

Elementary School

**Visual Arts
Essential Learner Outcomes**



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Maryland State Department of Education

VISUAL ART OUTCOME I

Perceiving and Responding –
Aesthetic Education

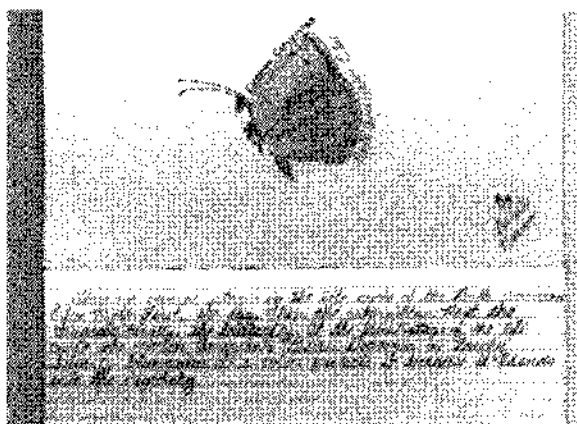


Elementary
School

The student will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment.

Expectation A

The student will identify and describe observed form.



Gabrielle Balassone, 5th grade, "Moth - From Explorer's Notebook,"
Charles Carroll Elementary, Carroll County Public Schools.

Indicators of Learning

1. Creative Expression: The student will draw to achieve a likeness of people, places, and things by showing aspects of form and detail.
2. Critical Response: The student will identify and describe visual qualities found in ideas, experiences, and the environment.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME I : VISUAL ART

Expectation A: The student will identify and describe observed form.

Main Concept, Artistic References, and Developmental Needs

Drawing is a way of seeing and recording form and structure that is used by both artists and scientists. Fifth graders enjoy examining objects from the natural world such as shells, insects and leaves. Working from observation challenges students to record contours, shapes, value, texture, detail and color. Chesapeake Bay life or local native specimens can be accumulated as thematic collections by students and teachers or borrowed from local nature centers and taxidermists. Drawings by artists such as Leonardo da Vinci, Albrecht Durer, Maria Sybilla Merian, John James Audubon, and Karl Bodmer reveal both scientific and artistic interest in documenting the natural world. Connections can be made to scientific illustration and archaeological expeditions which, in addition to photo-documentation, still rely on artists' drawings.

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator One (1)

The student will select a natural object and carefully examine its shape, lines, surface texture, color, and value. The student will draw the object from multiple points of view or in different stages of growth. Techniques such as contour line, mark-making, shading and color blending may be used to record visual qualities perceived in the object. As an extension, fifth grade students could research the objects using various library media resources and create "explorer" notebooks or scientific illustrations.

Sample Strategy for Indicator Two (2)

Examining the work of artists who draw to document the natural world, the student will use descriptive language to discuss visual qualities and other information recorded by using different points of view, specific rendering techniques, and showing multiple stages of growth of a natural object.



VISUAL ART OUTCOME I

Perceiving and Responding –
Aesthetic Education

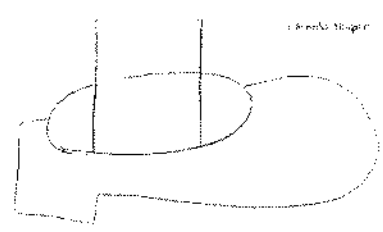


Elementary
School

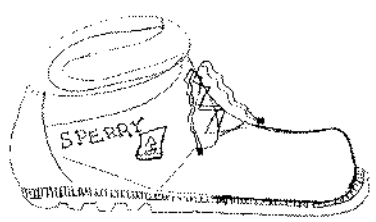
The student will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment.

Expectation B

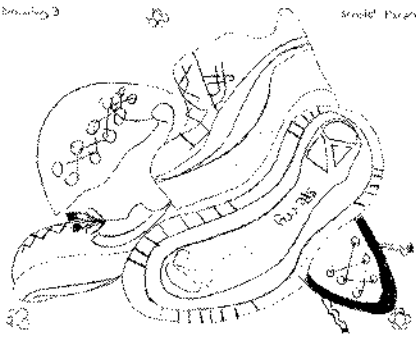
The student will identify and compare ways in which selected works of art represent what people see, feel, know, and imagine.



My favorite shoe is "Mush Boppes"



Drawing 3 Arnold Harper



Indicators of Learning

1. Creative Expression: The student will create thematic works showing personal observations, feelings, and stories.
2. Critical Response: The student will compare different ways that artists make visual their ideas using memory, observation, and imagination.

Arnold Harper, 5th grade, "Shoe Drawing of Record," "Shoe drawing from Observation," and "Shoe Still Life." Mt. Royal K-8 School, Baltimore City Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME I : VISUAL ART

Expectation B: The student will identify and compare ways in which selected works of art represent what people see, feel, know, and imagine.

Main Concept, Artistic References, and Developmental Needs

Universal themes in art suggest common threads in human experience, while specific works of art reveal what individual people see, feel, know, imagine, and remember. Artists such as Peter Breugel, Henri Rousseau, William Johnson, Horace Pippin, Faith Ringgold, Carmen Lomas Garza, and illustrators of children's books visually portray personally significant memories and experiences. Their works illustrate different techniques artists use to render people, establish point of view, show action and interaction, and create a setting. The opportunity to express personally significant memories and experiences through a universal theme such as family events, traffic, sports, birthdays, celebrations, and shopping can motivate fifth grade students to develop representational and expressive skills.

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Instructional Strategy for **Indicator One (1)**

The student will generate several personal ideas in response to a given theme, listing important elements needed to depict the event or activity. The student will practice ways of solving representational problems by adapting techniques from artists and/or using visual references such as illustrations or photographs. The student will complete this thematic work by incorporating important features such as point of view, foreground, middle-ground, and background, time of day, season, and climate, people, clothes, props, and action.

Sample Instructional Strategy for **Indicator Two (2)**

The student will compare thematic works by artists or children's book illustrators, identifying similar and different ways to depict activities and events and portray memories and experiences using point of view, foreground, middleground and background, time of day, season, climate, people, clothes, props, and action.



VISUAL ART OUTCOME I

Perceiving and Responding –
Aesthetic Education



Elementary
School

The student will demonstrate the ability to perceive, interpret, and respond to ideas, experiences, and the environment.

Expectation C

The student will use design concepts to organize personally meaningful compositions.



William Diodato, Grade 5, 1996, "Fish in Water Print"
Stewart Emmerich, Teacher, Charlesmont Elementary School,
Baltimore County Public Schools.

Indicators of Learning

1. Creative Expression: The student will choose ways to make ideas and/or feelings clearer by using specific elements of art and/or principles of organization.
2. Critical Response: The student will use art vocabulary to describe how design concepts and organization help clarify thoughts and feelings.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME I : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

In art, nature, and the human-made world, visual qualities and form create feeling and meaning. Language useful in describing, analyzing and interpreting visual qualities includes visual concepts such as spiral, concentric, rough, smooth, branching, and parallel, as well as the elements of art and the principles of design. Sources for imagery abound in quality magazines as well as in art museums and galleries. Study of works by artists that use specific elements and principles to make feeling and meaning clearer might include line (Paul Klee, David Smith's early steel landscapes, Australian Aboriginal painting; shape and pattern (Lois Maillou Jones, Sonia Delaunay, Wassily Kandinsky, Gene Davis, Jackson Pollock, Japanese Prints, Northwest Coast Indian art); color (Gabrielle Munter, Alma Thomas, Maurice Denis); and form (Henry Moore, Louise Bourgeois, Andy Goldsworthy). Fifth grade students are increasingly aware of the visual world, can use verbal language to describe, analyze, and interpret visual form and qualities, and want to make their own artworks more personally expressive and meaningful.

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator 1**

Following practice in tracing or drawing projected images or reproductions of a variety of artworks to describe, analyze, and interpret ways in which visual form and qualities create feeling and meaning, the student will begin an artwork based on a personally significant theme thinking about the possible feelings or meaning that could be communicated. In the process of developing the work, the student will identify feelings or meanings to emphasize and apply visual qualities, and select visual forms to make desired feelings and meanings clearer.

Sample Strategy for **Indicator 2**

Selecting a personal artwork to analyze and interpret, the student will identify important visual concepts, art elements, or principles of design and explain how they create or contribute to the meaning of the work. The student will find an art exemplar to use in making comparisons to their own work.



VISUAL ART OUTCOME II

Historical, Cultural, and
Social Context

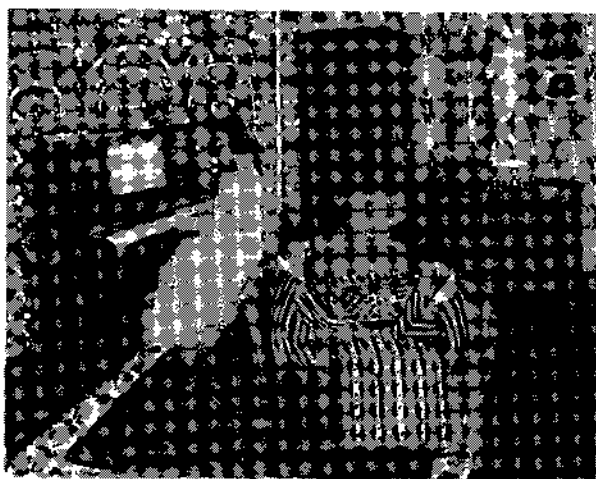


Elementary
School

The student will demonstrate understanding of visual art as a basic aspect of history and human experience.

Expectation A

The student will determine ways in which works of art express ideas about one's self, other people, places, and events.



Henri Matisse, 1869-1954 "Pianist and Checker Players" (1924) 0.737 x 0.924 m (29 x 36 3/8 in.) National Gallery of Art, Washington, D.C. Collection of Mr. and Mrs. Paul Mellon 1985. 64.25.

Indicators of Learning

1. Critical Response: By studying selected art works, the student will compare and contrast ways that artists express ideas and feelings about life experiences.
2. Creative Expression: Inspired by selected art works from different times and places, the student will create images and forms that express ideas about self, other people, places, and events.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Artists such as Sofonisba Anguissola, Charles Wilson Peale, Mary Cassatt, Norman Rockwell, and Jacob Lawrence, depict universal themes such as family, games, birthdays, or journeys. Fueling the curiosity of the child with the sameness of diverse people, art becomes an inspiration and lens through which to view self and others as belonging to the whole fabric of life.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator 1**

The student will examine several works of art based on the same theme, such as portraits or landscapes, that reflect different periods of history and diverse cultures. Through comparison and contrast, the student will analyze artists' ideas about self, people, places, and events, recognizing that universal life themes can be expressed in unique ways through different materials and styles.

Sample Strategy for **Indicator 2**

Having examined selected works by artists such as Horace Pippin, Norman Rockwell, Fernando Botero, and Henri Matisse, that exemplify scenes of play in family life from different cultures, the student will reflect on universal life themes such as family and play. Using these references and illustrated books such as *The Ledger Book of Thomas Blue Eagle* for inspiration, the student will develop an artwork that expresses self-awareness in family groups and play.



VISUAL ART OUTCOME II

Historical, Cultural, and
Social Context



Elementary
School

The student will demonstrate understanding of the visual arts as a basic aspect of history and human experience.

Expectation B

The student will classify reasons why people create and use art by studying artworks and other sources of information.

Indicators of Learning

1. Critical Response: By studying selected art works, the student will use description to identify probable reasons why the art was made and the ways it might have been used.
2. Creative Expression: Inspired by the art of people from different times and cultures, the student will create a work of art that reflects aspects of his or her daily life.



Painting, English, 18th Century. Samuel Scott (1710-1772) "Lambeth Palace" Oil on canvas; 14 3/4 x 40 1/8 in. The Baltimore Museum of Art; Gift of Mrs. Richard Sears, Miss Frederica Fulton Leser, and Mr. Felix Agnus Leser, Jr. 1960.62.1.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

By exploring why people create and use works of art, elementary grade students can deepen their understanding of art and history. They can personally relate to this knowledge by using art to reflect upon their own lives. As students engage in the research process, they begin to internalize their growing knowledge and insights as they explore and develop images and ideas.

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**:

The student will examine the Bayeux Tapestry to identify how artists created objects in response to significant events throughout history. The student will read about the Norman Conquest of Britain in 1066 and discover how the Bayeux Tapestry serves as important documentation of history, as well as an early version of the comic strip.

Sample Strategy for **Indicator Two (2)**

Inspired by an investigation of sections of the Bayeux Tapestry, the student will use materials to create a “personal tapestry” that uses image and text to illustrate significant personal events and symbols in sequence. The student will sketch out important personal scenes, refine ideas and add expressive color in a way that unifies the composition. Fifth graders might celebrate their impending commencement by illustrating each year of elementary school on an accordion folded book to create a freestanding “Graduation Screen.”



VISUAL ART OUTCOME II

Historical, Cultural, and
Social Context

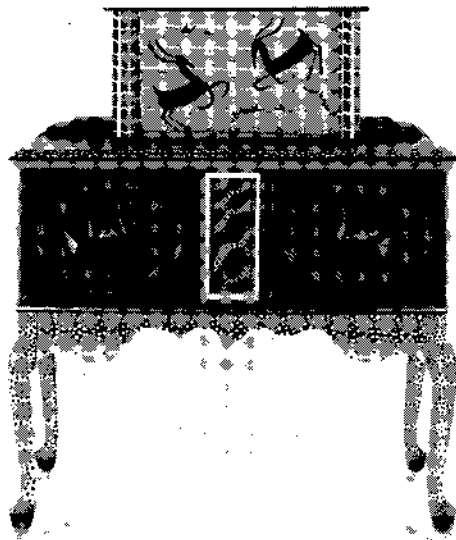


Elementary
School

The student will demonstrate understanding of the visual arts as a basic aspect of history and human experience.

Expectation C

The student will differentiate among the works of different artists and describe their unique styles and forms of expression.



Tom Miller (American, Maryland, Baltimore, 1945-2000) "Jungle Chest" (1987) Enamel on wood 38 in. x 38 in. x 18 in. (96.6 x 96.6 x 45.7 cm.) The Baltimore Museum of Art, Alice and Franklin Codley Fund; BMA 1988.3.

Indicators of Learning

1. Critical Response: By studying selected works by various artists, the student will identify how the works are alike and different in theme, form, and style.
2. Creative Expression: Inspired by the unique styles and forms of different artists, the student will create expressive works of art that reveal personal ideas and feelings.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Recorded human history reveals a timeline of uniquely produced images and objects. Students can gain insight into diverse cultures and periods by noting recurring themes, subjects, and how their stylistic appearance changes over time. Artists have repeatedly portrayed subjects such as horses (in cave art, Chinese and Greek sculpture, the paintings of Rosa Bonheur, Franz Marc, Edgar Degas, and the Disney film *Mulan*, illustrator Wesley Dennis, Jaune Quick-To-See Smith, Deborah Butterfield), cats (in Japanese prints and American folk art), portraits, and architecture (gateways in Babylon, Egypt, and St. Louis).

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator 1**

The student will examine and consider the symbolic role of the horse in society by looking at mythological images, equestrian statues, and commercial logos. After identifying similarities and differences, horse images can be classified by the students in contrasting groups, such as realistic to stylized, servant to hero, wild to tame. A map could be constructed to envision the scope of horse imagery and connect different images and ideas of the world.

Sample Strategy for **Indicator 2**

Animals are popular subjects that children want to learn to draw and construct. After investigating how diverse cultures have portrayed the horse, such as those listed above, the student will follow guided practice in drawing horses. Using the visual resources and applying the practice, the student will create an artwork expressing personal ideas and feelings about horses.



VISUAL ART OUTCOME II

Historical, Cultural, and
Social Context

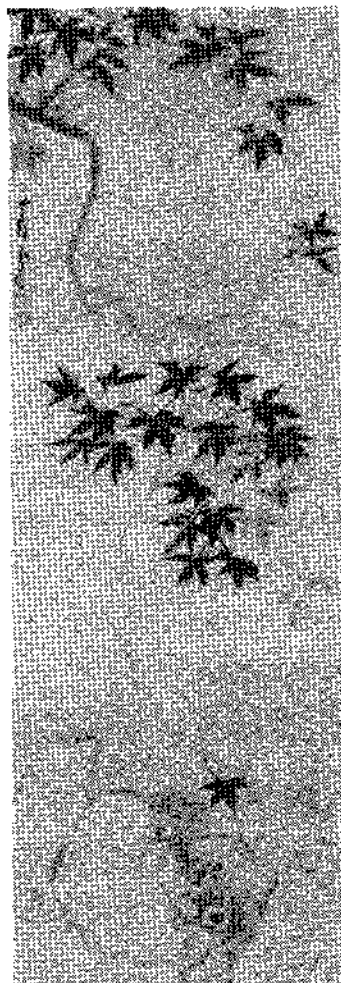


Elementary
School

The student will demonstrate understanding of visual art as a basic aspect of history and human experience.

Expectation D

The student will compare similarities and differences in the processes used to interpret and express ideas in the visual arts and other disciplines.



Nagasawa Rosetsu (Japan, Edo Period, 1754-99) "Puppies Under a Maple Branch" Ink and color on silk, 42 1/2 x 14 1/4 ins. (108 x 36.2 cm), Walters Art Gallery, Bequest of Henry Walters, 1931; 35.74.

Indicators of Learning

1. Critical Response: The student will identify themes in art that relate to content explored in other subjects.
2. Creative Expression: Inspired by the processes used by artists throughout time, the student will use problem solving strategies to visually express ideas and concepts from other disciplines.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME II : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

All cultures have used fairy tales, folk tales, and legends to teach morals and responsibility. Throughout history, visual artists, dramatists, musicians, and writers have used approaches, both similar and different, to examining and responding to common themes. Elementary level students can find these relationships in artworks, stories, poetry, dramatic presentations, and music. For example, *Peter and the Wolf*, *Petroushka*, and the *Nutcracker* have been interpreted through a variety of expressive forms, each of which has resulted in a unique artistic production. Visual artists have often used themes from drama, literature and music as the basis for their work.

Expectation D

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator 1**

Themes used as subjects for art relate to other subjects that may include drama, music, dance, and literature. In examining these connections, the student will observe and record similarities and differences in which one or more fairy tales, folk tales, and legends have been expressed through drama, music, literature, and the visual arts. Through this study, and subsequent discussion, the student will identify unique qualities and ideas that each expressive form brings to the interpretation of a common theme.

Sample Strategy for **Indicator 2**

After studying a given theme presented in drama or music, the student will select a character and design a puppet or create a stage set for a group puppet show. Students will plan and produce the show as demonstration of their interpretation of the selected theme.



VISUAL ART OUTCOME III

Creative Expression and
Production



Elementary
School

The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation A

The student will use a variety of art media, processes, and techniques to express thoughts and feelings.



Natassia, 4th grade, "Media Study of a Selected Object - Feather." Charles Carroll Elementary, Carroll County Public Schools.

Indicators of Learning

1. Creative Expression: The student will use basic media to express ideas demonstrating:

- safe use
- different ways to use a given material, tool, or technique
- visual qualities made possible by specific materials and techniques.

2. Critical Response: In reflecting on completed work, the student will describe the object or image and how the media helps communicate ideas and feelings.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME III : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

Artists discover how to match materials to ideas through practice with a variety of materials. Sometimes, they focus their explorations by working from a single theme or subject while rendering it in different materials. For example, Mary Cassatt, Jasper Johns, Claes Oldenburg, and Miriam Shapiro all have used a variety of materials to depict a single subject or theme, each version communicating similar and different ideas relative to the characteristics brought out by the materials.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator 1**

Using a familiar object to observe while drawing, maintaining a uniform format, and changing only the media used each time, the student will focus on the expressive differences in media and techniques and how each inhibits or expands possibilities for representing the object. The student, will depict a natural object in several small studies with various media, demonstrating safe use of each as modeled. Pencil, colored pencil, oil pastel, water media, printmaking, collage, paper sculpture, and clay relief are examples of media that offer choices for both two and three dimensional representation. After each study, the student will reflect and discuss how materials and techniques make possible the expression of particular ideas or qualities.

Sample Strategy for **Indicator 2**

Inspired by numerous investigations, with appropriate use of materials, the student will present personal work and describe the techniques and processes used to achieve the idea, share discoveries learned from the experimental process, and explain how a particular media choice clarified the idea of the art work.



VISUAL ART OUTCOME III

Creative Expression and
Production

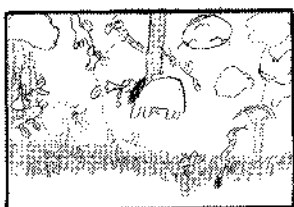
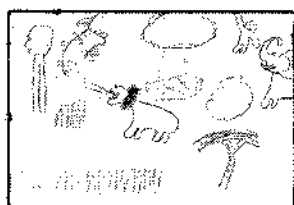
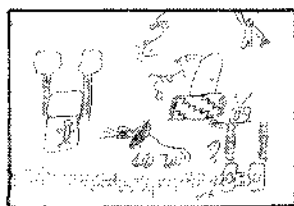
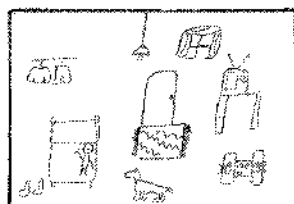


Elementary
School

The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation B

The student will identify sources of art expression and describe the processes artists use in developing their ideas.



Indicators of Learning

1. Creative Expression: The student will draw upon personal sources as the basis for meaningful images developed through a process that includes idea generation, research to solve representational problems, and artful crafting of a quality product.

2. Critical Response: The student will describe the source(s) for artwork, the way ideas were generated, how representational problems were solved, the visual references and/or information used, and how the work changed from beginning to completion.

Jerome, 5th grade, "Dream Drawing - Home My Bedroom - The Zoo and the Jungle," Mt. Royal K-8 School, Baltimore City Public Schools.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME III : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

Thematic explorations acquaint students with sources that artists have drawn upon and continue to inspire the art of both children and adults. Accompanied by preliminary sketches or as part of a larger body of work, artworks can reveal the process that artists use in generating and developing ideas. Exemplary works by children and artists whose representational styles share a kinship with children's art can help students see how others have solved visual problems. The following are possibilities for studying themes and artists: sports (Thomas Eakins, Elaine De Kooning); travel (Sonia Delaunay, Hiroshige); everyday objects (Wayne Thiebaud, Audrey Flack); family (Mary Cassatt, Horace Pippin); circus (Alexander Calder, Edgar Degas); special places (Chris Van Allsburg, Andrew Wyeth,); buildings and structures (Antonio Gaudi, Ndebele houses, American Pueblos); people at work (Diego Rivera, Thomas Hart Benton).

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator 1

Using a theme like "special people, places, and events," the student will create a personal artwork. Inspired by thematic art works, the student will generate ideas by brainstorming with the class, or by completing a personal inventory. After identifying what will be needed to complete the image, the student will look for visual references and make several sketches for the final product. Demonstrations and practice using media such as crayons, paint, or paper sculpture will direct the student to choices and techniques in crafting the final work.



Sample Strategy for Indicator 2

In reflecting on how the product changed from start to finish, the student can return to the original works that were inspirational and identify similarities and differences among them. The student will use a set of guiding questions to write a letter to the artist(s) who inspired the new artwork. The letter will include reflections about the theme or inspiration for the new work, the process used to develop ideas, sources used as references, new representational skills developed in the course of making the image or object, and special techniques used to craft the final product.

Notes:

VISUAL ART OUTCOME III

Creative Expression and
Production

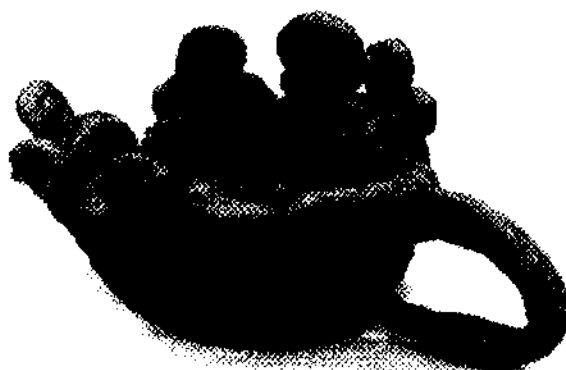


Elementary
School

The student will demonstrate the ability to organize knowledge and ideas for expression in the production of art.

Expectation C

The student will discover a variety of ways that artists organize the elements of art in responding to what they see.



Hailey, 1st grade, "Spiral and Concentric Cup."
Charles Carroll Elementary School,
Carroll County Public Schools.

Indicators of Learning

1. Creative Expression: The student will create a personal object made special, using art elements and principles of design.
2. Critical Response: The student will describe how artists make objects special through design.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME III : VISUAL ART

Main Concept, Artistic References, and Developmental Needs

Human beings use artful decoration and design to enhance function and add meaning to objects intended for everyday and special use. Objects such as cups, chairs, dwellings, toys, and headgear each have their own unique histories and reveal values, beliefs, and aesthetic preferences of their makers. Fifth graders have creative ideas that can be used to enhance or improve objects as varied as cups, shoes, and play-ground equipment. Design solutions can be executed in a variety of media, including clay, paper sculpture, paper mache, and mixed media. Artworks by Claes Oldenburg; Tom Miller, Maria Martinez, and Simon Rodia exemplify the human interest in objects and the notion of making everyday objects special.

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for Indicator 1

Reflecting on the function and meaning of objects people have used throughout time, the student will redesign an everyday object, enhancing its function and adding new meaning. The process of development will involve generating original and unique ideas, elaborated and refined through choices in using art elements, and principles of design. The final product may be a prototype for mass production, a model for a public sculpture, or a unique object.

Sample Strategy for Indicator 2

The student will compare different renditions of a given object made by different designers, artists, cultures, or peers, and assume a role, such as an advertiser or public relations person, to describe and explain how function has been enhanced and meaning added to an object through design.



**VISUAL ART
OUTCOME IV**
Aesthetics and Criticism



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

Expectation A

The student will identify and apply criteria for evaluating visual form.

Indicators of Learning

1. Critical Response: The student will apply a list of criteria and appropriate vocabulary to identify the success of personal artwork and that of others.
2. Creative Expression: Based on criteria generated from the study of selected artworks, the student will create art on a related theme.

Vincent Van Gogh (Dutch, 1853-1890)
"Landscape with Figures" (1889) Oil on
canvas; 49.9 x 65.4 cm. The Baltimore
Museum of Art; The Cone Collection,
formed by Dr. Claribel Cone and Miss
Etta Cone of Baltimore, Maryland.
BMA 1950.303.



SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME IV : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

Through careful observation and discussion of works of art, elementary students can recognize how artists from different times and places, such as Leonardo, Durer, Matisse, van Gogh, O’Keeffe, Charles White, and Elizabeth Layton, make choices and apply criteria in planning and creating their work. Understanding and using art vocabulary can help the student in the investigation of the manner in which the artists’ choices reveal their intent and convey meaning. By analyzing the choices that artists make, such as the mode of expression, application of media, content, and use of art elements and design principles, the student can develop skills essential to discovering and articulating the value of diverse art forms.

Expectation A

The following are examples of classroom instructional strategies that a teacher might use to help students work through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator 1**

After viewing an exhibit of work done in class, the student will evaluate personal work and the work of others by applying criteria developed through discussion of the work exhibited. Students will use the same criteria to identify and select exemplary artworks by historical or contemporary artists, such as drawings by Henri Matisse, Charles White, and Elizabeth Layton. The student will make sketches and journal notations of the findings.

Sample Strategy for **Indicator 2**

Through discussion of personal artwork and that of other artists, the student will create lists of criteria and vocabulary applicable to various works of art related by a theme. After studying the work of artists who represented objects from nature such as Durer, Leonardo, O’Keeffe, and van Gogh, the student will sketch natural objects attending to formal, thematic, and contextual criteria evidenced in the exemplars.



**VISUAL ART
OUTCOME IV**
Aesthetics and Criticism



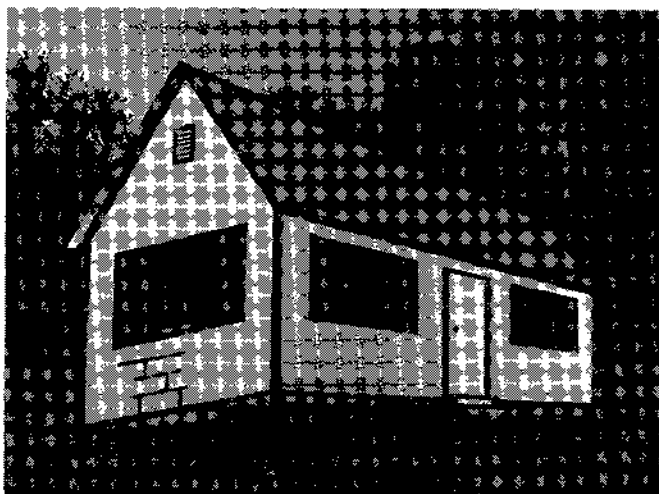
The student will demonstrate the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

Expectation B

The student will evaluate personally created art work and the work of others.

Indicators of Learning

1. Critical Response: The student will participate in group critiques, using established criteria to discuss choices used in personal art work.
2. Creative Expression: Based on the study of examples of expressive works, the student will create a work of art, using criteria generated by the class.



Roy Lichtenstein (1923-1997) "House I," 1996/
1998 Fabricated and painted aluminum - 292.1 x
447 x 132.1 cm. (115 x 1764 x 52 in.) National
Gallery of Art, Washington, D.C. Gift of the
Morris and Gwendolyn Cafritz Foundation
1998.147.1 @ Estate of Roy Lichtenstein (Photo:
Dennis Brack/Brack Star).

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME IV : VISUAL ART

Main Concepts, Artistic References, and Developmental Needs

By examining personally created artworks and the work of others, the elementary student can reflect on diverse artistic responses to a visual problem. Engaging with these works can reveal new ways of visualizing ideas, using media, and applying art elements and design principles to express ideas. In addition, the student needs to know that the work of artists reflects the time and place of the individuals. Using themes for their work, artists such as Albert Bierstadt, George Catlin, and Frederick Remington celebrated the magnificence of the *Old West* in art. These artists expressed their ideas and feelings about something that was important in their lives and in American culture during Western expansion. Applying an analytical process to works of art can lead to heightened understanding of an artist's expression, appreciation of the creative process and resulting product, and provide new insights for applying criteria in creating and judging artwork.

Expectation B

The following are examples of classroom instructional strategies that a teacher might use to help students work through the learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**

The student will visit an exhibit of an artist's work, either in a museum or gallery or on the Internet, investigating formal and thematic qualities as well as the artistic range of that which is presented. Follow-up discussion will define characteristics of the work in critical terms. Using prints, the students will reproduce details of the artist's work as examples of the qualities discussed, enabling them to understand artistic choices from a personal viewpoint, and to explain how these qualities relate to the theme expressed.



Sample Strategy for **Indicator Two (2)**

The student will view expressive works of art related by a common theme or historical period. For example, in studying the Western expansion in the United States, the student will consider the social, cultural and aesthetic concerns of such artists as Albert Bierstadt, Fredrick Remington, George Catlin, Thomas Cole, Ansel Adams, and R. A. Blakelock, as well as Native American traditional artifacts and crafts of the period such as blankets, baskets and pottery. Following this investigation, students will work together to design and create a mural that depicts their current surroundings and expresses the group's response to their own changing environment.

Notes:



THEATRE
OUTCOME IV
Aesthetics and Criticism



The student will demonstrate the ability to identify, analyze, and apply criteria for individual and group contributions to the collaborative theatre process, dramatic texts and other literature of the theatre, and theatrical performances and productions.

Expectation C

The student will evaluate theatrical performances and productions using a variety of aesthetic criteria.

Indicators of Learning

1. The student will explain how the wants and needs of characters are similar to and different from their own.
2. The student will articulate emotional responses to, and explain personal preferences about, the whole as well as the parts of dramatic performances.
3. The student will analyze classroom dramatizations and, using appropriate terminology, constructively suggest alternative ideas for dramatizing roles, arranging environments, and developing situations.

SAMPLE INSTRUCTIONAL STRATEGIES

OUTCOME IV : THEATRE

Expectation C

The following are examples of classroom instructional strategies that a teacher might use to help students through the Learning Indicators to achieve the stated Expectation.

Sample Strategy for **Indicator One (1)**

Students will work in pairs to improvise dramatic situations based on a common problem. Students will identify the concept of character objectives and explain how these might be similar to or different from their own in a given situation. **In responding to this indicator, students will portray two characters related by family. All characters must have specific objectives to attain. (For instance, a student returns home from school with a bad report card and does not want his or her mother to see it. If she sees the report card, the child will not be allowed to play in an ice hockey game. The mother knows it is report card day and will praise her child for good grades or restrict activities should the report card indicate below standard grades.) Students will discuss how the wants and needs of the portrayed characters are similar to or different from their own.**

Sample Strategy for **Indicator Two (2)**

The student will see a live performance. The student will describe emotional responses (enjoyment, being moved by the production, developing empathy with characters, sympathizing with characters, and other responses developed through class discussion) and use these perceptions to explain their personal preferences. **In responding to this indicator, the student will develop a rubric to enable articulation of personal preferences to the whole production as well as various parts of the performance (scenes, character, lighting, set design, sound, blocking, and costuming, for example). The student will present a supported statement of personal preferences to the class.**



Sample Strategy for **Indicator Two (2)**

Having observed and analyzed narrative works by various artists, including those from classical Greece, the student will apply the criteria derived from the study to design an artwork to celebrate a personally meaningful event. Inspired by classical Greek vases, the student will use ceramic clay to form a “Triumphant Container” to mark a personal achievement and serve as a unique trophy. The surface of the container will depict through line, shape, and texture, a sequence of images that show how the student faced a major personal challenge that culminated in victory. Alternately, the student may study animated films, such as *Toy Story* or *Pinnocchio*, to create storyboards and produce a flip book on the computer that shows a personal victory.

Notes:

