works.</li> <li>4. Describe the successful use of one expressive element in an artwork, using sensory details and descriptive language.</li> </ol>	<ol style="list-style-type: none"> <li>A. Apply basic reasoning skills to understand why works of art are made and valued.</li> <li>B. Form their own opinions and views about works of art and discuss them with others.</li> <li>C. Distinguish and describe the aesthetic qualities in works of art.</li> </ol>

## Arts - Visual Art

## Fine Arts Standards Table

### Content Standard: Valuing the Arts/Aesthetic Reflection

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

### Grade Cluster: 5-8

#### Students will:

#### Benchmarks

Grade Five	Grade Six	Grade Seven	Grade Eight	By the end of the 5-8 program, students will:
<ol style="list-style-type: none"> <li>1. Pose questions that can be answered by an aesthetic study of artworks.</li> <li>2. Recognize that different assumptions and theories of art lead to different interpretations of artworks.</li> <li>3. Explain how personal experience can influence choosing one artwork over another.</li> </ol>	<ol style="list-style-type: none"> <li>1. Explain what makes an object a work of art using a range of criteria (e.g., the feeling it evokes, the artist's style and choice of materials or the subject matter).</li> <li>2. Reflect on and generate a personal theory for how visual art should be viewed, interpreted and valued.</li> <li>3. Describe how culture, age, gender and attitude can affect a person's viewpoint on and response to visual art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Observe selected artworks and describe the visual features and sensory qualities that evoke feelings and emotions.</li> <li>2. Ask clarifying questions to explain diverse viewpoints about selected works of art.</li> <li>3. Discuss personal beliefs, values, feelings and assumptions when explaining their own perspectives on artwork and connect their responses to what they see in the work.</li> </ol>	<ol style="list-style-type: none"> <li>1. Recognize how reflection can change beliefs about the nature and value of art.</li> <li>2. Articulate an understanding of different aesthetic theories (e.g., formal, expressive and contextual) related to viewing and interpreting artworks.</li> <li>3. Compare their viewpoints about a selected work of art with an art critic's viewpoint of the same work.</li> </ol>	<ol style="list-style-type: none"> <li>A. Demonstrate aesthetic inquiry and reflection skills when participating in discussions about the nature and value of art.</li> <li>B. Analyze diverse points of view about artworks and explain the factors that shape various perspectives.</li> </ol>

# Arts - Visual Art

# Fine Arts Standards Table

## Content Standard: Valuing the Arts/Aesthetic Reflection

Students understand why people value visual art. They present their beliefs about the nature and significance of selected artworks and the reasons for holding these beliefs. Students reflect on and respect diverse points of view about artworks and artifacts.

## Grade Cluster: 9-12

### Students will:

### Benchmarks

Grade Nine	Grade Ten	Grade Eleven	Grade Twelve	By the end of the 9-12 program, students will:
<ol style="list-style-type: none"> <li>1. Distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect.</li> <li>2. Demonstrate logical reasoning when arguing the merit of a selected work of art and discuss the arguments put forward by others.</li> <li>3. Research and explain various aesthetic theories in visual art.</li> <li>4. Identify various sources for published reviews of artworks and use them to analyze and understand different aesthetic perspectives.</li> </ol>	<ol style="list-style-type: none"> <li>1. Articulate how individual beliefs, cultural traditions and current social contexts influence response to the meanings in works of art.</li> <li>2. Formulate generalizations about the value of art from their experiences making and responding to art.</li> <li>3. Develop aesthetic criteria for selecting a body of work for their portfolios that demonstrates accomplishment, knowledge and skill in the visual arts.</li> <li>4. Justify the merits of specific works of art using theories that may be different from their own conceptions of art.</li> <li>5. Develop and apply criteria that address the aesthetic characteristics in works of art (e.g., expressive or contextual).</li> </ol>	<ol style="list-style-type: none"> <li>1. Explain how the value of a work of art is affected by the manner in which it is exhibited.</li> <li>2. Analyze how society influences the interpretation of works of art.</li> <li>3. Identify aesthetic issues connected to the public display of works of art.</li> <li>4. Compare and contrast responses to works of visual art on the basis of how well the works communicate intent and purpose.</li> <li>5. Explain how the context in which an artwork is viewed influences the way it is perceived and judged.</li> </ol>	<ol style="list-style-type: none"> <li>1. Compare the ways in which the emotional impact of a specific artwork affects the interpretation.</li> <li>2. Apply critical thinking skills to synthesize the beliefs of significant philosophers about the nature of art.</li> <li>3. Demonstrate the ability to form and defend their judgments about the merits and significance of works of art.</li> <li>4. Research and compare the reviews of different art critics of the same work of art.</li> </ol>	<ol style="list-style-type: none"> <li>A. Communicate how an aesthetic point of view contributes to the ideas, emotions and overall impact of personal artworks and the works of others.</li> <li>B. Identify and analyze a variety of viewpoints on aesthetic issues and themes in visual art and develop a personal point of view.</li> <li>C. Judge the merit of selected artworks and provide the aesthetic basis for their positions.</li> </ol>

**Content Standard: Connections, Relationships and Applications**

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

**Grade Cluster: K-4**

**Students will:**

**Benchmarks**

Kindergarten	Grade One	Grade Two	Grade Three	Grade Four	By the end of the K-4 program, students will:
<ol style="list-style-type: none"> <li>1. Use visual symbols to represent the rhythms, beats and sounds they hear in music.</li> <li>2. Connect words and images by sketching or illustrating a favorite part of a story.</li> <li>3. Create artwork that explores a central theme across disciplines (e.g., family, communication and culture).</li> <li>4. Recognize when and where people create, observe and respond to visual art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Make connections between visual art, music and movement.</li> <li>2. Create a visual art product to increase understanding of a concept or topic studied in another content area (e.g., mathematics—measurement; English language arts—sequencing a story; geography—continents; science—balance).</li> <li>3. Demonstrate the relationship between and among art forms (e.g., create costumes and scenery for a play).</li> <li>4. Identify and discuss artwork they see in their schools and communities.</li> <li>5. Identify what an artist does and find examples of works by artists in their communities.</li> </ol>	<ol style="list-style-type: none"> <li>1. Use visual art materials to express an idea from a song, poem, play or story.</li> <li>2. Compare and contrast the importance of visual artists to society with the importance of explorers, inventors or scientists.</li> <li>3. Construct a three-dimensional model to represent a topic or theme from another subject area (e.g., construct a model of a scene from history or the life story of a historical figure such as Abraham Lincoln, Harriet Tubman or Susan B. Anthony).</li> <li>4. Share artwork from a resource in their communities and describe its cultural context.</li> <li>5. Describe ways they use visual art outside the classroom and provide examples.</li> <li>6. Identify and discuss artists in the community who create different kinds of art.</li> </ol>	<ol style="list-style-type: none"> <li>1. Interpret a favorite painting through movement or music.</li> <li>2. Communicate mathematics, geography or science information visually (e.g., develop a chart, graph or illustration).</li> <li>3. Apply problem-solving skills from other subject areas (e.g., scientific method and inquiry processes) to solve artistic problems.</li> <li>4. Provide examples of different types of artists (e.g., muralists, industrial designers, architects and book illustrators) and describe their roles in everyday life .</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify and describe common themes, subject matter and ideas expressed across arts disciplines.</li> <li>2. Describe how selected visual art elements or principles are used in one or two other arts disciplines (e.g., color, unity, variety and contrast).</li> <li>3. Relate concepts common to the arts and disciplines outside the arts (e.g., composition, balance, form and movement).</li> <li>4. Demonstrate technical skill by creating an art product that uses common materials and tools from different subject areas (e.g., ruler, compass, graph paper and computer).</li> <li>5. Read biographies and stories about key artists from Ohio and describe how their work reflects and contributes to Ohio history.</li> <li>6. Recognize and identify a range of careers in visual art (e.g., fashion designer, architect, graphic artist and museum curator).</li> </ol>	<ol style="list-style-type: none"> <li>A. Demonstrate the relationship the visual arts share with other arts disciplines as meaningful forms of nonverbal communication.</li> <li>B. Use the visual arts as a means to understand concepts and topics studied in disciplines outside the arts.</li> <li>C. Create and solve an interdisciplinary problem using visual art processes, materials and tools.</li> <li>D. Describe how visual art is used in their communities and the world around them and provide examples.</li> </ol>



## Arts - Visual Art

## Fine Arts Standards Table

### Content Standard: Connections, Relationships and Applications

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

### Grade Cluster: 5-8

#### Students will:

#### Benchmarks

Grade Five	Grade Six	Grade Seven	Grade Eight	By the end of the 5-8 program, students will:
<ol style="list-style-type: none"> <li>1. Compare and contrast how visual art is used in musical, theatrical or dance productions and provide examples.</li> <li>2. Use technology to conduct information searches, research topics and explore connections to visual art.</li> <li>3. Use artwork to communicate and enhance understanding of concepts in other subject areas (e.g., science, English language arts, mathematics and social studies).</li> <li>4. Investigate the types of cultural objects artists create and their role in everyday environment.</li> </ol>	<ol style="list-style-type: none"> <li>1. Collaborate with peers to depict major events in a selected decade of the 19th century.</li> <li>2. Use computer skills to organize and visually display quantitative information on a chart, map or graph.</li> <li>3. Compare the ways that selected ideas and concepts are communicated through the perspective of visual art and through the perspectives of other academic disciplines.</li> <li>4. Describe the function of art in the daily lives of their communities and cultures.</li> <li>5. Identify the ways in which science and technology influence the development of art in various cultures.</li> </ol>	<ol style="list-style-type: none"> <li>1. Create artwork (e.g., a satirical drawing, political cartoon or advertising campaign) that expresses a personal comment about a social, environmental or political issue.</li> <li>2. Apply computer skills to explore and create a range of visual effects to enhance projects and presentations.</li> <li>3. Demonstrate understanding of the relationship between words and images by applying text to images and images to text (e.g., write descriptions of their artworks and illustrate a scene from a literary work).</li> <li>4. Describe how experiences in galleries, museums and other cultural institutions can enhance daily life.</li> </ol>	<ol style="list-style-type: none"> <li>1. Demonstrate different visual forms of representation for the same topic or theme (e.g., expressive, graphic and scientific).</li> <li>2. Achieve an effective balance between creating computer-generated images and drawing their own original images.</li> <li>3. Collaborate (e.g., with peers or a community artist) to create a thematic work that incorporates visual art.</li> <li>4. Identify how aspects of culture influence ritual and social artwork.</li> <li>5. Explore ways to communicate and support the importance of art in their communities (e.g., become an arts advocate, a volunteer or member of a professional arts organization or patron of the arts).</li> </ol>	<ol style="list-style-type: none"> <li>A. Demonstrate the role of visual art in solving an interdisciplinary problem.</li> <li>B. Apply and combine visual art, research and technology skills to communicate ideas in visual form.</li> <li>C. Use key concepts, issues and themes to connect visual art to various content areas.</li> <li>D. Use words and images to explain the role of visual art in community and cultural traditions and events.</li> </ol>

## Arts - Visual Art

## Fine Arts Standards Table

### Content Standard: Connections, Relationships and Applications

Students connect and apply their learning of visual art to the study of other arts areas and disciplines outside the arts. They understand relationships between and among concepts and ideas that are common across subjects in the curriculum. Students recognize the importance of lifelong learning and experience in visual art.

### Grade Cluster: 9-12

#### Students will:

#### Benchmarks

Grade Nine	Grade Ten	Grade Eleven	Grade Twelve	By the end of the 9-12 program, students will:
<ol style="list-style-type: none"> <li>1. Survey various art theories or movements and make a presentation (e.g., oral, written, visual or multimedia) to explain one of them.</li> <li>2. Research and compare how visual art is used in a musical, theatre or dance production.</li> <li>3. Research and provide examples that show the relationship of visual art to other subjects in the curriculum (e.g., English language arts, mathematics, social studies and science).</li> <li>4. Research and report on careers in the visual arts and identify the experience, education and training needed for each one.</li> <li>5. Investigate opportunities for lifelong involvement in the arts and arts-related careers.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives.</li> <li>2. Compare the media, materials and processes (e.g., perceiving, responding, creating and communicating) used in visual art with those used in other arts disciplines.</li> <li>3. Explain commonalities between visual art and other disciplines.</li> <li>4. Identify ways to provide active support to the arts locally and nationally.</li> </ol>	<ol style="list-style-type: none"> <li>1. Identify ways in which culture has influenced the work of contemporary artists (e.g., photographers, painters and sculptors).</li> <li>2. Research and explain the relationships between specific artworks and major historical events.</li> <li>3. Research and demonstrate the relationships between visual art and other disciplines (e.g., ceramics—chemistry, photography—chemistry, mobile—physics, graphic art—technology).</li> <li>4. Identify art professions that require a portfolio for employment (e.g., architect, photographer, graphic designer and book illustrator).</li> </ol>	<ol style="list-style-type: none"> <li>1. Compare and contrast universal themes and sociopolitical issues in a variety of artworks from different cultural contexts.</li> <li>2. Analyze the cultural influences on art in America today.</li> <li>3. Select interdisciplinary visual art projects for a portfolio and write a description of the processes used.</li> <li>4. Research one local, state or national professional arts organization for the visual arts and describe ways that it advocates for arts education.</li> </ol>	<ol style="list-style-type: none"> <li>A. Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art.</li> <li>B. Formulate and solve a visual art problem using strategies and perspectives from other disciplines.</li> <li>C. List and explain opportunities for lifelong involvement in the visual arts.</li> </ol>

K-12 Fine Arts

# Instructional Commentary



# Learning in the Arts

*Art is humanity's most essential, most universal language. It is not a frill but a necessary part of communication. The quality of civilization can be measured through its music, dance, drama, architecture, visual art and literature. We must give our children knowledge and understanding of civilization's most profound works.*

**Ernest L. Boyer**  
Former U.S. Secretary of Education

The abilities to fully appreciate and understand the arts are essential dimensions of an educated person. Ohio's fine arts content standards will assist school districts in providing high quality academic programs in which all students have opportunities to learn in, through and about the arts. In these standards, *fine arts* or *arts* refers to the four visual and performing arts: dance, drama/theatre, music and visual art. The term *arts discipline* refers to one of these visual and performing arts. The terms *artwork* and *work of art* refer to the products, created and performed, which fall into one or more of the arts disciplines.

Ohio's five fine arts standards promote teaching and learning that involve students in *creating* original artworks, *performing* original or existing artwork and *responding* to works of art and various media. When students engage in these artistic processes, they apply and demonstrate the knowledge, skills and understandings important to arts learning and specified in the K-12 standards.



# ACADEMIC CONTENT STANDARDS

The vision of arts education put forth in the fine arts standards is both experiential and conceptual. The intent is to relate students' creating and performing experiences to reflection and discussion about their own artworks and the works of others. The view of the arts in the standards is based not only in the realm of emotion, but also on perception, inquiry and other higher-order thinking skills. It is rooted in the research and development of the "arts as a discipline" movement in arts education which began in the early 1960s. Proposed by Manual Barkan, an artist and educator at The Ohio State University, and continued through the work of the Getty Education Institute for the Arts, this reform movement aimed to improve the quality and status of arts education in America's elementary and secondary schools. Defining the arts as a discipline with an organized body of knowledge in the domains of history, production, criticism and aesthetics was intended to help students understand and appreciate the arts and help the public understand the importance of the arts in general education. Ohio's fine arts standards encompass these four domains of knowledge and add a fifth one—"connections, relationships and applications"—to address the interdisciplinary potential of the arts in teaching and learning. Emphasized individually or approached holistically, the five standards serve as unifying lenses which students can use to experience and understand the arts and teachers can use to plan and focus a comprehensive program of arts instruction and assessment.

## The Four Arts Disciplines

The arts disciplines included in this book—dance, drama/theatre, music and visual art—share the five arts content standards which remain constant from kindergarten through grade 12. However, each arts discipline has its own set of benchmarks and kindergarten through grade 12 grade-level indicators that organize and sequence the distinctive abilities and skills required for student learning in a particular art form. While education in all four arts provides important benefits, each arts discipline develops particular strengths and intelligences, and each one has its own symbol system, media, techniques, history and body of works for study.

### Dance

Dance is a meaningful expression of culture. People use dance to communicate ideas and feelings, and to express their cultural heritage and identity. Dance education in Ohio's standards includes the study of historically representative dances as artistic and cultural expressions, and encourages students to share their perceptions and understanding of dance experiences—making, performing and viewing works of dance.

Dance uses movement as a medium of communication and expression. A primary purpose for including dance in a district and school academic

*"I've always had art in school. I think it's taught me more than just how to draw a human face. It's taught me lessons I can use for life."*

**Senior High School Student**



# ACADEMIC CONTENT STANDARDS



program is to develop students' physical awareness and abilities to communicate emotion and ideas through movement. Ohio's dance standards address both bodily-kinesthetic and creative thinking—body control and awareness as well as rhythmic and expressive capacities. A school district can include dance in its K-8 fine arts program as a class taught by a teacher or an artist with expertise in dance. There are other options for including dance in the academic curriculum. During the elementary and middle school years, districts can implement the dance standards in physical education and music classes, through an artist-in-residence program and by relating the study of dance performance, choreographers and works to other content areas. At the high school level, schools should offer elective courses in dance that address the knowledge and skills specified in the standards.

## Drama/Theatre

Drama/Theatre is distinguished among the arts disciplines for its collaborative process. A dramatic performance integrates language, movement, visual images and sound to convey a broad spectrum of ideas and emotions. Every civilization in every part of the world has its form of dramatic entertainment often in the universal custom of telling stories that were improvised or scripted and passed from one generation to another. Ohio's drama/theatre standards require that students understand the influences of theatre in history and the contributions of playwrights and plays to cultural traditions. The grade-level indicators and benchmarks engage students as performers and audience members to develop their capacities to understand how elements from all the arts blend to create a theatrical performance.



The study of drama/theatre can be included in a school district's academic curriculum in the language arts as well as the fine arts program. Ohio's drama/theatre standards address communication, linguistic, spatial and expressive skills that elementary students can apply through dramatic and role-playing learning activities linked to other content areas. Secondary students can develop and apply the skills addressed in the standards through classes or course electives that include the study of dramatic literature, playwriting, acting, scene design, theatrical production and interpretation.

## Music

Music is experienced in a variety of ways: through singing, playing an instrument, listening and even dancing. Throughout recorded time, music has been intrinsic to humanity, serving as a means for expression and communication. Every culture has engaged music. It is used to document events both formally and informally. It illuminates human existence, identity and purpose. It speaks to one internally. Musical expression strikes a balance between the imaginative and the emotional. It challenges and comforts, arouses and calms. Ohio's fine arts standards

# ACADEMIC CONTENT STANDARDS

in music include not only the performance and creation of music but encourage students: to examine the relationship of music to history and culture, to develop skills in analysis, to reflect aesthetically articulating a personal music philosophy and to make connections to the other arts and content areas.

Since the beginnings of public school education, music study has been a part of the school curricula usually taught by a music specialist. At the K-6 level, in addition to music classroom instruction, music study can be embraced by other subject content areas. This inclusion furthers the connection between music and learning in other content areas. At the secondary level, the skills in the standards should be addressed through elective courses that include music performance and academic music study such as music theory, criticism and music history.



## Visual Art

Visual Art involves the capacity to deal with visual-spatial symbols—to think in terms of images: how they can be combined, what they represent and the emotions they convey. Visual art forms and images are expressions of the historical development, traditions and values of various cultures and societies. Ohio's visual art standards aim to deepen understanding of the multiple voices and meanings represented in works of art by developing students' strategies for viewing and responding to the works.

Making art is an important part of Ohio's fine arts standards. Students' capacities to imagine, think and problem solve in a variety of media are included in the visual art learning expectations. At best, arts instruction should relate the products students create to other artworks they see and study. Various means of expression such as drawing, painting and photography encourage students to communicate complex issues, ideas and concepts they may not be able to convey verbally. Visual art in a district's kindergarten through grade 12 program should be taught by art specialists and provide opportunities for students to use their minds and imaginations to create original works. The elementary and middle school grade-level indicators encourage students to experience a range of art materials, tools and techniques as well as subject matter, themes and ideas that can shape their art making and inform their understanding of the world. At the high school level, the academic program should offer visual art elective courses that are organized around the content of the fine art standards and provide opportunities for in-depth study of visual art forms and processes. Elective offerings such as general art (e.g., level I, level II), art appreciation, art history and studio courses should provide opportunities for students to study, produce and understand artworks and images in visual culture.



# ACADEMIC CONTENT STANDARDS

## Purpose of the Fine Arts Standards

Ohio's fine arts standards fulfill both state and national legislation. In the No Child Left Behind Act of 2001, an objective is "to support systemic education reform by strengthening arts education as an integral part of the elementary school and secondary school curriculum."

While the fine arts standards reflect credible research in education reform, they allow for the application of various instructional methods, teaching styles and curricular approaches to help students achieve fine arts goals. Other instructional decisions, such as the particular visual and performing artworks, techniques and media for study, are intentionally left to individual arts educators to make based on local program goals and student needs.

The purpose of the fine arts standards is to provide school district leaders, curriculum coordinators and arts educators with a coherent, comprehensive sequence of what all students should know and be able to do in the four arts disciplines as a result of a kindergarten through grade 12 education. They provide districts with a foundation on which to build their local curricula and fine arts programs. Most importantly, however, the arts standards promote and guide the development of the creative capacities of all Ohio's students.

Efland, Arthur. *History of Art Education: Intellectual and Social Currents in Teaching the Visual Arts*. New York: Teachers College Press, 1989.

No Child Left Behind Act of 2001: Reauthorization of the Elementary and Secondary Education Act. Pub. L. No. 107-1 (H.R.1).

*"The arts enrich the lives of every individual and have the power to change one's perception of life itself. Any aspect of art, whether it is a performance or a painting, releases a sort of beauty and grace and is interpreted through the eyes and mind of the individual."*

**Senior High School Student**





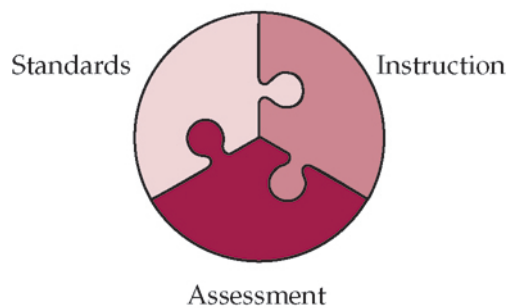
# Program Planning

Ohio's fine arts academic content standards provide clear expectations for all students. They form the foundation of what every student should know and be able to do in dance, drama/theatre, music and visual art programs across the state. The benchmarks and grade-level indicators provide a scaffold for instruction; local-level program curricula can set expectations beyond those in the standards. Identified content and skills should be the focus of teaching and learning at each grade level and cluster. To realize a standards-based fine arts program effectively, teachers and curriculum leaders must determine how instructional programs can be organized and implemented in Ohio's classrooms, schools and districts.

Program planning and implementation are shared responsibilities. Teachers, administrators, curriculum leaders, local decision makers, school boards, parents and community members play important roles in making decisions about local-level fine arts programs. Knowledge of standards, best practice and sound research should be integral parts of the conversation heard when developing a comprehensive, kindergarten through grade 12, fine arts program where all components—standards, instruction and assessment—interlock.



## The Three Parts of an Aligned Educational System



The first step in implementing a fine arts standards-based education program is to ask, "What is the role of the fine arts in a child's learning?" Regardless of whether a school is urban, suburban, rural or special focus, how do the fine arts support the mission of the school? Completing an analysis of the current fine arts program can assist decision makers in establishing a common understanding of what is in place and determining what needs to be in place. Implementing any standards-based education program requires familiarity with the standards, and the arts are no exception. What should students know and be able to do in the arts? What arts disciplines will be included in the fine arts program? Will the fine arts program have investment from all



# ACADEMIC CONTENT STANDARDS

stakeholders? Will it be valued by the community? Instruction and opportunities for students to experience each of the fine arts should be part of a program of study. In districts where resources may be limited and each arts discipline cannot be taught separately, recognizing the interdisciplinary nature of the fine arts academic content standards to other curricular areas should be considered. For instance, dance can be taught as part of a physical education course of study; drama/theatre may be incorporated into English language arts and/or social studies courses of study. Not all content in the standards will be new to teachers. Teachers and curriculum leaders will find that sections of their current lessons, projects and units fulfill the expectations of the standards. Realize, too, that specific methodologies germane to arts instruction can be used to teach the fine arts academic content standards. For instance, a program that subscribes to an Orff or Kodaly method to teach music will find the standards, especially the benchmarks, in alignment with the tenets of the methodology.

*The Fine Arts Standards Table can serve as a valuable resource. It allows one to examine the standards in a horizontal format seeing an overview of a particular standard, all of its benchmarks and the grade-level indicators.*

Next, a thorough reading and understanding of the standards document is critical. Opportunities for in-depth discussion about what students should learn in the arts will ensure that consistent interpretation and agreement occur across grade levels. Teachers can reach a clear understanding of the benchmarks and grade-level indicators by examining the nouns that describe the concepts to be learned (what students should know) and the verbs that describe the levels of thinking and skills expected (what students should be able to do). The Fine Arts Standards Table can serve as a valuable resource. It allows one to examine the standards in a horizontal format seeing an overview of a particular standard, all of its benchmarks and the grade-level indicators. In addition, through a comprehensive lens, teachers and curriculum directors are presented a focused picture of the sequential development of the indicators within and across grades in the grade clusters K-4, 5-8 and 9-12.

An effective fine arts program is one where students engage actively with the content. It is essential that students have opportunities to create and perform in a respective arts discipline in classroom experiences, discuss the art being studied and evaluate their works and the work of others. Opportunities for students to experience the arts beyond the classroom are essential. A fine arts program can include artist-in-residencies, tour programs and excursions to the symphony and art museums. Generally, these come to mind as opportunities beyond the school environment. Searching for outside resources is important, but the consideration of local resources, often within the school, should not be overlooked. Elementary students can attend a concert performance of the local middle or high school band. Visual art students can benefit from a student art exhibit exchanged with peers from another school building, district or even another country! Often resources found within



# ACADEMIC CONTENT STANDARDS

the school are as valuable as outside ones. Designing a program that blends both is a paragon.

*"...developing a comprehensive K-12 fine arts program where all components—standards, instruction and assessment—interlock."*

Teachers should teach the standards interwoven with each other rather than in isolation. The content at each grade level within the standards is designed to build on the knowledge and skills of the previous grades. Teachers should understand the progression of grade-level indicators and benchmarks to ensure that students have the foundation needed to understand more advanced content. The fine arts standards are content standards—what students should know and be able to do—not solely performance standards. Programs where students experience creating and performing in the arts, discussing the arts and responding to a variety of arts help them develop and articulate personal arts philosophies—thinking they carry for a lifetime.

Recognizing that learning is not isolated but rather holistic, is a first step toward an interdisciplinary approach to instruction. The arts provide rich opportunities for connecting to other content areas. Topics common to both the arts standards and other content areas can be efficient ways to direct student learning. An interdisciplinary approach to instruction helps students understand the relationship between these important concepts and topics. Professional development, dialogue among all teachers and opportunities for interdisciplinary planning can produce an environment where holistic education occurs. The learning styles of students, strategic instructional interventions and the use of differentiated instruction are important considerations when developing a program where both the fine arts and other content areas address students' needs and learning.

*"...developing a comprehensive K-12 fine arts program where all components—standards, instruction and assessment—interlock."*

In standards-based education, planning for assessment is essential and should guide instruction. Assessment in the arts should be conducted in the same manner in which the art was experienced. Classroom assessment should include multiple measures of progress toward achievement of the grade-level indicators and benchmarks. Data and information gathered from assessments should be used to provide feedback about students' progress and artistic growth. Where gaps in knowledge exist, teachers need to re-evaluate instructional methods and learning opportunities. Students and parents should be able to see clearly the connections between assessment and students' achievement of specific indicators and benchmarks. School-level arts assessment not only provides information about student performance and achievement but can determine professional development needed to improve classroom arts instruction. District-level assessments should reflect not only student performance and achievement but define and articulate the fine arts program goals for the public. Continuously analyzing an arts

*The arts provide rich opportunities for connecting to other content areas. Topics common to both the arts standards and other content areas can be an efficient, meaningful way to direct student learning.*



# ACADEMIC CONTENT STANDARDS

program through ongoing assessment will help teachers and school decision makers determine a program's effectiveness and will help communities realize the value and importance of fine arts programs.

*"...developing a comprehensive K-12 fine arts program where all components—standards, instruction and assessment—interlock."*



## Ten Lessons the Arts Teach

Elliot Eisner

**1** The arts teach children to make good judgments about qualitative relationships.

Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

**2** The arts teach children that problems can have more than one solution

and that questions can have more than one answer.

**3** The arts celebrate multiple perspectives.

One of their large lessons is that there are many ways to see and interpret the world.

**4** The arts teach children that in complex forms of problem solving

purposes are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

**5** The arts make vivid the fact that neither words in their literal form nor number exhaust what we can know. The limits of our language do not define the limits of our cognition.

**6** The arts teach students that small differences can have large effects.

The arts traffic in subtleties.

**7** The arts teach students to think through and within a material.

All art forms employ some means through which images become real.

**8** The arts help children learn to say what cannot be said.

When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

**9** The arts enable us to have experience we can have from no other source

and through such experience to discover the range and variety of what we are capable of feeling.

**10** The arts' position in the school curriculum symbolizes to the young

what adults believe is important.

Elliot W. Eisner is Lee Jacks Professor of Education and Professor of Art, Stanford University.

# Planning for Instruction

The vignettes presented in this section are examples of how to implement of Ohio's fine arts standards. This example illustrates how instruction can be integrated across arts areas and across other disciplines to create an interdisciplinary learning opportunity for students. In this example unit, the integrated processes of performing or creating and responding within the arts standards enhance students' learning by linking instruction in dance, drama, music and visual arts with instruction in English language arts and social studies. In this way, each discipline becomes more alive to the students.

Educators may note, as well, the importance of assessment in standards-based learning. Lesson planning in standards-based education begins with pre-assessment to guide instructional planning and ends with post-assessment designed to measure student learning and plan subsequent instruction. While the concept of using performance assessments to plan instruction may be a newer idea in some disciplines, arts educators have always practiced performance assessment to plan more effective instruction for their students' needs.

This example interdisciplinary arts unit is provided to start a dialogue among Ohio's educators who are planning lessons and units for students. One aspect that is important for educators to note is how multiple indicators and benchmarks are included in this sample. Standards-based learning is not intended to fragment instruction by encouraging teachers to teach to individual indicators. Rather, it is intended to provide clear statements and descriptions of student learning that teachers can use as a basis for integrated instruction and learning.

The goal of this example is not to mandate instruction for Ohio's educators. Specific instructional decisions about how best to teach the standards are up to Ohio's educators. However, the standards do suggest using varied instructional strategies, such as modeling and grouping. The arts standards also emphasize multiple modes of instruction:

- Instruction through performance or creation ("learning by doing");
- Instruction in researching, responding to and analyzing arts;
- Instruction connecting the different arts disciplines;

*The fine arts standards emphasize the intersections between arts disciplines.*

# ACADEMIC CONTENT STANDARDS

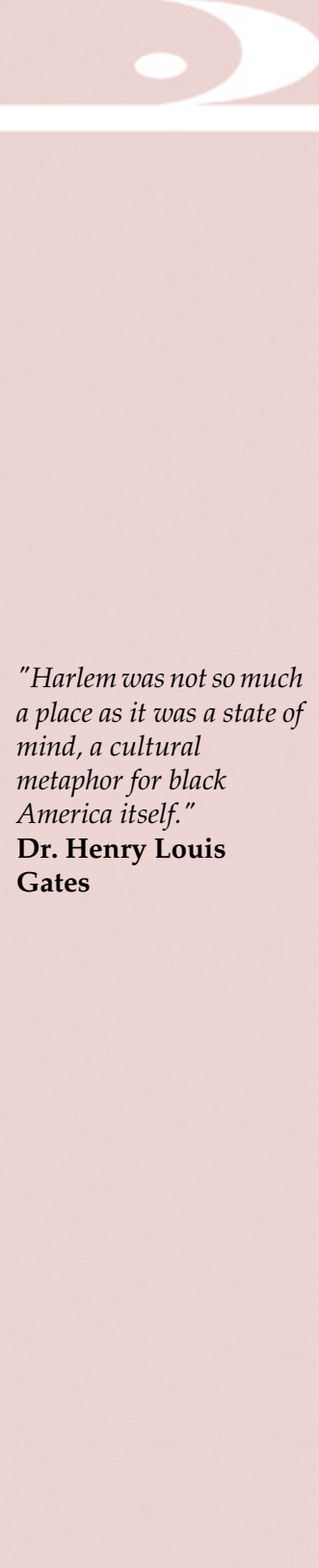
- Instruction connecting the arts with other subjects and the real world.

This sample lesson shows what might happen in four grade 10 arts classrooms: dance, drama, music and visual arts. During a grade 10 faculty meeting on instructional planning, the history, English language arts and arts teachers decide to teach an interdisciplinary unit on the Harlem Renaissance. (See Ohio's academic content standards in social studies for grade 10 history indicator 9e: "Analyze the major political, economic and social developments of the 1920s including the Roaring Twenties and the Harlem Renaissance...") By using original documents, literature, plays, paintings and music, these educators know that they will meet the needs of students with various learning styles and make use of Howard Gardner's research on multiple intelligences. As a culmination to the interdisciplinary unit, the teachers decide to stage a Harlem Renaissance weekend, during which students will perform and display their work for other students and community members.

As a group, the teachers research background materials on the time period and select a variety of resources that introduce interdisciplinary elements. They know that the Harlem Renaissance period (the name given to the period from the end of World War I to the 1930s in which a group of African-American writers and artists produced a large body of work) is a treasure trove of literature, drama, music, painting and dance.

Because this example is intended to illustrate more fully standards-based instruction in the arts, this vignette will focus on the work of four teachers planning this interdisciplinary unit:

1. Mrs. Tavares, the dance instructor
2. Mr. Killian, the drama instructor
3. Mr. Cleveland, the music instructor
4. Ms. Garcia, the visual arts instructor.



*"Harlem was not so much a place as it was a state of mind, a cultural metaphor for black America itself."*

**Dr. Henry Louis Gates**

## Dance Vignette

### Grade 10 Dance Benchmarks and Indicators Addressed:

#### Historical, Cultural and Social Contexts Benchmarks and Indicators

- |           |  |
|-----------|--|
| Benchmark | A. Synthesize contextual information about culturally representative dances to understand and explain their development.                               |
| Indicator | 1. Use examples to explain the influences of culture and historical events on the work of dance artists (e.g., dancers, choreographers and producers). |
| Benchmark | B. Explain how dance is a meaningful expression of culture.  |
| Indicator | 3. Trace the origin and development of American dance styles and explain what each style reveals about American culture.                               |

#### Creative Expression and Communication Benchmark and Indicators

- |           |   |
|-----------|---|
| Benchmark | B. As a soloist or with an ensemble, perform a dance that demonstrates expression and clarity and includes a variety of complex movement sequences (e.g., use of space, dynamics, rhythms, patterns and forms). |
| Indicator | 2. Memorize and perform complex movement sequences with technical awareness, focus and greater risk taking.   |
|           | 3. Perform works requiring greater movement range, expression and risk taking.  |

#### Analyzing and Responding Benchmark and Indicator

- |           |  |
|-----------|--|
| Benchmark | B. Analyze and interpret recognized works of dance by a variety of choreographers.       |
| Indicator | 2. Discuss how dances reflect the heritage, traditions and beliefs of the choreographer. |



# ACADEMIC CONTENT STANDARDS

Mrs. Tavares conducts a pre-assessment that involves a class discussion and instruction and practice in some brief dance sequences. She decides to involve her students in researching the black concert dance that evolved during the Harlem Renaissance period. These dance works were based on African and Afro-Caribbean sources, so this dance unit begins with a discussion of the characteristics of African and Afro-Caribbean dance and a demonstration of African and Afro-Caribbean dance by a pair of local college students.

After this discussion, Mrs. Tavares invites students to research a dancer or dance choreographer of this period and to use what they have learned about the Harlem Renaissance period to explain the influences of culture and historical events on the work of this artist. These artists might include dancers and dance anthropologists such as Katherine Dunham or Pearl Primus who engaged in fieldwork that further infused their dances with African and Afro-Caribbean influences.

The students then make brief presentations of their findings to their classmates and the group learns and practices dance sequences that would have been typical of the period and of these dancers/choreographers.

Finally, the dancers perform a learned dance that showcases the black concert dance style of the period during the 10th-grade Harlem Renaissance weekend.



# ACADEMIC CONTENT STANDARDS

## Drama Vignette

### Grade 10 Drama Benchmarks and Indicators Addressed:

#### Historical, Cultural and Social Contexts Benchmark and Indicators

- |           |  |
|-----------|--|
| Benchmark | A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.  |
| Indicator | 2. Describe various periods of theatre history: Origin, Greek/Roman, Medieval, Renaissance, Restoration, 17th Century, 18th Century, 19th Century, 20th Century and Contemporary.<br>3. Identify key figures, works and trends in various cultures.<br>5. Analyze the cultural, social, political and technological influences on an artist and his/her choices. |

#### Creative Expression and Communication Benchmark and Indicators

- |           |  |
|-----------|--|
| Benchmark | A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.  |
| Indicator | 2. Demonstrate in dramatic action how various factors such as emotional attitude contribute to characterization.<br>3. Deliver memorized lines and/or read aloud from a script with clarity, volume and vocal variety.<br>4. Demonstrate collaborative discipline necessary for an ensemble performance. |

#### Connections, Relationships and Applications Benchmark and Indicator

- |           |  |
|-----------|--|
| Benchmark | B. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience. |
| Indicator | 1. Recognize the relationships between drama/theatre and other art forms during specific historical periods.           |

# ACADEMIC CONTENT STANDARDS

Mr. Killian begins by reading aloud from a play of the period. This generates a discussion about some of the common themes of alienation and marginality and the use of folk material common to the Harlem Renaissance period. After this discussion, Mr. Killian asks students to complete an exercise in which they describe what they already know about drama/theatre in the Harlem Renaissance and what they want to learn. Mr. Killian uses this informal pre-assessment to help plan instruction.

He decides to invite students to select a dramatic work from an author of the period, perhaps Langston Hughes or Zora Neale Hurston. He then asks students to read the work, paying attention to analyze cultural and social influences that are reflected in the work. Students are invited to share their findings with classmates.

Next, students are grouped according to which author's work they read and analyzed. Two or more groups work together to create a fictional dialogue and collaboration between two or more authors. Mr. Killian suggests that students should have the authors discuss their styles and political beliefs in some way during these fictional conversations, perhaps in the context of planning to write a work together or to collaborate in some other way. These dialogues are then staged and performed during the 10th-grade Harlem Renaissance weekend.



# ACADEMIC CONTENT STANDARDS

## Music Vignette

### Grade 10 Music Benchmarks and Indicators Addressed:

#### Historical, Cultural and Social Contexts Benchmark and Indicators

- Benchmark** A. Identify music forms from various cultures and historical periods and create or perform representative repertoire with stylistic accuracy.
- Indicators**
1. Compare and contrast music forms used in vocal and instrumental genres from various historical periods.
  2. Interpret various music styles from the United States, other cultures and historical periods.
  3. Discuss and evaluate the performance of music from different historical time periods.
  4. Examine (e.g., listening, performing, score study) music literature of various composers.

#### Creative Expression and Communication Benchmark and Indicators

- Benchmark** A. Sing and/or play, independently or in ensembles, demonstrating technical and stylistic accuracy and musical expressiveness with appropriate responses to a leader's cues and gestures.
- Indicator**
2. Interpret selected music while singing or playing alone and/or in ensembles and demonstrate increased independence.

#### Analyzing and Responding Benchmark and Indicator

- Benchmark** D. Apply appropriate, established criteria to evaluate a variety of music performances.
- Indicator**
5. Evaluate the use of elements of music in music examples of contrasting genres and/or cultures.

#### Valuing Music/Aesthetic Reflection Benchmark and Indicator

- Benchmark** B. Explain how people differ in their music preferences based on their personal experiences.
- Indicator**
2. Explain how people from different backgrounds use and respond to music and cite specific examples.

#### Connections, Relationships and Applications Benchmark and Indicator

- Benchmark** B. Apply technology in creating, performing and/or researching music.
- Indicator**
4. Incorporate subject matter common to music and other academic areas into a music presentation.

# ACADEMIC CONTENT STANDARDS

Mr. Cleveland plans to discuss jazz, spirituals and the blues in his unit on the Harlem Renaissance. He plans that the focus will be on the blues and how the blues reflect the social and economic conditions of African Americans during the Harlem Renaissance period. Given what students are learning about the period, they will discuss why some African Americans of the period were singing the blues. In addition the group will discuss what music traditions are represented in the blues and the cultural and historical origins of the music.

Students begin by listening to a recording of "Taint Nobody's Bizness If I Do" sung by Bessie Smith, a blues singer of the period. Mr. Cleveland invites students to discuss tone and mood of the music. While reading the lyrics, students discuss what meaning is conveyed through the lyrics. Next, Mr. Cleveland asks students to research another musician of the period, such as Louis Armstrong or Duke Ellington. After investigating the musician's biography, students select a song with lyrics that they feel reflects the age. Students are invited to share these with their classmates.

For the Harlem Renaissance weekend, Mr. Cleveland's music students select a blues or jazz piece to perform, either solo or in ensembles, for an audience.

The following Web site was used as a reference for this vignette: <http://www.givens.org/curriculum>



## Visual Art Vignette

### Grade 10 Visual Art Benchmarks and Indicators Addressed:

#### Historical, Cultural and Social Contexts Benchmark and Indicator

- |           |   |
|-----------|---|
| Benchmark | D. Select a culture and create an original work of art that demonstrates understanding of a historical, social or political issue of the culture.                     |
| Indicator | 6. Describe various sources visual artists use to generate ideas for artworks (e.g., personal experience, imagination, interests, everyday events and social issues). |

#### Creative Expression and Communication Benchmark and Indicator

- |           |  |
|-----------|--|
| Benchmark | B. Create expressive artworks that demonstrate a sense of purpose and understanding of the relationship between materials, techniques and ideas. |
| Indicator | 3. Trace the origin of symbolism imagery and metaphor in art and incorporate the use of these visual devices in their artworks.                  |

#### Analyzing and Responding Benchmarks and Indicators

- |           |  |
|-----------|--|
| Benchmark | A. Apply the knowledge and skills of art criticism to conduct in-depth analyses of works of art. |
| Indicator | 2. Apply methods of art criticism in writing and speaking about works of art.                    |
| Benchmark | B. Show evidence of how form, style and presentation contribute to meanings in works of art.     |
| Indicator | 3. Understand how the structure and composition of an art form relate to its purpose.            |

#### Connections, Relationships and Applications Benchmark and Indicator

- |           |   |
|-----------|---|
| Benchmark | A. Summarize and explain the impact of a historical event or movement (e.g., realism, feminism, modernism or postmodernism) on the development of visual art. |
| Indicator | 1. Identify the philosophical beliefs, social systems and movements that influence the function and role of art in people's lives.                            |

# ACADEMIC CONTENT STANDARDS

Ms. Garcia asks students to share what they know about art during the Harlem Renaissance period. In what direction was American art moving? Who were famous artists of the period? What were the characteristics of African American art of the period?

Ms. Garcia decides to begin the Harlem Renaissance unit with the photography of James Van Der Zee, who captured the beauty of many famous and everyday African Americans on film during the period. Ms. Garcia invites students to discuss what can be learned from examining these photographs.

Next, Ms. Garcia introduces students to the paintings of William Johnson. She asks students to discuss the structure and purpose of these paintings and to identify the influences on the artist and his art.

For the Harlem Renaissance weekend, Ms. Garcia's visual arts students mimic the style of James Van Der Zee, William Johnson or another Harlem Renaissance visual artist to express their thoughts about the Harlem Renaissance period. These works, along with narratives written by the students, are displayed throughout the school during the 10th-grade Harlem Renaissance weekend.

The following Web sites were used as references for this vignette:

The Givens Foundation for African American Literature <http://www.givens.org/curriculum>

The Kennedy Center's ARTSEGE [http://artsedge.kennedy-center.org/exploring/harlem/classroom/lesson\\_resources.html](http://artsedge.kennedy-center.org/exploring/harlem/classroom/lesson_resources.html)



# ACADEMIC CONTENT STANDARDS

## Ohio's Comprehensive Assessment System English language arts, mathematics, science and social studies

Assessment Types	Basis for Content	Purpose
Classroom Assessments	Local Courses of Study and Standards	<ul style="list-style-type: none"> <li>• Measure process as well as product of student understanding and knowledge.</li> <li>• Inform teachers and students about progress.</li> <li>• Provide information for instructional planning.</li> </ul>
Diagnostic Assessments	Ohio's Academic Content Standards	<ul style="list-style-type: none"> <li>• Monitoring student progress.</li> <li>• Make instructional decisions (e.g., intervention, enrichment).</li> <li>• Provide information to students, parents and teachers.</li> </ul>
Achievement Tests	Ohio's Academic Content Standards	<ul style="list-style-type: none"> <li>• Measure student achievement.</li> <li>• Demonstrate evidence of continuous improvement at the state and local level.</li> <li>• Provide data for Ohio's accountability system.</li> </ul>
National and International Assessments	National and International Standards	<ul style="list-style-type: none"> <li>• Compare Ohio achievement against that of other states and nations.</li> </ul>



# Assessing Student Learning in the Arts

In general education, there is a national call for improved accountability through high standards and quality assessments. Ohio's educational system responded with clear, publicly articulated content standards for core academic areas including the fine arts, with model curricula and instruction to help students achieve standard goals, and with a comprehensive assessment system of tests and diagnostics to measure and monitor student achievement and progress in English language arts, mathematics, science and social studies (See *Ohio's Comprehensive Assessment System*, page 294).

## Accountability and the Fine Arts

Although the fine arts are not formally assessed at Ohio's state level, there are compelling reasons (Note, also, *Operating Standards for Ohio's Schools*)<sup>1</sup> to develop an accountability and assessment process in fine arts at the district, school and classroom levels. If arts educators want policy makers to pay attention to the arts, if they want district administrators to provide opportunities and resources for the arts in the school day, then they should provide useful information that demonstrates how the fine arts assist students to develop multiple ways of knowing and learning.

An accountability and assessment system for arts education should focus on an open exchange of information that helps educational stakeholders understand student learning in the arts, and the quality and direction of fine arts programs. Moreover, the results of an assessment should be used in the best interests of the students assessed. Howard Gardner (1992) defines assessment as "the obtaining of information about the skills and potentials of individuals, with the dual goals of providing useful feedback to the individuals and useful data to the surrounding community."<sup>2</sup>

The efforts of schools and districts to develop and implement assessments aligned with Ohio's fine arts standards and local program goals can produce a level of accountability that encourages school leaders to thoughtfully consider, perhaps even extend, arts opportunities for students. To *account for* means "to give reasons, to assign causes, to explain" (Webster). At best, accountability in the arts can be a process in which a district, school or educator engages to examine a fine arts program and explain the impact it has on students.



*An accountability and assessment system for arts education should focus on an open exchange of information that helps educational stakeholders understand student learning in the arts, and the quality and direction of fine arts programs.*

*Even if arts assessment is not linked to a large-scale accountability system, it holds great value for various members of the school community.*



## Local Arts Assessment

Even if arts assessment is not linked to a large-scale accountability system, it holds great value for various members of the school community. Arts assessment helps curriculum coordinators and school administrators articulate fine arts standards and goals, identify the strengths and weaknesses of local academic programs and target areas for the allocation of resources. For teachers, arts assessment provides insight into instructional decisions and how well their classroom practices help students be productive, show artistic growth and grasp arts content. Students benefit most from arts assessment that provides useful feedback about their progress to think creatively, express themselves through the arts and achieve learning goals. For parents and students, arts assessment provides a more complete profile of student learning by revealing artistic intelligences that are not easily measured by the formal instruments of standardized testing.

## Creating an Arts Assessment

Assessing how well students are learning in the arts is an essential and daily part of good arts education. But, assessment takes on new significance and new demands in Ohio's standards-based movement for school reform. The premise is that high standards and appropriate instruction and assessment linked to those standards will greatly improve performance for all students.

Designing a fine arts assessment at the local level—district, school or classroom—involves important conceptual and technical decisions. Among the most important decisions are:

- *Determining the purpose of the assessment.* A fine arts assessment should have clear priorities. The reason for the assessment may vary depending on the level at which it is conducted (See, *A Local Fine Arts Assessment System*, page 297). Different kinds of evidence and test data must be gathered to suit different purposes. The assessment should produce information useful to a variety of audiences—students, teachers, administrators, local and state policy makers and parents and other interested community members.
- *Determining the content of the assessment—the knowledge and skills to be assessed.* Ohio's fine arts standards, local courses of study and arts curricula establish clear expectations for student learning by specifying what students should know and be able to do in the arts. The content of an arts assessment should be linked to these state and local goals.

# ACADEMIC CONTENT STANDARDS

## A Local Fine Arts Assessment System Dance, Drama/Theatre, Music and Visual Art

Example

Assessment Types	Basis of Content	Purpose
Classroom Assessment	Local Courses of Study and Fine Arts Standards	<ul style="list-style-type: none"> <li>• Provide feedback on students' progress and artistic growth.</li> <li>• Assess student performance* and achievement in the arts.</li> <li>• Articulate curricular, instructional and assessment decisions.</li> <li>• Inform and improve arts instruction.</li> <li>• Provide assessment information to students and parents.</li> </ul>
School-level Assessment	Local Courses of Study and Fine Arts Standards	<ul style="list-style-type: none"> <li>• Assess student performance and achievement in the arts.</li> <li>• Inform and improve classroom arts instruction.</li> <li>• Determine professional development needs.</li> <li>• Provide assessment information to students and parents.</li> </ul>
District-level Assessment	Local Courses of Study and Fine Arts Standards	<ul style="list-style-type: none"> <li>• Assess student performance and achievement in the arts.</li> <li>• Determine the effectiveness of a fine arts program.</li> <li>• Establish district profiles of student achievement in one or more arts disciplines.</li> <li>• Determine professional development needs.</li> <li>• Articulate fine arts program goals for the public.</li> </ul>

\* Performance in the context of assessment refers to student demonstrations of their understanding related to the full range of what is involved in creating or performing a work of art.

# ACADEMIC CONTENT STANDARDS

## *Developing an Arts Assessment: Some Selected Strategies*

1. Devote as much time as possible;
2. Use authentic stimuli;
3. Engage students by focusing their attention;
4. Create context and guidance for student performance;
5. Encourage students to be creative;
6. Take into account practical constraints.

**National Center for Education Statistics (NCES)  
Web-only Arts Assessment Report**

[www.nces.ed.gov/nationsreportcard/pubs/strategies/](http://www.nces.ed.gov/nationsreportcard/pubs/strategies/)

In the arts, students demonstrate their learning and understanding of content—knowledge and skills—through the processes of *creating, performing* and *responding*. For this reason, the three processes offer a helpful framework or blueprint for guiding the development of an assessment. A process-based framework was originally developed and effectively used in the 1997 National Assessment of Educational Progress (NAEP) Arts Assessment.<sup>3</sup> This large-scale assessment involved students in responding to, creating or performing works of art to show evidence of how well they applied the knowledge, skills and understandings embodied in *The National Arts Standards*. In the same manner, the artistic processes can guide the development of a district or classroom arts assessment. To demonstrate their understanding of concepts and skills identified in Ohio's five art content standards and local courses of study (i.e., improvising a dance movement; comparing and contrasting elements of dramatic works; reading and notating melodies or solving a visual art problem) students would engage in creating, performing or responding tasks in the arts discipline being assessed.

- *Determining the methods and format of the assessment.* Arts educators and advocates have always valued assessment methods that go beyond traditional paper-and-pencil testing and honor aspects of the artistic experience such as engagement, imagination and creativity. In fact, long-standing assessment methods used by the arts, such as portfolios and performances, are now used by other academic areas. Termed "authentic" assessment and based on rich performance tasks, these methods are well-suited to documenting students' artistic processes and products and the modes of expression characteristic of the arts—dancing, acting, singing or painting. Students' knowledge of other standard goals such as aesthetics and historical, cultural and social contexts of art works can best be assessed through constructed response formats such as open-ended questions requiring short or extended written responses and selected response formats such as multiple-choice items.

### Notes

1. Ohio Department of Education, *Operating Standards for Ohio's Schools*, Ohio Administrative Code, Rule 3301-35-04(B)(5)(a)(v), December, 2001, p. 14.
2. Gardner, Howard, "Assessment in Context: The Alternative to Standardized Testing," in *Multiple Intelligences: The Theory in Practice* (New York, N.Y.: Basic Books, 1993), Chapter 10.
3. National Center for Education Statistics, *The NAEP 1997 Arts Report Card* (Washington, D.C.: U.S. Department of Education, 1998), p. 3.

# Making Connections

The arts stand as one of the core subjects and content areas where students should acquire knowledge and skills. Maintaining the integrity of arts study is paramount; the opportunity for connections to other content areas is rich. The intent of Ohio's fine arts academic content standards is to identify what students should know and be able to do in the fine arts, specifically dance, drama/theatre, music and visual art. Five overarching standards are delineated into benchmarks and grade-level indicators with clear expectations. These should be incorporated into comprehensive, sequential, kindergarten through grade 12 fine arts curricula at the local level.

Each arts discipline is a vast body of knowledge providing connections to the human experience. Each has its own history and contributors, and a variety of approaches or methodologies. The five overarching standards are common to each of the arts disciplines. Obviously, the language of a standard varies to accommodate the nature of the particular arts discipline addressed. For example, in the arts disciplines of dance, drama/theatre and music, the Creative Expression and Communication standard addresses performance that is germane to these disciplines. In visual art, however, the standard addresses the creating of art as production.

The standards provide a scaffold for the study of each of the arts disciplines. Throughout the grade clusters K-4, 5-8 and 9-12, the overarching standards remain constant. As students build and develop skills within a grade cluster, those acquisitions funnel to a stream for learning at the next level. This channeling creates new learning through experiences that are more challenging. This process leads to increased competence where the ability to make intelligent choices cultivates creative thinking and a personal arts philosophy.

## Connections Across Standards

The arts do not stand in isolation of each other. The overarching standards define what is common to all of the arts. For example, each arts discipline clearly maintains elements that are building blocks of that discipline. In examining the elements of one arts discipline, those same elements can be found in the remaining arts disciplines. Elements of visual art include space, form, texture and value. Those same elements are found in dance, drama/theatre and music and, to some degree, are clearly interchangeable. The standards provide unifying adhesions for each arts discipline. In addition, they serve as foundations for making connections to other curricular areas.

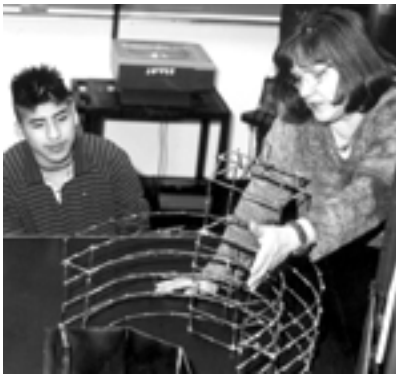
*"Students . . . choose intelligently among many approaches that are likely to lead to the solution of an artistic or intellectual problem. Indeed, creative thinking cannot occur without this ability to choose."*

**National Standards for Arts Education, p. 12**



# ACADEMIC CONTENT STANDARDS

*One teaches the arts because of a personal passion for the arts and the impact the arts have on student learning. The arts can facilitate instruction in ways to accommodate learning styles, intervention and differentiated instruction.*



One teaches the arts because of a personal passion for the arts and the impact the arts have on student learning. The distinctive integrity of dance, drama/theatre, music and visual art coagulate to provide avenues for discovery and connections in other content areas. Additionally, they can facilitate instruction in ways to accommodate learning styles, intervention and differentiated instruction. Although the standards are presented as separate entities, it is suggested that they be taught in harmony with each other within an arts discipline and across other arts disciplines. For example, while rehearsing a piece of Renaissance music for performance, students will focus on technical performance skills, stylistic accuracy and musical expressiveness (Creative Expression and Communication Standard). Simultaneously, students can explore the historical and cultural foundations of the music (Historical, Cultural and Social Context Standard); evaluate the use of elements of music within the genre (Analyzing and Responding Standard); and develop and apply criteria for making critical judgments regarding the quality and effectiveness of a music work (Valuing Music/Aesthetic Reflection Standard).

Building on the study of the composition in the music class described above, students can examine works of art in dance, drama/theatre and visual art created during the Renaissance. Each work can be compared to the music composition based on formal, expressive and technical elements, theme, subject matter and historical and cultural significance.

## Connections Across Other Content Areas

In preparing the same music composition described above, students can: conduct an analysis of the elements of literature (English language arts—Literary Texts Standard) when discussing elements of music; determine the influence of social caste and political systems on musicians and composers of the 16th century (Social Studies—People in Societies Standard); and describe acoustic properties found in cathedrals and performance halls and their impact upon sound (Science—Physical Sciences Standard).

It is important for arts teachers to plan instruction not only with other arts teachers but teachers of other content areas as well. The blending of knowledge and skills across the arts disciplines and other content areas can be an outcome of coordinated planning. This can ensure an effective and efficient fusion of standards' content into a coherent lesson plan or unit. Comprehensive, interdisciplinary arts education promotes higher-order thinking and critical reflection. These synapses encourage students to extend and apply their knowledge to life outside the classroom and beyond their school experiences.

# ACADEMIC CONTENT STANDARDS

## Connections to the Real World

Learning in the arts prepares students in varied ways to be active citizens and contributors to the culture and economy of their communities. By its nature, instruction in the arts is connected to the world outside the classroom. Instruction, participation and involvement in the arts enable students to:

1. Know themselves;
2. Examine their culture and that of others;
3. Learn by doing;
4. Learn diverse methods of communication;
5. Analyze and think critically;
6. Embark on a lifelong involvement with the arts.

First, students of the arts gain self-critical awareness. From infancy, young children learn through dramatic play, rhyming songs and drawing responses to stories and experiences. Later, students create and evaluate works of art. By creating their own works of art and making their own judgements about the works of others, students test their emerging and intellectual skills. By dancing, acting, making music and creating visual art, students reflect upon, manipulate and express what they hear, see and feel in their own lives.

Second, students of the arts learn about themselves and others. By studying the arts, they learn more about their own cultural heritage and those of other cultures. An examination of the arts can make history personal and relevant. Examining the arts from other cultures can help students see similarities and differences in human experiences.

Next, the experiential nature of learning in the arts is important for students. Arts learning involves learning by doing. Research in cognition documents that thoughts are shaped by personal physical experiences. Hands-on learning helps students attain a deeper level of understanding and thought.

Fourth, arts education broadens students' thinking about ways of expression and communication, enabling them to create and perform, and respond to both historical and contemporary forms. As they learn to communicate through the arts, students understand why people need more than words alone for expression. Indeed, much of human expression is conveyed in ways other than words. Expressions, tone, pitch and gestures all convey meaning that must be interpreted. Additionally, in the 21st century world, people are bombarded with sound bites and images flashed across televisions and computer screens. These bits of language and visual images convey thoughts and meaning

*"I like dance because it is a good education. In dance you can learn more about the world and the cultures and not just know about your world."*

**Third Grade Student**

*"I like how we do different movements. When we have all the movements we put them together and have a dance. Sometimes to stories we have read."*

**Second Grade Student**

*"In drama, you can explore the world and visit places by using your imagination to act as a tour guide in Paris or England."*

**Middle School Student**

# ACADEMIC CONTENT STANDARDS

that must be interpreted and analyzed much the way written words must be interpreted and analyzed.

Fifth, the arts develop analysis and critical thinking skills. Students will find these skills useful when studying other academic disciplines, in their lives as citizens and as contributors in the workplace. Some may view the arts as a form of emotional response, rather than an intellectual one. Much of what is known about learning, however, demonstrates the importance of emotional intelligence and the importance of the senses of sight, hearing and touch to human learning.

*"Cultivating creativity through the arts has important implications, including: increased literacy and academic success; a creative and skilled workforce; improved health and well-being; enhanced social and cognitive development; and cultural understanding."*

**Ohio Arts Council  
Arts Learning Program**

Finally, participation in the arts means a participation in the cultural life of one's community. Students of the arts may embark on professions within the arts. Most likely, they will continue their involvement in the arts through recreation, consumerism and as community advocates for the arts. A lifetime of involvement in the arts results in pleasure and a sense of belonging for the individual.

Experiences with, and exposure to, a wide variety of instructional resources and cultural activities, such as plays, music or dance performances and visits to art museums or galleries, can enrich students' lives. By asking students to create and examine varied art forms, they become active creators and listeners. This invites students to introduce and share their lives through experiences and involvement in the arts.

The Consortium of National Arts Education Associations. 1994. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. (Reston, Va.: Music Educators National Conference).





# The Role of Technology

The disciplines in the arts are unique in their relationship with technology. "The arts disciplines, their techniques, and their technologies have a strong historic relationship; each continues to shape and inspire the other...technology thus offers means to accomplish artistic, scholarly, production, and performance goals" (National Standards for Art Education, 1994, p. 14). The arts cannot be learned, taught or performed without the use and knowledge of specialized tools and technology.

Students in the arts use technology in ways similar to those used by students in other disciplines. Fine arts students use technology as a tool to assist in compositions and research. Students can use technology, including the Internet and word processors, to research and write essays about composers, playwrights, dancers, musicians or artists. While these are important uses of technology, this inclusion of technology in the classroom is just a beginning. The use of technology in the arts goes much further.

In the arts, technology has a tremendous impact on instruction, learning and performance. Most arts fields have specialized equipment that is used to create, perform and enhance works of art. Music and visual art often are created using computer and electronic technology; dance and drama performances often use technology to enhance the lighting, sound and other effects. Often, technology is essential for creating and maintaining student portfolios in the arts.

The arts are connected to technology in other ways as well. Much communication today is made in multimedia formats. The Internet is a visual medium and users must be aware of the impact of visual and graphic decisions in design. Many of today's student artists are training for careers in which they will operate in the realm of the Internet and other multimedia.

Ohio's fine arts academic content standards incorporate technology in creating and learning in the arts. It is up to educators, however, to determine specifically how to integrate technology effectively in their buildings and classrooms. Access to technology varies. The importance is not to specify what technologies are used but how available technologies are used to facilitate student learning and creativity. Student achievement in the arts is not dependent on how well students can use a specific technology but is based on how well students can use what they have available to them to meet their artistic goals.

*"Used appropriately, technology can extend the reach of both the art form and that of the learner."*  
**National Standards for Arts Education, p. 14**



# ACADEMIC CONTENT STANDARDS

In addition to the tools and equipment typically used in their disciplines, educators planning ways to integrate technology into their arts classrooms may want to consider the following:

## Dance

In dance classrooms, technology such as videos and the Internet can be helpful in exposing students to dance performances that they may not have access to as live performances. Sound and lighting technology can be used to enhance student dance performances. Video equipment can be used to record student performances for the purposes of teacher and self-evaluation and inclusion in student portfolios.



## Drama/Theatre

In drama/theatre classrooms, technology such as video and audio recordings and the Internet can be helpful in exposing students to drama/theatre performances that they may not have access to as live performances. Word processors can be used to assist in writing scripts and plays. Sound and lighting technology can be used to enhance performances. Video equipment can be used to record student performances for the purposes of teacher and self-evaluation and inclusion in student portfolios.

## Music

Music teachers have a wide range of instructional technologies available to them. Audio and video recordings can expose students to music that they may not have access to as live performances. Electronic music composition technologies can be used similar to the word processors used by writers. Specialized instructional software for ear training or music theory is available. In performance, synthesizers can be used or technology can provide the sounds of an ensemble or orchestra to accompany a solo student performance. Recording and playback technology can record student performances for the purposes of teacher and self-evaluation and inclusion in student portfolios.



## Visual Art

Visual art teachers can use technology in many ways. Computer workstations with color monitors, Internet access, graphics software, scanners and color printers can be useful tools for students researching and viewing the artworks of others and creating their own computer-generated works of arts. These computer workstations also can be used to digitally record student-created art for inclusion in an electronic student portfolio.

These ideas are just some of the ways that technology can be used in Ohio's arts classrooms. New technologies are constantly being developed that will change the style of instruction, learning and creation

# ACADEMIC CONTENT STANDARDS

in the arts. Whatever technologies are used benefit students by engaging them in their learning and increasing their ability to create works of art that meet their intellectual and artistic goals. According to the National Standards for Arts Education, "The use of technology should increase (students') ability to synthesize, integrate and construct new meanings from a wealth of new resources and information. The effective results should be that students come to understand the relationships among technical means, artistic technique, and artistic end" (National Standards for Art Education, 1994, p. 15).

The Consortium of National Arts Education Associations. 1994. *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. (Reston, Va.: Music Educators National Conference).



# ACADEMIC CONTENT STANDARDS

K-12 Fine Arts

# Glossary



# ACADEMIC CONTENT STANDARDS

## Dance

**dance** \ˈdɑn(t)s\ *n* : movement in space and time that is structured and rhythmic, expressing an idea, emotion or situation

<b>A</b>	
<b>ABA</b>	A movement sequence with three parts in which the second part contrasts with the first and the third part condenses, abbreviates or extends the first.
<b>Abstract</b>	Movement that is removed from a particular or representative context.
<b>Accumulation</b>	The repetition of a sequence of movements in which a new movement is added to each repetition.
<b>Aesthetic</b>	Of or relating to that which is beautiful, artistic and pleasing to the senses.
<b>Alignment</b>	A dynamic posture that allows the body to move efficiently and freely. The line of gravity is pulling downward through the vertical axis and the center of gravity is over the base of support.
<b>Art criticism</b>	A system for describing, analyzing, interpreting and judging works of art.
<b>Arts advocacy</b>	The act or process of supporting actions to advance the arts and create opportunities for arts appreciation and participation.
<b>Audience</b>	The spectators of a dance performance.
<b>B</b>	
<b>Ballet</b>	A classical Western dance form. First performed in the Renaissance courts of Europe (14th to 17th centuries), ballet steps and body positions were codified in the mid-1600s.
<b>C</b>	
<b>Call and response</b>	A dance structure in which a soloist or group performs and then a second soloist or group enters to perform a response. This structure is typical of, although not exclusive to, African dance.
<b>Canon</b>	A movement sequence in which parts are performed in overlapping succession.
<b>Chance</b>	A way of choreographing in which the elements of the dance are defined but randomly structured to create the effect of free-association and spontaneous movement.
<b>Choreographer</b>	A person who creates or directs the movements and details of a dance or other performance.

# ACADEMIC CONTENT STANDARDS

<b>Choreographic principles</b>	Methods used to form, create, organize and define a choreographic product.
<b>Classical dance</b>	Dance that was first performed in earlier times, usually within the circle of power of society, and has evolved into highly stylized structures.
<b>Context</b>	The conditions of specific places and time periods (including social, economic, political, historical and cultural conditions) that influence the development of thoughts, ideas or concepts.
<b>Contrasting complimentary shapes</b>	Shapes created by dancers and their movements to emphasize differences or similarities.
<b>Criteria</b>	Characteristics that serve as the basis for judging a work.
<b>Culture</b>	The ideas, beliefs and customs of a group of people.
<b>D</b>	
<b>Dance</b>	Movement in space and time which is structured and rhythmic, expressing an idea, emotion or situation.
<b>Dance element</b>	A component of dance expression (such as time, space, force and body).
<b>Dance sequence</b>	The order in which dance movements occur.
<b>Dance study</b>	A movement exploration, either planned or improvised, that investigates an idea or concept.
<b>Discipline</b>	Any subject that has an organized body of knowledge and skills such as dance, drama/theatre, music and visual art.
<b>Dynamic</b>	Of or relating to physical force and intensity of energy.
<b>E</b>	
<b>Ensemble</b>	A group of dancers working together to create a dynamic and harmonious effect.
<b>F</b>	
<b>Folk/traditional dance</b>	Dance that originated with the common people of a country or region. Folk and traditional dances are usually performed today during traditional celebrations or in social settings.
<b>Form</b>	The structure and organization of a dance movement such as ABA, call and response or canon.
<b>G</b>	
<b>Gesture</b>	An expressive movement of a body part or parts usually derived from everyday tasks, often with guidelines and suggesting a specific meaning.

# ACADEMIC CONTENT STANDARDS

## I

<b>Improvise</b>	To explore, create and perform dance movements spontaneously, without pre-planning.
<b>Inquiry</b>	In art, this approach to learning is distinguished by its emphasis on personal reasoning or interpretation in response to open-ended questions.
<b>Interdisciplinary</b>	Instruction that connects the content of two or more disciplines or subject areas.
<b>Internal phrasing</b>	A natural division of the movements within a dance, similar to a sentence of text.

## J

<b>Jazz dance</b>	Jazz dance is an American style of dance that stems from African-American music, such as ragtime, jazz and blues. Movements are performed with a small part of the body (such as rolling the head or rotating the pelvis) and rhythms are complex and combined in contrast.
-------------------	---

## K

<b>Kinesthetic</b>	A sensory experience related to the ability to control the movement of the body's muscles, tendons and joints.
--------------------	--

## L

<b>Laban analysis</b>	A way to describe, analyze and record human movement invented by Rudolf von Laban (1879-1958).
<b>Level</b>	The height of a dancer in relation to the floor.
<b>Locomotor movements</b>	Movements such as walking, running, hopping or leaping that move the body from one point in space to another.

## M

<b>Modern dance</b>	A 20th-century dance form that began as a response against the formal steps and positions of ballet. Modern dance is characterized by its experimental nature and its value on original or authentic movements.
<b>Motif</b>	A repeating gesture of specific movement used to provide a theme or meaning to a dance.
<b>Movement pattern</b>	A movement pattern may refer to a pattern made by repeating movement sequences or by organizing and grouping dancers in space.
<b>Movement phrase</b>	A group of related movements that have a beginning, middle and end.
<b>Movement problem</b>	A dance assignment or task, usually with defined characteristics, that is a starting point for exploring and composing different movements.



# ACADEMIC CONTENT STANDARDS

<b>Movement vocabulary</b>	Defined personal movement preferences or choices.
<b>Musical visualization</b>	A way of choreographing in which the dancer responds to the rhythms and musical elements of dance while creating and performing.
<b>N</b>	
<b>Nonlocomotor</b>	Movement in which the body is anchored and does not move from one point to another. This type of movement also is called axial movement because it is centered on the axis of the body.
<b>Notate</b>	To use a system of signs or symbols to represent movements and dance steps.
<b>P</b>	
<b>Partnering</b>	Leading, following, weight sharing or lifting another dancer.
<b>Pathway</b>	A line along which the body or body parts, such as arms or head, moves. This line may be straight, circular or some combination.
<b>Post modern</b>	Of or relating to a reaction against the form and content of modern movements. In dance, post modern dance refers to a type of dance, introduced in the 1960s, that rejects the narrative and emotion of earlier dance forms and accepts any movement as dance and untrained performers as dancers.
<b>R</b>	
<b>Reflection</b>	The process of thinking about one's own thinking, thought processes and actions or products.
<b>Renaissance</b>	The time period following the Medieval Age, beginning in 14th-century Italy and lasting until the 17th century. In dance, the Renaissance period is the first period from which notes on dance choreography survive and European dances can be reconstructed.
<b>Reordering</b>	A choreographic process in which the elements of a dance are structured in a different sequence.
<b>Retrograde</b>	A choreographic process in which specific movements of a dance are reordered in reverse, from last to first.
<b>Rhythms</b>	The patterns in music that are produced by altering the emphasis and duration of notes.
<b>Romantic</b>	A time period beginning in the 18th century marked by an artistic movement that emphasized the imagination and emotions.

# ACADEMIC CONTENT STANDARDS

<b>S</b>	
<b>Social dance</b>	Any dance done in a social setting. The term most often refers to ballroom dance, but encompasses all types of popular dance.
<b>Style</b>	A distinctive or characteristic manner of moving that distinguishes different dancers, choreographers, periods or types of dance.
<b>T</b>	
<b>Technology</b>	In dance, technology may include electronic media such as videotapes, camcorders, CD and cassette players, lighting, sound, cameras and computers.
<b>Tempo</b>	The speed of dance.
<b>Theatrical dance</b>	Dance, such as jazz or tap, designed for performance on the stage.
<b>Transition</b>	The passage from one single movement or section of a dance into the next movement, phase or sequence.
<b>U</b>	
<b>Universal theme</b>	A major idea or subject repeatedly represented over time through various art forms.
<b>W</b>	
<b>Warm-up activities</b>	Movements intended to prepare the dancer for practice or performance, by raising the body's temperature and bringing the mind into focus.
<b>Weight sharing</b>	When a dancer holds another dancer's weight or gives own weight to another dancer.

# ACADEMIC CONTENT STANDARDS

## Drama/Theatre

**dra-ma** \ˈdräm-ə\ **the-ater** \ˈthe-ət-ər\ *n* : a formal or informal process where the drama/theatre experience (process) is tantamount to the performance (product); drama: plays, dramatic literature and the works of authors providing literal dramatization of life; theatre: production activities—acting, directing, designing, scene construction, operating and managing—in synthesis for performance.

<b>A</b>	
<b>Action</b>	The unfolding events of a drama.
<b>Actor</b>	A performer in a dramatic/theatrical work.
<b>Art forms</b>	Forms (structures) germane to the fine arts—dance, drama/theatre, music and visual art.
<b>Artistic choices</b>	Decisions about the situation, action, direction and design of a dramatic/theatrical work.
<b>Audience</b>	Those who participate in drama as spectators.
<b>Audition skills</b>	Techniques used when trying out for a part in a performance.
<b>B</b>	
<b>Basic acting skills</b>	Abilities such as changing voice, posture, movement and language, that are fundamental to creating a character in a dramatic/theatrical work.
<b>Block</b>	To determine the placement and movement of actors in a dramatic/theatrical work.
<b>Broadcast media</b>	Information that is made public via electronic media such as radio or television.
<b>C</b>	
<b>Cast</b>	To assign the parts or roles of a play to actors (verb); the actors in a dramatic/theatrical work (noun).
<b>Character</b>	One of the people within a dramatic/theatrical work; the part or personality an actor portrays.
<b>Characterization</b>	The method an author uses to create the appearance and personality of imaginary characters in a piece of fiction often developed by describing a character's physical appearance, by revealing a character's nature through the character's speech, thoughts, feelings or actions, by using the speech, thoughts, feelings or actions of other characters and by using direct comments from the narrator.
<b>Choreographer</b>	One who arranges or directs the movements and details of a dance or other performance.

# ACADEMIC CONTENT STANDARDS

<b>Collaborative discipline</b>	The ability to work effectively with one or more people.
<b>Conflict</b>	The struggle between opposing forces that brings about the action in a dramatic/theatrical work or story; can be internal (within a character) or external (between a character and an outside force).
<b>Context</b>	The conditions of specific places and time periods (including social, economic, political, historical and cultural conditions) that influence ideas or concepts in drama/theatre.
<b>Costume design</b>	A fashion and look of the clothing actors wear in portraying characters on stage.
<b>Costume designer</b>	A person who designs costumes.
<b>Criteria</b>	Characteristics that serve as the basis for judging a work.
<b>Critique</b>	To evaluate a work (verb); an evaluation of a work (noun).
<b>Culture</b>	The ideas, beliefs and customs of a group of people.
<b>D</b>	
<b>Design components</b>	Components such as clothing, props, sound or lighting that create the environment for a dramatic/theatrical work.
<b>Dialogue</b>	A conversation between two or more characters in a work that is used by writers to give insight into the characters themselves.
<b>Direct</b>	To lead by directions the performance of actors in a play.
<b>Director</b>	The person responsible for making decisions about the artistic interpretation and presentation of a dramatic/theatrical work.
<b>Discipline</b>	Any subject that has an organized body of knowledge and skills such as dance, drama/theatre, music and visual art.
<b>Drama/theatre</b>	A formal or informal process where the drama/theatre experience (process) is tantamount to the performance (product); <i>drama</i> : plays, dramatic literature and the works of authors providing a literal dramatization of life; <i>theatre</i> : production activities—acting, directing, designing, scene construction, operating and managing—in synthesis for performance.
<b>Drama/theatre heritage</b>	The continuity of dramatic/theatrical knowledge, structures and style that results when historical traditions and culture are passed down from one generation to another.
<b>Drama/theatre philosophy</b>	A person's beliefs and attitudes about drama/theatre.
<b>Dramatic play</b>	When children engage independently in pretending or imitating events or actions.

# ACADEMIC CONTENT STANDARDS

<b>Dramatic/theatrical processes</b>	The acts and strategies of imagination, creation, interpretation and collaboration to reach consensus of an approach to and expression of a dramatic text.
<b>Dramatic/theatrical work</b>	A piece written to be performed on stage; a play's script.
<b>Dramatization</b>	Events or actions presented in a dramatic manner or for theatrical presentation.
<b>E</b>	
<b>Elements of theatre</b>	The ingredients of dramatic/theatrical activity including space, time, imitation, action, language and energy.
<b>Emotional recall</b>	The emotional connection that an actor tries to make with a character's situation, so that the emotions on stage seem realistic.
<b>Exposition</b>	The information given to the audience about the characters and setting of a play.
<b>F</b>	
<b>Form</b>	The type of theatrical presentation such as a musical comedy, melodrama or tragedy.
<b>I</b>	
<b>Improvisation</b>	The spontaneous, unscripted use of words and actions to create a character or represent an object.
<b>Interdisciplinary</b>	Instruction that connects the content of two or more disciplines or subject areas.
<b>L</b>	
<b>Lighting designer</b>	A person who plans the lighting.
<b>M</b>	
<b>Makeup designer</b>	A person who designs an actor's makeup.
<b>Monologue</b>	A scene written for one actor in which the actor speaks aloud to him/herself, to another character or to the audience.
<b>Mood</b>	The feeling or atmosphere that a writer creates for a reader; a reflection of an author's attitude toward a subject or theme; the feeling or atmosphere created by a dramatic/theatrical work.
<b>Mount</b>	To prepare, organize and implement materials needed for a performance.
<b>P</b>	
<b>Pacing</b>	The rate at which something moves; the rate at which a writer or actor moves the action or information; the rate in delivery of speech a speaker uses.

# ACADEMIC CONTENT STANDARDS

<b>Pantomime</b>	Acting without speaking.
<b>Playwright</b>	A person who writes plays.
<b>Plot</b>	The sequence of events in a dramatic/theatrical work.
<b>Plot pyramid</b>	A sequence of events that includes rising action, climax, falling action and resolution.
<b>Plot sequence</b>	The careful sequencing of events generally built around a conflict. Stages of plot include exposition (background), rising action, climax, falling action and denouement (resolution).
<b>Portfolio</b>	A collection of samples of one's completed work or work-in-progress including a resume (e.g., photographs, sketches, renderings, light plots, change plots, student created prompt books, individual events adjudication comments, video and CDs, playbills).
<b>Preblock</b>	To plan the movement and grouping of actors on the stage.
<b>Presentational theatre</b>	Works of drama in which the audience is recognized, perhaps by actors speaking directly to the audience.
<b>Principles of drama</b>	The components of a drama including plot development, theme and elements such as language or character motivation.
<b>Production design</b>	The look of a dramatic/theatrical work.
<b>Production form</b>	The manner in which a dramatic/theatrical work is presented such as by live theatre, film, television or radio.
<b>Production staff</b>	Persons responsible for the design and production of a dramatic/theatrical work.
<b>Production styles</b>	The manner in which a work is presented on stage or screen; the type of theatrical presentation such as a musical comedy, melodrama or tragedy.
<b>Prompt</b>	A cue or suggestion for action.
<b>Properties master/ mistress</b>	A person who selects props.
<b>Props</b>	From the word <i>properties</i> . The objects used on stage to enhance the believability of characters and action.
<b>R</b>	
<b>Reflection</b>	The process of thinking about one's own thinking, thought processes and actions or products.
<b>Representational theatre</b>	Works of drama in which the audience is not recognized and watches the action as an outside observer.
<b>Resolution</b>	The point in a dramatic/theatrical work when the main conflict is resolved.

# ACADEMIC CONTENT STANDARDS

<b>S</b>	
<b>Scenic designer</b>	A person who designs the setting.
<b>Script</b>	Written dialogue and directions for a dramatic work.
<b>Script development</b>	The process of creating written dialogue and directions for a dramatic/theatrical work.
<b>Scripted screen work</b>	A written set of dialogue, description and directions for a work intended to be performed and recorded on film to be shown on screen.
<b>Sensory details</b>	Details perceived by sight, hearing, smell or any mode by which one perceives stimuli outside or within the body.
<b>Sensory recall</b>	An actor's use of his/her memory of sensations (sight, hearing, smell, taste, touch) to make a connection with a character that will make the portrayal more realistic.
<b>Setting</b>	Time and place of the action of a dramatic/theatrical work; the scenery used to represent a time and place.
<b>Sound designer</b>	A person who plans sound effects.
<b>Stage directions</b>	Directions in a script written to tell how to perform the action on stage.
<b>Stage environment</b>	The physical surroundings that set the place, time and mood of a dramatic/theatrical work. The environment also may be designed as a reflection of the characters' emotions and thoughts.
<b>Stage manager</b>	A person responsible for maintaining the stage.
<b>Style</b>	Particular technique and movements that distinguish different actors, playwrights, periods or types of dramatic/theatrical works.
<b>T</b>	
<b>Tableau</b>	A scene or picture depicted by silent and motionless actors.
<b>Technical crew</b>	A group of people responsible for technical aspects of production such as sound and lighting.
<b>Technical elements</b>	Components, such as scenery, sound, lighting, costume design, props and makeup, which are used to develop setting, action and characters in dramatic/theatrical works.
<b>Theatrical personnel</b>	Persons responsible for the planning, design, production and promotion of a dramatic/theatrical work.
<b>Theme</b>	Meaning or message of a literary or dramatic work.
<b>Time period</b>	A time period recognized for its distinct characteristics. In drama, recognized historical time periods include Origin, Greek/Roman, Medieval, Renaissance, Restoration, 17th Century, 18th Century, 19th Century, 20th Century and Contemporary.

# ACADEMIC CONTENT STANDARDS

## Music

**mu-sic** \ˈmyü-zik\ *n* : organization of sound within time demonstrating structure, discipline and refinement

<b>A</b>	
<b>AB form</b>	A music form with two parts in which the first idea is stated twice and then a contrasting idea is stated twice [AB].
<b>Accompaniment</b>	The voices or instruments that accompany a melody.
<b>Aesthetic quality</b>	The qualities of a music work that make it beautiful or artistic and that engender a human response.
<b>Aesthetic reflection</b>	The study of that which is beautiful and artistic; an examination of the human responses to arts and beauty.
<b>American music theatre</b>	A 20th-century music form in which music and drama are combined into a form distinct from operatic dramas. Emphasis is placed on spoken dialogue supported by related songs and/or instrumental pieces.
<b>Analyze</b>	The process of identifying the aspects of a music work and examining how they function independently and together.
<b>Articulation</b>	In a musical performance, the clarity and distinct rendition of music tones.
<b>Arts advocacy</b>	The act or process of supporting steps to advance the arts and create opportunities for arts appreciation and participation.
<b>Arts disciplines</b>	An organized body of knowledge or learning such as dance, drama/theatre, music, visual art.
<b>Audience etiquette</b>	The rules for good conduct as a member of an audience.
<b>Authentic performance practice</b>	A performance that is marked by its attention to historical music details (e.g., performing on period instruments; playing music the way it was performed when created).
<b>B</b>	
<b>Basic principles of music</b>	The components of music activity including pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as elements of music.
<b>Breath control</b>	The regulation of one's breathing for better vocal or instrumental (wind) performance.



# ACADEMIC CONTENT STANDARDS

<b>C</b>	
<b>Call and response</b>	A music form that follows a question-and-answer pattern in which a soloist or group performs and then a second soloist or group responds.
<b>Canon</b>	A music form in which the same melody is started at different times and performed together in overlapping succession. Sometimes referred to as round.
<b>Chord progression</b>	The progression of chords (simultaneous combinations of three different pitches) in a piece of music.
<b>Chromatic</b>	Incorporating notes that lie outside the regular diatonic scale.
<b>Classroom instrument</b>	Instruments that are typically used within the classroom. These may include recorders, autoharps, mallet instruments, simple percussion instruments, fretted instruments, keyboards and electronic instruments.
<b>Clef</b>	A symbol at the beginning of a staff that indicates the location of pitch on its lines and spaces (e.g., treble, bass).
<b>Compose</b>	To create a music work from original thought.
<b>Composer</b>	A person who creates music from original thought.
<b>Concept</b>	Idea or thought.
<b>Concert pitch</b>	A specific frequency of sound recognized as the standard pitch. In an ensemble of mixed instruments (e.g., band), playing a Concert B $\flat$ major scale indicates that non-transposing instruments (e.g., flute) play a B $\flat$ major scale. Transposing instruments, in order to play a Concert B $\flat$ major scale, would need to play the scale, that when performed, sound the B $\flat$ concert pitch as the starting note [e.g., B $\flat$ Trumpet would play a C to sound B $\flat$ (concert pitch); E $\flat$ Alto Saxophone would play a G to sound B $\flat$ (concert pitch); French Horn in F would play F to sound B $\flat$ (concert pitch)].
<b>Conducting gesture</b>	The expressive movements of the head, arms and hands that conductors make to direct a performing group.
<b>Context</b>	The conditions of specific places and time periods, including social, economic, political, historical and cultural conditions, that influence thoughts, ideas or concepts in music.
<b>Criteria</b>	Characteristics that serve as the basis for judging a work.
<b>Critique</b>	To evaluate a work (verb); an evaluation of a work (noun).
<b>Cues</b>	Signals, usually nonverbal, given by a conductor or section leader during rehearsal and performance.
<b>Culture</b>	The ideas, beliefs and customs of a group of people.

# ACADEMIC CONTENT STANDARDS

<b>D</b>	
<b>Diatonic</b>	The notes of a major or minor scale.
<b>Discipline</b>	Any subject that has an organized body of knowledge and skills such as dance, drama/theatre, music and visual art.
<b>Duple meter</b>	A measurement of music's time; duple meter is beats grouped two beats (strong-weak) per measure.
<b>Dynamic markings</b>	Signs that indicate the volume (loudness or softness) of a note passage.
<b>Dynamics</b>	The volume (loudness or softness) of sound in music.
<b>E</b>	
<b>Elements of music</b>	The components of music activity including pitch, rhythm, melody, harmony, dynamics, timbre, texture and form. Sometimes referred to as basic principles of music.
<b>Embouchure</b>	The position of the face, lips, tongue, teeth and jaws when playing wind instruments.
<b>Ensemble</b>	A group of musicians performing together to create a dynamic and harmonious effect.
<b>Evaluate</b>	To determine the value, importance or condition of a music selection.
<b>Expressive qualities</b>	The characteristics of a musical performance that convey meaning or feeling.
<b>F</b>	
<b>Folk music</b>	A simple style of music that speaks directly of everyday matters and typically performed by nonprofessionals.
<b>Found sounds</b>	Sounds that are present in everyday life (e.g., car horn, train whistle, jackhammer stutter).
<b>G</b>	
<b>Genre</b>	A style or category of music work such as sonata, opera, gospel, jazz, madrigal, march, mariachi or lullaby.
<b>H</b>	
<b>Half step</b>	Also called semitone. The smallest interval or closest pitch above or below a given pitch on the keyboard, such as C to C# or E to F.
<b>Harmony</b>	Two or more different tones sounded at the same time.
<b>Head voice</b>	The higher register of the voice; the chest voice produces the lower register.

# ACADEMIC CONTENT STANDARDS

<b>Historical periods</b>	A time period recognized for its distinct characteristics. In music, recognized historical time periods may include the Middle Ages, Renaissance, Baroque, Classical, Romantic and 20th Century.
<b>Homophonic</b>	Music in which the melody is concentrated in one voice or part.
<b>I</b>	
<b>Icons</b>	Objects or symbols used to represent something else.
<b>Idea</b>	The central meaning of a music work.
<b>Improvise</b>	To create music spontaneously, by chance rather than plan.
<b>Interdisciplinary</b>	Instruction that connects the content of two or more disciplines or subject areas.
<b>Interpret</b>	To bring a unique manner or feeling to a performance or direction of a music work.
<b>J</b>	
<b>Justify</b>	To show evidence that one is right or reasonable.
<b>K</b>	
<b>Key signature</b>	The sharps or flats at the beginning of a written piece of music that indicate its basic scale and tonality.
<b>L</b>	
<b>Lali</b>	A warrior dance common to African, South Seas and Pacific Island cultures. A hollow, hardwood gong beaten with two short sticks that regulate the beat.
<b>M</b>	
<b>Madrigal</b>	Secular choral music of the Renaissance in two or more parts; usually lyrics are pastoral or romantic (amorous or unrequited love) in content.
<b>Major key</b>	A key based on a major scale that contains the following step pattern: whole, whole, half, whole, whole, whole, half or uses the sol-fa tones of do, re, mi, fa, sol, la, ti.
<b>Mass</b>	The principal service of the Roman Catholic rite. Traditionally, music settings of the Mass include: Kyrie, Gloria, Credo, Sanctus/Benedictus and Agnus Dei.
<b>Melody</b>	A logical, organized sequence of music notes.
<b>Meter signature</b>	An indication of a music work's meter or its rhythmic measure of beats. The meter signature is typically shown similar to a fraction in mathematics with the denominator indicating the unit of measurement and the numerator indicating the number of units that make a measure.

# ACADEMIC CONTENT STANDARDS

<b>Minor key</b>	A key based on a minor scale that contains the following step pattern: whole, half, whole, whole, half, whole, whole or uses the sol-fa tones of la, ti, do, re, mi, fa, sol.
<b>Mixed meter</b>	A mixture of duple and triple meters.
<b>Modal</b>	Music that is characterized by the use of a mode, especially the church modes of the Middle Ages and Renaissance.
<b>Mood</b>	The feeling or atmosphere created by a music work.
<b>Motif</b>	A short, distinctive rhythmic or melodic idea.
<b>Music</b>	Organization of sound within time demonstrating structure, discipline and refinement.
<b>Music form</b>	The structure and organization of a music composition (such as AB, ABA, call and response, rondo or theme).
<b>Music heritage</b>	The continuity of music knowledge and style that results when historical traditions and culture are passed down from one generation to another.
<b>Musician</b>	A person who makes music.
<b>Music setting</b>	The time, place and situation in which music is performed.
<b>Music style</b>	The particular technique and manner in which the elements of music are treated that distinguish different composers, performers, directors, periods or genre.
<b>Music vocabulary</b>	The words and terms specific to the field of music study and performance.
<b>O</b>	
<b>Opera</b>	A drama set to music primarily for voices with orchestra and performed with dramatic costumes and sets.
<b>Ostinato</b>	A brief music pattern repeated continually in a composition or throughout a performance.
<b>P</b>	
<b>Partner songs</b>	Songs written with different parts (different words and melodies) but are to be sung at the same time.
<b>Peking opera</b>	A Chinese music form characterized by its combination of instruments, speaking, singing, acrobatics, martial arts and pantomime.
<b>Pentatonic</b>	A scale made up of five tones to the octave: do, re, mi, sol, la.
<b>Personal philosophy</b>	A person's beliefs and attitudes about music.
<b>Phrase</b>	A series of connected pitches with a sense of completion; a musical thought.
<b>Pitch</b>	The highness or lowness of sound.

# ACADEMIC CONTENT STANDARDS

<b>Polyphonic</b>	Music in which the melody is distributed among all voices or parts of the music.
<b>Portfolio</b>	A collection of samples of one's completed work or work-in-progress (e.g., video/ audio recordings, adjudication comments, compositions, critiques).
<b>Posture</b>	The position or bearing of the body that is assumed for singing or playing an instrument.
<b>R</b>	
<b>Range</b>	The distance between the highest and lowest pitches in a melody.
<b>Reflection</b>	The process of thinking about one's own thinking, thought processes and actions or products.
<b>Renaissance period</b>	The historical period from about 1430 to 1600. This period is marked by the emergence of a music language that spread through Western Europe and characterized by genres such as Mass and madrigal.
<b>Repertoire</b>	A set of compositions mastered and performed by a musician.
<b>Rhythm</b>	Patterns in music that are produced by altering the emphasis and duration of notes; the way music moves through time.
<b>Rondo form</b>	A music form in which a repeating theme alternates with contrasting sections [ABACAD].
<b>Round</b>	A music form in which the same melody is started at different times and performed together in overlapping succession. Sometimes referred to as canon.
<b>S</b>	
<b>Sight-reading</b>	The ability to perform music upon first reading (attempt).
<b>Solfege</b>	A method of reading music by sight, using the syllables do, re, mi, fa, sol, la, ti.
<b>Sound</b>	The sensation that is perceived by one's sense of hearing.
<b>Staff</b>	A set of five horizontal lines with equal distance between them on which notes are written to indicate pitch; the lines on which music is written.
<b>Steady beat</b>	The regular pulse or unit of time in music.
<b>Studio musician</b>	A person who performs music when audio recordings are made, usually in a recording studio setting.
<b>Stylistic qualities</b>	The artistic characteristics of a music composition..
<b>Syncopation</b>	A temporary contradiction of the regular beat of music.
<b>System</b>	A method for teaching music reading (e.g., solfege, numbers, letters); two or more staves that are connected by bar lines for the purpose of notating music that is not readily accommodated on a single staff.

# ACADEMIC CONTENT STANDARDS

<b>T</b>	
<b>Technology</b>	Electronic media including CD and cassette players, computer, synthesizer, video, MIDI and music software used as tools to create, learn, explain, document, analyze or present music.
<b>Tempo</b>	The pace, or speed, of music.
<b>Texture</b>	The pattern and quality of sound created by the elements in a music work, including the number of instruments, voices or chordal tones in a specific section.
<b>Theme and variation</b>	A music form in which a theme is sounded and then varied.
<b>Tone production</b>	The ability to produce a specific pitch.
<b>Tone quality</b>	The quality of music as sound.
<b>Triple meter</b>	A measurement of music's time; triple meter is beats (strong-weak-weak) grouped into a set of three.
<b>Tritonic</b>	A tone set of three pitches such as la-sol-mi.
<b>V</b>	
<b>Verse/refrain form</b>	A music form in which a chorus is repeated at intervals, usually following each verse or stanza.
<b>Vocal placement</b>	The concept of directing a singer's mental focus to places within the facial masque that affects tone quality when singing.
<b>W</b>	
<b>Western music literature</b>	Music compositions from Western Europe and the United States.
<b>Whole step</b>	The distance of two half steps in the same direction such as the distance between C and D or E and F sharp.
<b>World music</b>	Ethnic music with a style not identified with Western music.

# ACADEMIC CONTENT STANDARDS

## Visual Art

**vi-su-al art** \vizh-(ə)-wəl 'ärt\ *n* : forms or categories of creative and expressive production including the following: drawing, painting, printmaking, sculpture, graphics, photography, architecture, folk art, ceramics, fiber arts, jewelry and others.

### A

<b>Aesthetics</b>	An area of philosophy that studies the beautiful and artistic and examines related human responses to art through inquiry processes.
<b>Analyze</b>	The process of identifying the aspects of a work of art and examining how they function independently and together.
<b>Art critic</b>	A person who evaluates a work of art.
<b>Art criticism</b>	The process of describing, interpreting and judging the aesthetic value and meaning of a work of art.
<b>Art forms</b>	The categories used to classify various types of visual artwork. These include painting, drawing, sculpture and ceramics.
<b>Art history</b>	The field of study that examines the origins and developments of visual art over time and in different cultures. Those who study art history examine various factors that influence art including society, religion, culture, philosophy, aesthetics and technology.
<b>Assess</b>	To use subject-appropriate standards, evaluation methods and criteria to make judgments about student achievement or program quality.

### C

<b>Composition</b>	The arrangement of an artwork's formal elements including, but not limited to, line, shape and color.
<b>Contemporary</b>	Art made after 1970 or works of art made by living artists. Contemporary art is not defined by a succession of periods, schools or styles.
<b>Content</b>	The subject matter, concepts or ideas associated with a work of art. A work's content is shaped by the artist's intent, the context and by the experiences, thoughts and reactions of the viewer.
<b>Context</b>	The conditions of specific places and time periods (including social, economic, political, historical and cultural conditions) that influence the development of thoughts, ideas or concepts in the visual arts.
<b>Create</b>	To make works of visual art using materials, techniques, processes and reflection.
<b>Criteria</b>	Characteristics that serve as the basis for judging a work.

# ACADEMIC CONTENT STANDARDS

<b>Critique</b>	To evaluate a work of art (verb); an evaluation of a work of art (noun).
<b>Cultural heritage</b>	The cultural continuity that is created when traditions, attitudes and beliefs are passed down from one generation to another.
<b>Culture</b>	The ideas, beliefs and customs of a group of people.
<b>Cultural values</b>	The beliefs and attitudes shared by a group of people.
<b>D</b>	
<b>Discipline</b>	A branch of knowledge or learning such as dance, drama/theatre, music, visual art or other subject areas.
<b>E</b>	
<b>Elements of art</b>	The components of visual arts expression (such as line, shape, color, form, value and space).
<b>Expression</b>	The use of visual art to convey beliefs, feelings and meanings through selective use of art media.
<b>F</b>	
<b>Form</b>	The shape and structure of a work of art. Many artists strive for a relationship between form and content, so that the way something is made fits with what the artist intends the work to be about or how it will be viewed.
<b>Function</b>	The purpose and use of an artwork.
<b>I</b>	
<b>Icon</b>	An object or symbol that represents something culturally significant.
<b>Interdisciplinary</b>	Instruction that connects the content of two or more disciplines or subject areas.
<b>M</b>	
<b>Materials</b>	The substances used to create visual art, such as canvas, clay, fabric, fibers, paint, paper or wood.
<b>Media</b>	The materials (such as acrylics, oils, pastels, pen and ink, watercolors and electronic forms of communication) used to produce visual art works. Works are often categorized by their media.
<b>O</b>	
<b>Observational skill</b>	The ability to observe firsthand the details of objects, figures or places.



# ACADEMIC CONTENT STANDARDS

<b>P</b>	
<b>Perceptual skill</b>	The ability to observe the details of objects, figures or places and represent these observations accurately.
<b>Perspective</b>	A system for representing three-dimensional objects viewed as receding on a two-dimensional surface.
<b>Portfolio</b>	A collection of samples of one's completed artwork and works-in-progress.
<b>Principles</b>	The organization of design elements including balance, contrast, dominance, emphasis, movement, repetition, rhythm, subordination, variation and unity.
<b>Process</b>	A complex operation that involves a number of methods and techniques to create a work of art.
<b>R</b>	
<b>Reflection</b>	A structure through which students can consider their own thinking about an aesthetic experience, an artwork or the creative process.
<b>S</b>	
<b>Self-assessment</b>	The process of engaging students in thinking about their own abilities and performance. Performance is usually related to students' understanding of specific knowledge and skills, performance standards and criteria, and personal goals. The intent is to teach students to monitor their progress and learning.
<b>Style</b>	The particular technique and characteristics that distinguish the art of different cultures or artists and periods or schools of art.
<b>Subject matter</b>	The content of a work of visual art including portraits, human figures, cityscapes, landscapes, seascapes, animals, nonobjective or abstract forms.
<b>T</b>	
<b>Techniques</b>	The processes by which materials are used to create visual art including carving, drawing, painting, printing, rendering, sketching or stippling.
<b>Technology</b>	Electronic media, including computers, cameras and video equipment and visual art software, used to learn about, create and document visual artwork.
<b>Three-dimensional</b>	Showing three dimensions, thereby giving the illusion of depth and appearing life-like.
<b>Tools</b>	The instruments (including brushes, scissors, brayers, easels, knives, kilns and cameras) that are used to create works of visual art.
<b>Two-dimensional</b>	Showing two dimensions, thereby lacking depth and appearing flat.

# ACADEMIC CONTENT STANDARDS

<b>U</b>	
<b>Universal theme</b>	A major idea or subject repeatedly represented over time through various art forms.
<b>V</b>	
<b>Visual art</b>	Forms or categories of creative and expressive production including the following: drawing, painting, printmaking, sculpture, graphics, photography, architecture, folk art, ceramics, fiber arts, jewelry and others.
<b>Visual art problem</b>	A visual art assignment or task, usually with defined characteristics, that is a starting point for thinking about and using visual arts components.
<b>Visual culture</b>	The elements in society that shape and reflect our ideas about and tastes in visual design. In modern American society these include elements such as television, museums, movies, the Internet and shopping malls.

K-12 Fine Arts

# Resources



# ACADEMIC CONTENT STANDARDS

These sample resources can be used to aid in the understanding of academic content standards. In addition, these resources can be used to begin the process of implementing standards-based instruction and assessment. The model curriculum will provide a greater opportunity to explore best practices, research-based instruction and effective lessons and strategies for all children.

## Instructional Resources

Resources listed in this section provide information for educators seeking practical and creative ways to implement standards-based instruction in the fine arts.

### *Instructional Resources on the Internet*

- **ArtsEdge - The National Arts and Education Network** - A program of the Kennedy Center for the Performing Arts, ArtsEdge supports the placement of the arts at the center of the curriculum and advocates creative use of technology to enhance the K-12 educational experience. ArtsEdge empowers educators to teach in, through and about the arts by providing the tools to develop interdisciplinary curricula that fully integrate the arts with other academic subjects. ArtsEdge offers free, standards-based teaching materials for use in and out of the classroom, as well as professional development resources, student materials and guidelines for arts-based instruction and assessment.  
[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)
- **ArtsEdNet - The Getty Education Institute for the Arts** - The Getty's art education Web site offers kindergarten through 12th-grade teachers access to reference materials, lessons and activities for arts and interdisciplinary teaching and learning.  
[www.getty.edu/artsednet](http://www.getty.edu/artsednet)
- **Lincoln Center Institute for the Arts in Education (LCI)** - LCI has developed and refined a distinctive approach to the arts and education; one that challenges all students to learn about and through the arts. Working in partnership with prekindergarten through grade 12 educators and college teacher education programs, the Institute develops experiential studies, theatre, visual art and architecture. The online Resource Center houses a specialized collection of print and media—some 6,000 reference and circulating items—on arts and education and the various performing and visual arts.  
[www.lcinstitute.org](http://www.lcinstitute.org)
- **MarcoPolo - Internet Content for the Classroom** - MarcoPolo provides quality standards-based Internet content and professional development to kindergarten through 12th-grade teachers and students throughout the United States.  
[www.marcopolo-education.org](http://www.marcopolo-education.org)
- **Smithsonian** - This Internet resource of The Smithsonian Institution is a resource for students and teachers that includes curricular ideas, research, exhibitions and events to support and enrich learning in the arts, humanities and the sciences.  
[www.si.edu](http://www.si.edu)

# ACADEMIC CONTENT STANDARDS

- **Voices Across Time** - A product developed by the Center for American Music, Voices Across Time is a classroom resource of nine units embracing themes taken from the National U.S. History Standards (c.1763-present). Supported by recordings of historic American music, it can be a tool to bring to life the various time periods, issues and events traditionally discussed in social studies, language arts and music classrooms.

[www.amerimus+@pitt.edu](http://www.amerimus+@pitt.edu)

## *Assessment Resources on the Internet*

- **Developing an Arts Assessment: Some Selected Strategies** - This Web-only report is based on the 1997 arts assessment field test and describes six strategies for creating an effective assessment.  
[www.nces.ed.gov/nationsreportcard/pubs/strategies](http://www.nces.ed.gov/nationsreportcard/pubs/strategies)
- **National Assessment of Educational Progress (NAEP) Arts Assessment** - This Internet resource provides information about the 1997 NAEP arts assessment administered to 6,480 eighth-grade students in the nation. The assessment measured students' knowledge and skills in music, theatre and visual art. Arts educators can explore major findings, sample questions, achievement levels and other publications about NAEP arts.

[www.nces.ed.gov/nationsreportcard/arts](http://www.nces.ed.gov/nationsreportcard/arts)

## **Instructional Publications**

- Barrett, Terry Michael. *Interpreting Art: Reflecting, Wondering, and Responding*. Massachusetts: McGraw-Hill, 2002.
- Brandt, Ronald S. ed. *Assessing Student Learning: New Rules, New Realities*. Alliance for Curriculum Reform: University of Cincinnati, 1998.
- Consortium of National Arts Education Associations (American Alliance for Theatre & Education, MENC: The National Association for Music Education, National Art Education Association and National Dance Association). *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*. Reston, Va.: Music Educators National Conference, 1994.
- Gilbert, A.G. *Teaching the Three R's Through Movement Experiences*. Seattle, Wash.: University of Washington, 2000.
- Lindeman, Carolyn A. ed. *Strategies for Teaching Series*. MENC: The National Association for Music Education, 1994.
- Mirus, J., White, E., Bucek, L. and Paulson, P. *Dance Education Initiative Curriculum Guide*. Golden Valley, Minn.: Perpich Center for Arts Education, 1996.
- National Study of School Evaluation and MENC: The National Association for Music Education, *Program Evaluation: Visual and Performing Arts*. Music Educators National Conference, 1994.
- Stewart, Marilyn. *Thinking Through Aesthetics*. Worcester, Mass.: Davis, 1997.

# ACADEMIC CONTENT STANDARDS

## Professional Resources

Resources listed in this section provide access to professional organizations and public institutions to afford educators opportunities to stay informed within their fields.

### *Professional Organizations*

- **American Alliance for Health, Physical Education, Recreation and Dance (AAHPERD)** - AAHPERD is an organization of professionals supporting and promoting high-quality programs in health, physical education, recreation, dance and sport.  
[www.aahperd.org](http://www.aahperd.org)
- **American Alliance for Theatre & Education (AATE)** - Theatre artists, educators, researchers and scholars will find opportunities for connecting and networking through the mission of the American Alliance for Theatre & Education. The promotion of standards and excellence in theatre and theatre education presents opportunities to learn, exchange, expand and diversify the work, audiences and perspectives of and by its membership.  
[www.aate.com](http://www.aate.com)
- **Arts Education Partnership (AEP)** - The Arts Education Partnership (formerly the *Goals 2000 Arts Education Partnership*) is a national coalition of arts, education, business, philanthropic and government organizations that demonstrates and promotes the essential role of the arts in the learning and development of every child and in the improvement of America's schools. The Partnership includes over 140 organizations that are national in scope and impact.  
[www.aep-arts.org](http://www.aep-arts.org)
- **American Choral Directors Association (ACDA)** - Founded in 1959, ACDA is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, compositions, publications and teaching. In addition, ACDA strives through arts advocacy to elevate music's position in American Society.  
[www.acdonline.org](http://www.acdonline.org)
- **American Music Conference (AMC)** - The goal of AMC is to build credibility of music and music education, especially at an early age, and to expand that portion of the population that enjoys and makes its own music. Through its programs of music education and instruction, performance and student and community recognitions, AMC supports music students, educators and advocates in promoting involvement in music making.  
[www.amc-music.com](http://www.amc-music.com)
- **American School Band Directors Association (ASBDA)** - ASBDA promotes instrumental music through educational programs directed toward instrumental music students and teachers as well as the public through scholarship, commissioning projects and compositions, research, publications and recording projects.  
[www.asbda.com](http://www.asbda.com)

# ACADEMIC CONTENT STANDARDS

- **American String Teachers Association (ASTA)** - Founded in 1946, ASTA serves the general public through the teaching, performance and leadership of string teachers, orchestra directors and professional string musicians. The association promotes excellence, communication and professionalism among its members and throughout the music community. Its ultimate goals are maintaining standards of musical excellence, professional communication, member inspiration, and increased visibility of its position, activities, and the art it serves.  
[www.astaweb.com](http://www.astaweb.com)
- **Educational Theatre Association (EdTA)** - Membership in EdTA provides theatre educators opportunities to grow as professionals in knowledge of theatre and skills of acting, locate resources and remain current with developments in the theatre arts. Since 1929, students of its members have been honored for excellence in theatre arts by being invited to membership in The International Thespian Society. Learning for students is enriched through workshops, technical experiences, and productions of this student-based, educator-guided society.  
[www.edta.org](http://www.edta.org)
- **Music Educators National Conference (MENC)** - Founded in 1907, MENC is an organization of music teachers, university faculty and researchers, college students preparing to be teachers, high school honor society members and MusicFriends. Its mission is to advance music education by encouraging the study and making of music by all. Programs and activities are national in scope and include the publication of books, video, compact discs, two general-interest music education magazines, four targeted topic-centered journals, biennial national and regional conferences, an annual public outreach program: Music in Our Schools Month (MIOSM) including the "World's Largest Concert" (WLC), and partnerships with business and philanthropic organizations and foundations. All 50 states have direct state affiliates of MENC that continue the organization's mission at the state and local level.  
[www.menc.org](http://www.menc.org)
- **National Art Education Association (NAEA)** - Founded in 1947, NAEA is the largest professional organization of art educators from every level of instruction including early childhood, elementary, intermediate, secondary, college and university and administration and museum education. Members also include publishers, manufacturers and suppliers of art materials, parents, students, retired teachers, arts councils and others concerned about quality art education in schools. NAEA's mission is to promote art education through professional development, advancement of knowledge, service and leadership. The association's Web site provides advocacy and policy resources, program and convention news and various publications focused on instruction, assessment, research and standards for art education.  
[www.naea-reston.org](http://www.naea-reston.org)
- **National Dance Association (NDA)** - The mission of NDA is to increase knowledge, improve skills and encourage sound professional practices in dance education while promoting and supporting creative and healthy lifestyles through high-quality dance programs.  
[www.aahperd.org/nda](http://www.aahperd.org/nda)

# ACADEMIC CONTENT STANDARDS

- **National Dance Education Organization (NDEO)** - NDEO advances dance education centered in the arts. The organization represents the field in legislatures, schools of dance, Prekindergarten through grade 12 schools and institutions of higher education throughout the country. As a nonprofit organization, NDEO is dedicated to promoting excellence in dance education, in the art of dance through professional development, service and leadership. NDEO holds public discussions and sponsors institutes, workshops, conferences and programs. The organization also develops guidelines, promotes standards and designs curricula.  
[www.ndeo.org](http://www.ndeo.org)
- **Ohio Alliance for Arts Education (OAAE)** - OAAE is a statewide network that supports arts education and exists to ensure that the arts are an integral part of the education of every Ohioan. The OAAE builds collaborations between schools and cultural institutions to promote partnerships, speaks on behalf of arts education before policy makers, provides professional development for teachers, spearheads public awareness of arts education and advocacy and supports the positioning of the arts at the core of education.  
[www.oaae.net](http://www.oaae.net)
- **Ohio Art Education Association (OAEA)** - The mission of OAEA is to advance and support quality art education through professional development, leadership, service, advocacy and education. OAEA aims to unite art educators across the state in the promotion and understanding of visual art in a quality education.  
[www.oaea.org](http://www.oaea.org)
- **Ohio Arts Council (OAC)** - The Ohio Arts Council is a state agency that funds and supports quality arts experiences to strengthen Ohio communities culturally, educationally and economically. The OAC was created in 1965 "to foster and encourage the development of the arts and assist the preservation of Ohio's cultural heritage." The Council's Arts Learning Program, in particular, can assist educators interested in deepening students' skills and knowledge in the arts through cultural partnerships and artist-in-residence activities.  
[www.oac.state.oh.us](http://www.oac.state.oh.us)
- **Ohio Association for Gifted Children (OAGC)** - An organization dedicated to gifted children, it promotes research in gifted education and serves as a clearinghouse of information sharing for teachers and those who work with gifted students in Ohio. OAGC recognizes and encourages the need to identify talented students in the visual and performing arts in addition to students in the cognitive, specific academic and creative thinking domains.  
[www.oagc.com](http://www.oagc.com)
- **Ohio Choral Directors Association (OCDA)** - A state affiliate of the American Choral Directors Association, OCDA continues the purpose of ACDA in Ohio's schools, colleges and universities, churches and communities. Professional development, inservice, model performance and advocacy are opportunities provided to and presented by its membership.  
[www.ohiocda.org](http://www.ohiocda.org)
- **OhioDance** - OhioDance is the statewide service organization for dance and movement art and includes dancers, choreographers, educators, companies and dance supporters. OhioDance is an inclusive umbrella for information sharing, education, cooperation building and increased visibility for dance in Ohio.  
[www.ohiodance.org](http://www.ohiodance.org)



# ACADEMIC CONTENT STANDARDS

- **Ohio Educational Theatre Association (OEdTA)** - The purpose of OEdTA is to continue, advance and improve the purpose of the Educational Theatre Association and The International Thespian Society by promoting educational theatre in Ohio. This association encourages teaching, educating and instructing students in the performing arts and related subjects.

[www.ohioedta.com](http://www.ohioedta.com)

- **Ohio Music Education Association (OMEA)** - One of the largest state affiliates of MENC: The National Association for Music Education, OMEA is the principle organization for promoting music education in Ohio's elementary and secondary schools, colleges and universities. It promotes life-long participation and learning in music and the value of artistic and musical experiences for every citizen. It advocates for comprehensive school programs in general, instrumental and choral music education, national and state music standards, assessment and resources of adequate personnel, time, facilities and materials for the teaching of music.

[www.omea-ohio.org](http://www.omea-ohio.org)

## Departments of Education

- **Career-Technical and Adult Education**

[www.ode.state.oh.us/ctae/default.asp](http://www.ode.state.oh.us/ctae/default.asp)

- **Ohio Department of Education**

[www.ode.state.oh.us](http://www.ode.state.oh.us)

- **Office of Curriculum and Instruction**

[www.ode.state.oh.us/curriculum-assessment/ci](http://www.ode.state.oh.us/curriculum-assessment/ci)

- **Office of Assessment**

[www.ode.state.oh.us/curriculum-assessment/Assessment](http://www.ode.state.oh.us/curriculum-assessment/Assessment)

- **Other state Departments of Education (via CCSSO)**

[www.ccsso.org/seamenu.html](http://www.ccsso.org/seamenu.html)

- **U.S. Department of Education**

[www.ed.gov](http://www.ed.gov)

## Research Resources

Resources listed in this section provide information about educational theories, skills and strategies to build knowledge and understanding of standards as well as other related topics.

## Research Publications

- Bauer, W. ed. *Contributions to Music Education*. Ohio Music Education Association, Cleveland, Ohio (issued semi-annually).
- Colwell, Richard & Richardson, Carol eds. (2002). *The New Handbook of Research on Music Teaching and Learning*. New York, N.Y.: Oxford University Press.
- Deasy, Richard J. ed. *Critical Links: Learning in the Arts and Student Academic and Social Development*. Arts Education Partnership, Washington D.C., 2002.

# ACADEMIC CONTENT STANDARDS

- Jensen, Eric. *Arts With the Brain In Mind*. Association for Supervision and Curriculum Development, Alexandria, Va., 2001.
- National Association of State Boards of Education (NASBE), *The Complete Curriculum: Ensuring a Place for the Arts and Foreign Languages in America's Schools*. Alexandria, Va., 2003.
- Yarbrough, Cornelia, et.al.eds. *The Journal of Research in Music Education*. Music Educators National Conference, Reston, Va. (issued quarterly).