

**ART FOR ELEMENTARY SCHOOLS:  
SYLLABUS, PREKINDERGARTEN - GRADE 6**

**The University of the State of New York  
THE STATE EDUCATION DEPARTMENT  
Bureau of Arts and Music Education  
Bureau of Curriculum Development  
Albany, New York 12234**

1992

THE UNIVERSITY OF THE STATE OF NEW YORK  
Regents of The University

R. Carlos Carballada, Chancellor, B.S. . . . . Rochester  
Jorge L. Batista, Vice Chancellor, B.A., J.D. . . . . Bronx  
Willard A. Genrich, LL.B. . . . . Buffalo  
Emlyn I. Griffith, A.B., J.D. . . . . Rome  
Martin C. Barell, B.A., I.A., LL.B. . . . . Muttontown  
Laura Bradley Chodos, B.A., M.A. . . . . Vischer Ferry  
Louise P. Matteoni, B.A., M.A., Ph.D. . . . . Bayside  
J. Edward Meyer, B.A., LL.B. . . . . Chappaqua  
Floyd S. Linton, A.B., M.A., M.P.A. . . . . Miller Place  
Mimi Levin Lieber, B.A., M.A. . . . . Manhattan  
Shirley C. Brown, B.A., M.A., Ph.D. . . . . Albany  
Norma Gluck, B.A., M.S.W. . . . . Manhattan  
Adelaide L. Sanford, B.A., M.A., P.D. . . . . Hollis  
Walter Cooper, B.A., Ph.D. . . . . Rochester  
Carl T. Hayden, A.B., J.D. . . . . Elmira  
Diane O'Neill McGivern, B.S.N., M.A., Ph.D. . . . . Staten Island

**President of The University and Commissioner of Education**  
Thomas Sobol

**Executive Deputy Commissioner of Education**  
Thomas E. Sheldon

**Deputy Commissioner for Elementary, Middle and Secondary Education**  
Arthur L. Walton, Jr.

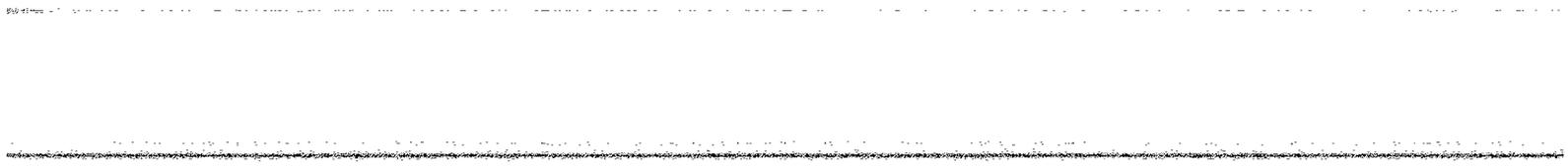
**Associate Commissioner for Policy, Instruction and Assessment**  
Terry Ann Schwartz

The State Education Department does not discriminate on the basis of age, color, religion, creed, disability, marital status, veteran status, national origin, race, or sex in the educational programs and activities which it operates. Inquiries concerning this policy of equal opportunity and affirmative action should be referred to the Department's Affirmative Action Officer, Education Building, 89 Washington Avenue, Albany, NY 12234.

# FOREWORD

*If you are thinking a year ahead, sow seed.  
If you are thinking ten years ahead, plant a tree.  
If you are thinking 100 years ahead, educate the people.*

**- Kuan-Tsu, 3rd century, B. C.**



*Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* emerged from the thinking of art specialists and curriculum developers throughout the world, and from the active participation of art teachers and administrators throughout New York State.

Development began in the late 1970s with the assembly of an advisory committee consisting of representatives from colleges and universities with exemplary art education programs; art administrators; chief school officers; elementary school art teachers; and elementary school classroom teachers. Since there seemed to be no clear direction from the committee, or from the National level at that time, the matter idled until 1983, when four members of the 1978 advisory committee revitalized the issue by initiating a 2-day planning session during the mid-winter break.

On February 23-24, 1983, **Lois Maahs**, elementary school art teacher in the Liverpool Central School District; **Virginia Mills**, elementary school art teacher in the Niskayuna Central School District; **George Weinheimer**, former art supervisor and building principal in the Schenectady City School District; and **Cynthia Wells**, elementary school art teacher in the Baldwinsville Central School District, met with members of the Bureau of Arts and Music Education and the Bureau of Curriculum Development to discuss the work which had been done by the original committee and to establish a format for a K-6 curriculum guide for elementary school visual arts education. They worked as volunteers, and they worked hard. During the following summer, several committees were assembled to develop a draft publication based on the guidelines established by the committee of volunteers. Among the writers were **Ruth Danis**, art teacher in P. S. 166, Queens District 30, Long Island City, New York; **Evelyn Harloff**, former elementary school art education supervisor and then assistant principal of the School of Arts in Rochester, New York; **Nancy Haswell**, K-4 art teacher in the Jamesville-Dewitt Central School District; **Gertrude Litto**, elementary art teacher in the Ravena-Coeymans-Selkirk Central School District; **John Rogers**, chairperson of the art education department at State University College at Buffalo; **Ms. Maahs**; **Mrs. Mills**; and **Ms. Wells**.

In the spring of 1984, the Regents established standards and expectations for education in the revolutionary *New York State Board of Regents Action Plan to Improve Elementary and Secondary Education Results in New York* and promised help for local school districts in the form of syllabi for each subject area. New directions were set. New committees were assembled to develop a syllabus for prekindergarten through grade 6 and, in February of 1984, when the Action Plan was in the final stages of review, a writing team consisting of:

**Jean Burgess**, then art teacher in the East Greenbush Central School District, past

president of the New York State Art Teachers Association, and former member of the Commissioner's Advisory Council on Arts in Education;

**Patricia Clahassey**, associate professor in the art division of the College of Saint Rose in Albany, New York, and president of the Consortium of Colleges and Universities For Art Education;

**Gertrude Litto**, ceramist and art teacher in Pieter B. Coeymans Elementary School, Ravena-Coeymans-Selkirk Central School District;

**Barbara Salisch**, art teacher in the Scotia-Glenville Central School District; and

**Peter Smith**, elementary school art teacher in the Hoosick Falls Central School District and author of several articles in professional art education periodicals

created the blueprint for *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6*.

During the next two years, the blueprint became a manuscript which was reviewed and discussed in successive iterations at annual fall conferences of the New York State Art Teachers Association and in workshops and meetings throughout the State. Additional writers were hired, among them:

**Michael Day** - associate professor and graduate coordinator for art education in the College of Fine Arts and Communications, Brigham Young University, Provo, Utah; charter member of the advisory board of the Council for Policy Studies in Art Education; member of the advisory committee of the J. Paul Getty Institute for Educators in the Arts; and noted author, lecturer, and consultant for art education; and

**Edmund Burke Feldman** - Alumni Foundation Distinguished Professor of Art at the University of Georgia in Athens, Georgia; author of *Art as Image and Idea*, *Becoming Human Through Art*, *Varieties of Visual Experience*, *The Artist*, etc., and innumerable articles, contributing chapters, publications, and reviews; noted lecturer and consultant for the College Entrance Examination Board, The J. Paul Getty Trust, and the Agency for Instructional Television; and featured art educator in *Who's Who in America*, *Who's Who in American Art*, and the *Dictionary of International Biography*.

The evolving syllabus also included suggestions and/or materials from **Richard Bamberger**, executive director of Capital Area School Development Association, State University of New York at Albany; **Theresa Case**, former school library and media programs specialist in the State Education Department; **Cecille Davis**, art coordinator in Manhattan District 6, New York City; and **Peter Falotico**, director of art/media programs, Northport-East Northport Union Free School District, Northport, New York.

In December of 1986, the syllabus was ready for field test and the following school

districts responded to the invitation:

Canandaigua City Schools  
**Mary-Martha Harvey**, Fieldtest Coordinator

Clarkstown Central School  
**Felicia Geraldi**, Fieldtest Coordinator

Dryden Central School  
**Susan McCormick**, Fieldtest Coordinator

Jamestown City Schools  
**Michael Fitzpatrick**, Fieldtest Coordinator

Jamesville-Dewitt Central School  
**Nancy Haswell**, Fieldtest Coordinator

Middle Country Central School  
**Mary Jane Glenn**, Fieldtest Coordinator

New Rochelle City Schools  
**Lori Gazzola**, Fieldtest Coordinator

New York City Public Schools  
**Renee Darvin**, Fieldtest Coordinator

Niagara Wheatfield Central School  
**Jennifer Gallagher**, Fieldtest Coordinator

Ogdensburg City School District  
**Lorre Florin**, Fieldtest Coordinator

Plainedge Union Free School  
**Kathleen Gooding**, Fieldtest Coordinator

Schenectady City Schools  
**Stephen Winn**, Fieldtest Coordinator

St. Mary's Elementary School  
**Elizabeth Wallace**, Fieldtest Coordinator

St. Peter of Alcantara Elementary School  
**Nancy Kilmer**, Fieldtest Coordinator

Utica City Schools  
**Gina Esposito**, Fieldtest Coordinator

White Plains City Schools  
**Bernice Steinman**, Fieldtest Coordinator

The coordinators worked with the syllabus in their respective schools and then suggested additions and/or improvements. Twelve of the coordinators, some with their students, participated in "Dialog 2000," the State Education Department's experiment with computer conferencing. With full support from their chief school officers, they pioneered in the use of emerging technology as a means of developing and implementing instructional materials. Their work in the new medium was of inestimable value: it established teleconferencing as a "curriculum bridge" for teachers throughout New York State and created the concept of a "*living syllabus*" -- a syllabus developed, not by hired writers, but by the very artist/teachers for whom it was being written.

In June of 1987, a select group of the fieldtest coordinators helped to present *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* to other interested elementary school art teachers and administrators in "Chambered Nautilus: A Curriculum Workshop" held at Skidmore College in Saratoga Springs, New York. Active dialogue and interaction with the "banana book," as the current iteration of the syllabus was called, produced new material and significant improvement in the organization of existing content. During the following year, the document continued its development through extensive use in the field - this time focused on its effectiveness as a framework for creating syllabus-based "*living curriculums*" tailored to local strengths and student characteristics.

In the spring of 1988, the syllabus portion of *Art for Elementary Schools: Syllabus,*

*Prekindergarten - Grade 6* was reviewed by **Willie Birch**, artist/teacher with the Learning to Read through the Arts program, P.S. 5, Brooklyn, New York; **Jennifer Birchmayer**, early childhood specialist, Kinderhook, New York; **Laura Catullo**, art teacher, Lansing Elementary School, Lansing, New York; **Edith De Chiara**, associate professor of art education and specialist in art education for children with handicapping conditions, Herbert A. Lehman College, City University of New York; **Karen Fitzgerald**, instructor, Jamaica Arts Center, Jamaica, New York; **Drew Gitomer**, research scientist, Educational Testing Service, Princeton, New Jersey; **Thelma Hahn**, director of the elementary division, National Art Education Association; **Lendall Haskell**, associate professor of art education, State University College at Plattsburgh; **Nancy Haswell**, K-4 art teacher, Jamesville Elementary School, Jamesville-Dewitt Central School District; **Judith Haueise**, K-8 art teacher, Mt. St. Joseph (Academy) Elementary School, Buffalo, New York; **David Holt**, associate professor, State University College at New Paltz; **Hope Irvine**, art education department chairperson, Syracuse University; **Helen Jennette**, art teacher, School 19, Rochester City Schools; **Anne Keeney**, classroom teacher, Jamesville Elementary School, Jamesville-Dewitt Central School District; **Patricia Kline**, art department chairperson, West Seneca Central School District; **John Rogers**, art education department chairperson, State University College at Buffalo; **Robert Saunders**, Rocky Hill, Connecticut; **Bernard Schwartz**, professor of art/elementary education, University of Alberta in Edmonton, Canada; **Peter Sloan**, art teacher, Huth Road Elementary School, Grand Island Central School District; **Sandra Smith**, art teacher, Kingsborough School, Gloversville City School District; **Sherry Spires**, curator of education, Storm King Art Center, Mountainville, New York; and **Cynthia Wells**, art teacher, Durgee Junior High School, Baldwinsville Central School District.

Comments and suggestions from the reviewers were incorporated into the manuscript and the revised edition of the syllabus was used in a second chambered nautilus workshop the following summer. Cosponsored by the New York State Art Teachers Association and the State Education Department, Chambered Nautilus II was held in the Cultural Education Center and its environs in Albany, New York as preparation for the first in a series of turnkey training workshops to be presented as part of the Staff/Curriculum Development Network syllabus dissemination and training plan. Seventeen interested participants from the previous summer's workshop in Saratoga developed and implemented ways of presenting the syllabus to other art specialists and to common branch elementary school teachers. The 17 "master teachers" were:

**Maria Bakoon**, Saratoga Springs City Schools;

**Lori Billings**, Townsend Elementary School, Walton Central School District;

**Nancy Caponegro**, St. James Elementary School, Smithtown Central School District;

**Lorre Florin**, J. F. Kennedy Elementary School and Lincoln Primary School, Ogdensburg City School District;

**Jennifer Gallagher**, Military Road Elementary School, Niagara Wheatfield Central School District;

**Felicia Geraldi**, Laurel Plains Elementary School, Clarkstown Central School District;

**Mary Jane Glenn**, New Lane Elementary School, Middle Country Central School District;

**Sandra Greiff**, Scio Elementary School, Scio Central School District;

**Nancy Haswell**, Jamesville Elementary School, Jamesville-Dewitt Central School District;

**Kathleen Houser**, Victor Central School;

**Susan McCormick**, Dryden Central School;

**Sydney Regan**, Cazenovia Middle School, Cazenovia Central School District;

**Bernice Steinman**, Ridgeway School, White Plains City Schools;

**Diosa Summers-Fitzgerald**, Jamaica Arts Center, New York City;

**Douglas Vitarius**, Deposit Elementary School, Deposit Central School District; and

**Stephen Winn**, Schenectady Public Schools.

Once again, active dialogue and interaction with respect to the syllabus, and to materials generated by the past year's use of the syllabus as a framework for locally developed curriculums, produced new content as well as improvements in existing content.

On March 14-15, 1989, with the syllabus portion of *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* still in manuscript form, the Statewide Turnkey Training Workshop, Phase I: Awareness was held in the State Education Building in Albany. Its purpose was to enable identified turnkey trainers to help art specialists, curriculum developers, and/or others with districtwide responsibility for the development and implementation of elementary school visual arts education programs to understand what a *syllabus* is, what the syllabus portion of *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* contains, how that content is structured or arranged, what local school districts are expected to do with it, and how to convey the information to home school art specialists, curriculum developers, and/or common branch elementary school teachers. The turnkey trainers and the boards of cooperative educational services (BOCES) or large city school districts they represented were **Deborah Ackley**, Hamilton-Fulton-Montgomery BOCES; **Frances Battistoni**, Saratoga-Warren BOCES; **Lori Billings**, Delaware-Chenango-Madison-Otsego BOCES; **Linda Caccamise**, Monroe 2-Orleans BOCES; **Linda Christbaum**, Genesee-Wyoming BOCES; **James Clark**, Livingston-Steuben-Wyoming BOCES; **Michael Coleman**, Buffalo City Schools; **Nancie Cooney**, Herkimer-Fulton-Hamilton-Otsego BOCES; **Lorre Florin**, St. Lawrence-Lewis BOCES; **Dorothy Frederick**, Nassau BOCES; **Jennifer Gallagher**, Orleans-Niagara BOCES; **Monique Gardner**, Orange-Ulster BOCES;

Jeannette Gillett, Oswego BOCES; Holly Gordon, Suffolk 3 BOCES; Sandra Greiff, Cattaraugus-Allegany-Erie BOCES; Nancy Haswell, Onondaga-Cortland-Madison BOCES; Ingeborg Hayes, Ulster BOCES; Kathleen Houser, Ontario-Seneca-Yates-Cayuga-Wayne BOCES; Jane Jacobs, Sullivan BOCES; Thomas Jambro, Buffalo City Schools; Linda Kozubal, Genesee-Wyoming BOCES; Linda Lohfink, Putnam-Westchester BOCES; Nedra McElroy, Steuben-Allegany BOCES; Jean Maloney, Monroe 1 BOCES; Margaret Mealia, Dutchess BOCES; Karen Merrill, Washington-Warren-Hamilton-Essex BOCES; Tina Morris, Otsego-Delaware-Schoharie-Greene BOCES; Suzanne Paziienza, Rensselaer-Columbia-Greene BOCES; Nancy Pereira, Erie 2-Chautauqua-Cattaraugus BOCES; Donna Phelts, Clinton-Essex-Warren-Washington BOCES; Patty Porter, Tompkins-Seneca-Tioga BOCES; Margaret Raab, Erie 1 BOCES; Sydney Regan, Onondaga-Cortland-Madison BOCES; Andrea Schrader, Franklin-Essex-Hamilton BOCES; Jerald Stabile, Syracuse City Schools; Maurene Streeter, Oneida-Madison-Herkimer BOCES; Manuel Vega, Suffolk 2 BOCES; Douglas Vitarius, Broome-Delaware-Tioga BOCES; Margaret Whalen, Dutchess BOCES; DuWayne Wilber, Madison-Oneida BOCES; Stephen Winn, Albany-Schoharie-Schenectady BOCES; and Kari Zelson-Robertson, Jefferson-Lewis-Hamilton-Herkimer-Oneida BOCES. In the months that followed, syllabus awareness workshops were held in school districts throughout the State. Feedback from these regional sessions further refined the syllabus and provided draft materials for the second half of the evolving document, "Developing a Curriculum from the Syllabus."

August 1989 saw the last of the chambered nautilus workshops. Billed as "an instructional improvement workshop for teams of elementary art specialists and classroom teachers," it was held at the College of Saint Rose and its environs, under the cosponsorship of the College of Saint Rose, the New York State Art Teachers Association, and the State Education Department. Keynote speaker Betty Blayton Taylor, president of The Children's Art Carnival in New York City, helped participants to understand how each of the goals and objectives in the syllabus might be achieved by drawing on the strengths of culturally diverse students, particularly African Americans. Turnkey trainers Lori Billings and Sydney Regan helped participants to increase their understanding of the syllabus and begin to develop new or revised curriculums from it. Art specialists Dorothy Frederick (Locust Valley Elementary School), Gary Lindemann (The Albany Academy), Karen Merrill (Lake George Elementary School), Suzanne Paziienza (Castleton Elementary School), and Bernice Steinman (Ridgeway School in White Plains), and a teaching team comprised of art specialist Sandra Greiff and common branch teacher Catherine Cleary from Scio Elementary School, presented live demonstrations that helped participants to understand how to put the syllabus into practice through syllabus-based lesson plans geared to their students' strengths and interests. Computer arts consultant Lori Andrews, art and architecture consultant Jean Burgess, drawing specialist Patricia Clahassey, silk screen artist Karene Faul, museum educator Ted Lind, and photojournalist/holographer Nancy Safford helped participants to gain new skills and understandings for their own professional development as well as for helping their students to learn. Teachers left the workshop

with a thorough understanding of the syllabus; more than 30 fully developed lesson plans for achieving the teaching objectives in the syllabus with *all* students, including those in special populations; and a Statewide support group for developing and implementing syllabus-based "living" curriculums tailored to their home school circumstances and student characteristics. The *Art for Elementary Schools* project also benefited: the syllabus was affirmed, the draft materials for developing a curriculum from the syllabus were extended and improved, and the number of lesson plans to be included in the resource guides that would support the syllabus increased to more than one hundred.

On November 14-16, 1989, the Statewide Turnkey Training Workshop, Phase II: Curriculum Development, was held in the State Education Building in Albany. Its purpose was to enable identified turnkey trainers to help art specialists, curriculum developers, and/or others with districtwide responsibility for the development and implementation of elementary school visual arts education programs to understand what a *curriculum* is, what typical curriculum documents contain, how to develop syllabus-based "living" curriculums tailored to districtwide conditions and student characteristics, where and how to get help, and how to convey the information to home school art specialists, curriculum developers, and/or common branch elementary school teachers. The turnkey trainers and the boards of cooperative educational services or large city school districts they represented were **Deborah Ackley**, Hamilton-Fulton-Montgomery BOCES; **Judy DeForest**, Jefferson-Lewis-Hamilton-Herkimer-Oneida BOCES; **Pat Driscoll**, Albany-Schoharie-Schenectady BOCES; **Dorothy Frederick**, Nassau BOCES; **Jennifer Gallagher**, Orleans-Niagara BOCES; **Felicia Gerald**, Rockland BOCES; **Jeannette Gillett**, Oswego BOCES; **Holly Gordon**, Suffolk 3 BOCES; **Mary Harris**, Livingston-Steuben-Wyoming BOCES; **Scott Hartman**, Suffolk 2 BOCES; **Nancy Haswell**, Onondaga-Cortland-Madison BOCES; **Linda Kozubal**, Genesee-Wyoming BOCES; **Betsy Krebs**, Washington-Warren-Hamilton-Essex BOCES; **Nedra McElroy**, Steuben-Allegany BOCES; **Nicole Metzner**, Westchester BOCES; **Tina Morris**, Otsego-Delaware-Schoharie-Greene BOCES; **Lisa Nelson**, Livingston-Steuben-Wyoming BOCES; **Sona Nocera**, Cayuga-Onondaga BOCES; **Nancy Pereira**, Erie 2-Chautauqua-Cattaraugus BOCES; **Rita Pfefferbaum**, Yonkers City Schools; **Donna Phelts**, Clinton-Essex-Warren-Washington BOCES; **Patty Porter**, Tompkins-Seneca-Tioga BOCES; **Margaret Raab**, Erie 1 BOCES; **Sydney Regan**, Onondaga-Cortland-Madison BOCES; **Gayle Reinhoudt**, Cattaraugus-Allegany-Erie-Wyoming BOCES; **Patricia Richards**, Onondaga-Cortland-Madison BOCES; **Robin Rogers**, Tompkins-Seneca-Tioga BOCES; **Amy Roller**, Onondaga-Cortland-Madison BOCES; **Gloria Smolen**, Yonkers City Schools; **Maurene Streeter**, Oneida-Herkimer-Madison BOCES; **Manuel Vega**, Suffolk 2 BOCES; and **Kari Zelson-Robertson**, Jefferson-Lewis-Hamilton-Herkimer-Oneida BOCES. In the months that followed, the turnkey trainers presented curriculum development workshops in their respective school districts and the feedback provided new material and suggestions for improving the second part of the publication, "Developing a Curriculum from the Syllabus."

Copies of the final manuscript were reviewed by the master teachers; the turnkey trainers; members of the Commissioner's Advisory Council on the Arts and the Commissioner's Advisory Council on Cultural Diversity; and members of the following units in the State Education Department: Office of Cultural Education, Office for Education of Children with Handicapping Conditions, Division of Child Development Services and Parent Education, Division of Civil Rights and Intercultural Relations, Bureau of Arts and Music Education, Bureau of Elementary and Secondary Test Development, Bureau of Foreign Languages Education, Bureau of School Library Media Programs, and New York State Library Reference Services. Additional material and suggestions for improvement from these reviewers were incorporated into the final manuscript before it went to press.

**Merryl Mayer**, designer for the School of Visual Arts Press, Ltd., in New York City created the layout and visual design for *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* under the direction of **Silas Rhodes**, creative director and founder of the School of Visual Arts, and **David Connolly**, art director for the School of Visual Arts Press, Ltd.

**Robert Reals**, associate in visual arts education, and **Rita Sator**, associate in curriculum development, hold subject-matter and curriculum-development responsibility, respectively, for the entire elementary school visual arts education project. By the time the proposed curriculum, arts, and interdisciplinary studies resource guides designed to accompany the syllabus are finished, hundreds of people will have been involved in that project. Many will be identified by name, title, and school as the authors of innovative syllabus-based lesson plans; but it is to those dedicated artist/teachers whose vision shaped the syllabus and determined the direction that visual arts education programs in public and nonpublic elementary schools in New York State will be taking over the next several years that this publication owes its being.

# CONTENTS

*Art is simply a question of doing things, anything, well....When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressive creature.... He finds gain in the work itself, not outside of it.*

-- Robert Henri



FOREWORD	v
CONTENTS	xiii
THE REGENTS GOALS	1
STATEMENT OF REGENTS GOALS FOR ELEMENTARY- AND SECONDARY- SCHOOL STUDENTS	2
INTRODUCTION	5
THE SYLLABUS	11
PROGRAM GOALS	13
PROGRAM CONTENT	14
<b>Understanding Art and Artists</b>	14
The Nature of Art, 14	
Functions of Art, 14	
Uses and Applications of Art, 15	
Fundamental Questions, 15	
Desired Learning Outcomes, 16	
<b>Creating Art</b>	16
Content: Image and Idea, 16	
Structure: Mode, Principles of Design, Technique, and Style, 17	
Materials: Media, Tools, and Elements, 17	
Fundamental Questions, 17	
Desired Learning Outcomes, 18	
<b>Valuing Art</b>	19
The Critical Process, 19	
The Investment Process, 19	
Fundamental Questions, 19	
Desired Learning Outcomes, 21	
TIME ALLOTMENTS	21
PROGRAM AND LESSON OBJECTIVES	21
<b>Program Objectives</b>	22
<b>Representative Lesson Objectives</b>	23
Understanding Art and Artists, 24	
Creating Art, 33	

Valuing Art, 56	
VOCABULARY	64
DEVELOPING A CURRICULUM FROM THE SYLLABUS	73
THE RELATIONSHIP BETWEEN THE DEVELOPMENT OF THE STATE SYLLABUS AND THE DEVELOPMENT OF LOCAL CURRICULUMS	75
CURRICULUM DEVELOPMENT: PROCESS AND PRODUCT	77
<b>Preliminary Steps</b>	79
Develop a Working Familiarity with the Syllabus, 79	
Define the Problem, 82	
Assess Your Strengths, 82	
Create a Content Outline, 87	
Develop an Action Plan, 87	
<b>Curriculum Essentials</b>	88
Statement of Mission or Purpose, 89	
Goals, Learning Outcomes, and/or Objectives, 90	
Scope and Sequence, 91	
Lesson Plans, 93	
Evaluation, 95	
<b>Complementary Material</b>	96
Vocabulary Development, 96	
Health and Safety Factors, 96	
Meeting the Needs of Special Student Populations, 96	
Using Local Resources, 97	
Interdisciplinary Studies, 97	
<b>Finishing Touches</b>	97
Media Resource List, 97	
Foreword, etc., 97	
Appendix, 97	
Title Page, 98	
Copyright Page, 98	
<b>Packaging</b>	98
Covers, 99	
Contents Page, 99	
<b>Helpful Hints and Reminders</b>	100
ASSESSMENT AND EVALUATION	103
DEFINITIONS	105
ASSESSMENT STRATEGIES	107
Direct Observation	107
Class Discussions, etc.	107
Tests	108

Journals and Portfolios	114
HELPFUL HINTS AND REMINDERS	115
ANTICIPATED LEARNING OUTCOMES	117
PROGRESS TOWARD ACHIEVEMENT OF THE PROGRAM GOALS	119
PROGRESS TOWARD ACHIEVEMENT OF THE REGENTS GOALS	122
SOURCES AND RESOURCES	131
REFERENCE SOURCES	133
Art History	133
Bibliographies, Guides, and Handbooks	133
Directories	134
Encyclopedias and Dictionaries	134
Indexes and Abstracts	135
SUPPORT GROUPS AND ORGANIZATIONS	136
Professional Organizations	136
Sources of Information about Funding	136
Sources of Information about Health and Safety Products and Services	136
APPENDIX	137
STATE REQUIREMENTS AND RECOMMENDATIONS	139
Excerpts from <i>Rules of the Board of Regents and Regulations of the Commissioner of Education</i>	141
Excerpts from <i>New York State Board of Regents Action Plan to Improve Elementary and Secondary Education Results in New York</i>	142
Additional Requirements and Recommendations	143
Prekindergarten and Kindergarten, 143	
Grades One Through Six, 143	
DEVELOPING A CURRICULUM FROM THE SYLLABUS: Checklist A: Process	145
DEVELOPING A CURRICULUM FROM THE SYLLABUS: Checklist B: Product	147
SAMPLE PATTERNS OF ORGANIZATION	151
Scope and Sequence	153
Based on the Program Content Areas, 155	
Based on the Program Objectives, 159	

Based on the Regents Goals, 163	165
<b>Lesson Plans</b>	
A Model Format for Lesson Plans, 167	
An Explanation of the Model, 169	
Sample Lesson Plans, 171	
"Egg Environs," 173	
"Bunnies and Monsters," 175	
"Coded Messages -- Printmaking," 177	
"Space in Three Parts," 179	
"Native American Weaving," 181	
<b>Organizing the Lesson Plans for Teaching</b>	187
<b>STUDENTS WITH HANDICAPPING CONDITIONS</b>	189
<b>Strategies for Modifying Instructional Techniques and Materials</b>	192
<b>Alternative Testing Techniques</b>	193
<b>Infusing Awareness of Persons with Disabilities Through Curriculum</b>	194
<b>A GLOSSARY OF TERMS AS THEY ARE USED IN THIS PUBLICATION</b>	195

# THE REGENTS GOALS

*The establishment of standards and expectations for education is a primary responsibility of the State.*

\* \* \*

*Many factors influence decisions on educational standards. These include: the demand on each person to understand and use more complex knowledge; the need to increase our society's capacity to govern itself under the principles of a free, democratic republic with the awful tension between preparing for long-term objectives and living with potential split-second decisions which may mean the difference between life and death on this globe; the demand for strengthening connections among people of many backgrounds within the State and with people all over this world; and the importance of relating new knowledge, discovery, and invention and the development of skills to the economic potential of our society.*

*We are concerned also about expectations for education to provide for the sheer joy of discovery and learning; the nurture of care or concern for the uniqueness and talent of other people; the stimulation of community purpose and spirit; and the development of each person's sense of confidence, self-esteem, and stake in the meaning of life, liberty, and the pursuit of happiness.*

\* \* \*

*Our Action Plan is directed toward what children in New York should be, should know, and should be able to do. Our expectations and standards set for them reflect an anticipation of the knowledge, skill, and capacity they must have to meet ever more rigorous challenges for employment and economic competition; for carrying out their obligations in the governance of our democratic republic; for meeting their responsibilities to family, self, and community; and for the perpetuation of culture and civilization in New York.*

-- *New York State Board of Regents Action Plan to Improve  
Elementary and Secondary Education Results in New York  
(1986)*

## STATEMENT OF REGENTS GOALS FOR

---

1. Each student will master communication and computation skills as a foundation to:
    - 1.1 Think logically and creatively.
    - 1.2 Apply reasoning skills to issues and problems.
    - 1.3 Comprehend written, spoken, and visual presentations in various media.
    - 1.4 Speak, listen to, read, and write clearly and effectively in English.
    - 1.5 Perform basic mathematical calculations.
    - 1.6 Speak, listen to, read, and write at least one language other than English.
    - 1.7 Use current and developing technologies for academic and occupational pursuits.
    - 1.8 Determine what information is needed for particular purposes and be able to acquire, organize, and use that information for those purposes.
  
  2. Each student will learn methods of inquiry and gain knowledge through the following disciplines and use the methods and knowledge in interdisciplinary applications:
    - 2.1 English language and literature.
    - 2.2 History and social science.
    - 2.3 Mathematics.
    - 2.4 Natural sciences and technology.
    - 2.5 Language and literature in at least one language other than English.
  
  3. Each student will acquire knowledge, understanding, and appreciation of the artistic, cultural, and intellectual accomplishments of civilization and develop the skills to express personal artistic talents. Areas include:
    - 3.1 Ways to develop knowledge and appreciation of the arts.
    - 3.2 Aesthetic judgments and the ability to apply them to works of art.
    - 3.3 Ability to use cultural resources of museums, libraries, theaters, historic sites, and performing arts groups.
    - 3.4 Ability to produce or perform works in at least one major art form.
    - 3.5 Materials, media, and history of major art forms.
    - 3.6 Understanding of the diversity of cultural heritages.
-

## ELEMENTARY- AND SECONDARY-SCHOOL STUDENTS

---

4. Each student will acquire knowledge about political, economic, and social institutions and procedures in this country and other countries. Included are:
    - 4.1 Knowledge of American political, economic, and social processes and policies at national, state, and local levels.
    - 4.2 Knowledge of political, economic, and social institutions and procedures in various nations; ability to compare the operation of such institutions; and understanding of the international interdependence of political, economic, social, cultural, and environmental systems.
  5. Each student will respect and practice basic civic values and acquire the skills, knowledge, understanding, and attitudes necessary to participate in democratic self-government. Included are:
    - 5.1 Understanding and acceptance of the values of justice, honesty, self-discipline, due process, equality, and majority rule with respect for minority rights.
    - 5.2 Respect for self, others, and property as integral to a self-governing, democratic society.
    - 5.3 Ability to apply reasoning skills and the process of democratic government to resolve societal problems and disputes.
  6. Each student will develop the ability to understand and respect people of different race; sex; ability; cultural heritage; national origin; religion; and political, economic, and social background; and their values, beliefs, and attitudes.
  7. Each student will acquire knowledge of the ecological consequences of choices in the use of the environment and natural resources.
  8. Each student will develop general career skills, attitudes, and work habits and make a self-assessment of career prospects. Students not directly pursuing postsecondary education will acquire entry-level employment skills.
  9. Each student will acquire knowledge, skills, and attitudes which enable development of:
    - 9.1 Self-esteem.
    - 9.2 The ability to maintain physical, mental, and emotional health.
    - 9.3 Understanding of the ill effects of alcohol, tobacco, and drugs.
  10. Each student will develop a commitment to lifetime learning with the capacity for undertaking new studies, synthesizing new knowledge and experience with the known, and refining the ability to judge.
-



# INTRODUCTION

*We make a great mistake if we think that all of education is academic, and that it can be adequately measured by our tests. Most of us want much more for our children than good grades. We want them to grow and become loving mothers and fathers, good neighbors, responsible citizens. We want them to find work that lets them use their talents and that they feel good about. We want them to use their senses as well as their minds, to perceive keenly and to express the Dionysiac as well as the Apollonian sides of their nature. We want them to be alive to the world, to be ready to seize its opportunities joyfully, while staying strong against its adversities. And we want them, if possible, to give as well as to take, to contribute something in whatever way they can to improve the quality of life around them.*

*Becoming human in this sense means more than knowing the binomial theorem and conjugating irregular verbs. It has as much to do with developing sensibility as with learning job skills. It means acquiring a sense of who we are in space and time, understanding the inter-relatedness of all humankind and the planet we inhabit, assuming responsibility for the consequences of our private and collective actions, achieving a balance between the detachment needed for tolerance and the passion needed for commitment. It means becoming a truly civilized person.*

*...I can conceive of no more important work than to engage in this civilizing effort.*

-- Thomas Sobol, President of The University of the State of New York and Commissioner of Education



The purpose of *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* is to set the direction for elementary school visual arts education programs in New York State. Its function, and that of the curriculum, arts, and interdisciplinary studies resource guides related to it, is to provide the kind of help for local curriculum development efforts that will stimulate initiative, enable schools to be as good as they want to be in a genuinely independent way, and still ensure that all students in our mobile society receive substantially the same, high quality, visual arts education in any public or nonpublic school they happen to attend. For the most part, the syllabus simply names and supports what art specialists are already doing; but it may also identify areas of study that have been overlooked or rejected as "impractical" and, for some schools, suggest a way to begin.

The publication stems from the *New York State Board of Regents Action Plan to Improve Elementary and Secondary Education Results in New York* (1986) and, like the Action Plan, is based on the belief that growth and improvement in society are directly related to growth and improvement in the individuals who comprise that society. The priorities for education identified by the Regents led to the "standards and expectations" expressed in the "Statement of Regents Goals for Elementary- and Secondary-School Students" reproduced on the preceding pages; and these, in turn, shaped the syllabus. Goal #3, in particular, identifies the learning outcomes for visual arts education programs as **the development of understandings, skills, and attitudes with respect to the discipline and personal identity, talent, and fulfillment with respect to the students** -- with resultant benefit to the society as a whole.

The content for the elementary school visual arts education programs through which these outcomes are to be achieved consists of:

- **The nature, functions, and uses or applications of art**, including art for the sake of art, art for other purposes, and art-related activities in various cultures -- past, present, and projected.
- **The creating process**, including the ability to produce artwork and to discover how content, structure, and materials are, were, or might be developed and used in various cultures -- past, present, and projected.
- **The valuing process**, including the ability to distinguish between critical judgment and personal preference and to understand judgments made by others; the elements of criticism; various types of value; the role and function of art critics, art historians, curators, docents, etc.; and selected aspects of the investment process (individual and societal) in various cultures -- past, present, and projected.
- **Major achievements in visual arts** -- what they are, who made them, when, how

they were regarded in their own time, how they have been regarded since, etc.

The use of artwork as a resource for learning about people -- including what our artwork is likely to tell future generations about us.

Any program which successfully incorporates the items identified above will, of necessity, contribute to the students' achievement not only of Goal #3, but of all the other goals as well. Several of these expected achievements have been identified in the second part of "Anticipated Learning Outcomes" on pp. - .

*Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* is **subject-based** and the subject, obviously, is **art**. The syllabus deals with what art is, how art comes into being, and what role art plays in the lives of people of various times and places in the known universe.

Since, by definition, art is a human endeavor, the syllabus is also **people-oriented**. Five of the 14 program objectives -- the first five, in fact -- deal with the people who create art, the **artists**: who and what they are, what they do, how they do what they do, how students can become artists, and how artists are regarded by people in various times and places. The syllabus points to the investment that artists make in their work -- the time, the effort, the blood, sweat, and tears that go into the creative act -- and the recognition that all too often comes too late. It deals with the value of art to individuals as well as to cultures and helps us to see what works of art and attitudes toward both art and artists can tell us about being human.

Finally, the syllabus is **future-oriented**. Recognizing that distinctions between art forms and modes tend to blur over time and that new forms and modes take their place, it advocates that students experiment with media, examine the fundamental structure of things, and conjecture about future developments. Though primarily concerned with visual arts, it moves toward multi-art forms and makes interdisciplinary and cross-disciplinary connections. It defines expectations or desired learning outcomes, and then describes or suggests ways of achieving them.

*Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* is consistent with the objectives and conclusions-drawn-to-date of Harvard's Project for Human Potential. It incorporates the educational philosophy and learning theory of such notables in the field as **John Dewey** (learner-centered, holistic, developmental learning through discovery; the value of imaging; the fact that art experiences provide the synthesis of thinking and doing necessary for being truly educated; etc.), **Howard Gardner** (the theory of multiple intelligences; the development of symbol-using capacities, particularly in the arts, in normal and gifted children; the need for students to understand their feelings lest they fall prey to them; etc.), **Lilian Katz** (the need to identify and cultivate or "strengthen" children's natural inclinations or "dispositions" with knowledge, skill, and understanding developed through models, projects or activities which engage the students' interests as well as their minds, and social interaction with peers and adults through involvement with a variety of

materials in a relatively informal environment), and **Jean Piaget** (who professed that there is a hierarchy or cycle of skills and understandings through which all human beings pass, but at different rates, and that all knowledge comes from one's actions upon his/her world).

Successful implementation of the syllabus presupposes a safe environment, the availability of a well equipped art studio, art space in every elementary school classroom, and display areas throughout the school building and grounds. With regard to materials, the Action Plan (and, therefore, the syllabus) is quite specific. In addition to the usual tools and resources found in visual arts education classrooms, schools are expected to provide ready access to and enable students to make effective use of:

- **Current and developing technologies** -- computers, duplicating equipment, holography equipment, video equipment, etc., and
- **The many cultural resources in New York State** -- 752 libraries and library systems (some of which, like the Frick Art Reference Library in New York City, are devoted exclusively to art), 317 museums (including the Nation's oldest museum, the New York State Museum founded in Albany, New York in 1836, and the Nation's largest art museum, the Metropolitan Museum of Art in New York City), 1123 historical societies and other cultural agencies, and 22 educational television and radio stations chartered by and under the governance of the Board of Regents, plus innumerable artists, art specialists, and art-related foundations, associations, support groups, etc.

It further presupposes that teaching/learning procedures will be based upon genuine caring and respect for each student as a person and for that student's individual vision and expression. Emphasis at the primary level is on sensory awareness and perceptual/motor development, but the cognitive element is strong throughout and authentic works of art should be examined at all levels. The approach is learner-centered, holistic, and interdisciplinary. That is,

- Although the desired learning outcomes apply to **all** students, the interests, strengths, and characteristics of the students **as individuals** and **as community members** should be considered in determining the learning experiences (lessons, homework, field trips, etc.) through which those outcomes are to be achieved, and both the criteria for and modes of assessment.
- The whole of the students' being -- physical, mental, and psychosocial -- should be involved in and affected by experiences with visual arts. Lessons which deal with examining works of art -- whether student or professional -- should begin with the work as a whole, deal with specific items in the work as they express or reveal meaning related to that whole, and return to a consideration of the work as a whole. Finally, each learning session -- even when it is part of an ongoing series - - should come to closure.

And, although the syllabus deals with the study of art as a discipline, the curriculum

should include **interdisciplinary** projects through which students will discover and understand that art has many things in common with, is of value to, and interrelates with other disciplines in their world.

In order to achieve these ends, however, it is imperative that students be given the opportunity to grasp the **feel** of art -- to experiment with a variety of tools and media; to experience the excitement and satisfaction of creating something which is **treated as art** by peers and teachers; and to appreciate the vision, the skill, the investment, and the achievement of artists -- including themselves and their classmates. Above all, the total environment for visual arts education programs should, in itself, **be visual art**.

## THE SYLLABUS

*A work that aspires, however humbly, to the condition of art should carry its justification in every line. And art itself may be defined as a single-minded attempt to render the highest kind of justice to the visible universe, by bringing to light the truth, manifold and one, underlying its every aspect. It is an attempt to find in its forms, in its colours, in its light, in its shadows, in the aspects of matter and in the facts of life what of each is fundamental, what is enduring and essential -- their one illuminating and convincing quality -- the very truth of their existence....*

*...The changing wisdom of successive generations discards ideas, questions facts, demolishes theories. But the artist appeals to that part of our being which is not dependent on wisdom: to that in us which is a gift and not an acquisition -- and, therefore, more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent feeling of fellowship with all creation -- and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity -- the dead to the living and the living to the unborn.*

\* \* \* \*

*My task which I am trying to achieve is...to make you hear, to make you feel -- it is, before all, to make you see. That -- and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm -- all you demand -- and, perhaps, also that glimpse of truth for which you have forgotten to ask.*

-- Joseph Conrad



The syllabus is the "armature" for those works of art called *visual arts education programs*. It defines the understandings, skills, and attitudes that students should be helped to achieve as **desired learning outcomes** derived from the following **program goals** and **program content**.

## **PROGRAM GOALS**

The fundamental goals for visual arts education programs in New York State are these:

- **To develop the aesthetic sensitivity, creative potential, self-esteem, and innate humanity that exist in every human being;**
- **To enable students to develop the necessary understandings, skills, and attitudes for realizing their artistic potential and for making valid aesthetic judgments;**
- **To preserve, enlarge, and transmit our cultural and artistic heritage;**

and, through even partial achievement of these goals,

- **To contribute to the development of an increasingly multiliterate, enlightened, and humane population.**

Progress toward the program goals is most likely to occur if public and nonpublic elementary school visual arts education programs:

- Put students in touch with their own creativity;
- Develop the students' perceptual ability through activities which enable them to experience a variety of sights, sounds, smells, tastes, and textures;
- Increase the students' awareness of the world around them -- people, things, activities, structures, relationships, etc. -- and help them to discover and understand how and where they fit into that world;
- Develop the students' ability to work in groups in a non-hierarchical, cooperative way toward a common goal;
- Develop the students' ability to depict, describe, or otherwise express what they see, hear, do, feel, like, wish for, are afraid of, etc.;
- Broaden the students' base of experience with people and things -- what they are, how they work, what can be done with them -- and help the students to draw from that base for a variety of purposes;

- Acquaint students with the concept of art and help them to discover and understand the relationship between art and people, including themselves;
- Acquaint students with the role of art in our culture and in other cultures, past and present;
- Familiarize students with visual arts and help them to use the materials, processes, products, etc., of visual arts as a means of expression, communication, and learning; and
- Stimulate positive attitudes toward art and artists in the students, the school, and the community at large.

## **PROGRAM CONTENT**

The content or subject matter to be incorporated into locally developed visual arts education programs consists of three closely related areas of study:

- I. Understanding Art and Artists** -- which deals with the nature, function, and resultant importance of visual arts;
- II. Creating Art** -- which deals with the substance or constituent parts of visual artwork, the creating process, and the final product; and
- III. Valuing Art** -- which deals with the manner in which one finds meaning in visual artwork and makes judgments about the artist's achievement.

Visual arts administrators and teachers are not bound by this arrangement, but they are expected to develop articulated programs which include direct, appropriate, and varied experiences in all three areas of study at all levels of student involvement, including prekindergarten.

### **I. UNDERSTANDING ART AND ARTISTS**

#### **The Nature of Art**

Art as image, as idea, as visualizing or imaging, as a way of seeing, as language, as creative expression, as process, as product, as the humanly made arrangement of forces which induces aesthetic response, etc.

#### **Functions of Art**

Art as inspiration, motivation, communication, visualization, illustration, ornamentation, representation, interpretation, social commentary, historical record, commemoration, recreation, therapy, self-development, etc.

## Uses and Applications of Art

### Art for the sake of art

Drawing, painting, sculpting, printmaking, photography, filmmaking, fiberwork, metalwork, stonework, claywork, woodwork, leatherwork, puppetry, computer artwork, copier artwork, video artwork, holography, etc.

### Art for other purposes

Cartography, environmental design, urban planning, architectural design, interior design and decoration, lighting design, advertising design, publication design and layout, graphic design and illustration, automotive design, industrial design, product design, package design, textile design, fashion and costume design, set design, culinary design, flower arrangement, table setting, photo journalism, identification, diagnosis, etc.

### Art-related activities

Art criticism and review; art teaching, writing, lecturing; art framing and display; library/media services; archival services; archaeological services; restoration; preservation; curatorial services; etc.

## Fundamental Questions

- . What is art? What is an artist?
- . What are visual arts?
- . What do visual arts have to do with people on a day-to-day basis?
- . How, or by what means, do visual arts "speak to" or otherwise affect viewer/participants?
- . What kinds of effects are visual arts intended to produce?
- . What do visual arts have in common with other forms of communication or expression? In what ways are they unique?
- . To what extent are visual arts a "universal" language? In what respects may they, like any other language, require "an interpreter"?
- . What are the strengths of visual arts as a form of communication or expression?
- . How can these strengths be used most effectively for the benefit of the individual human being?...of specific groups of human beings?... of society or humanity as a whole?
- . How have visual arts been used and regarded in the past? How are they

being used and regarded **now**? How might they be used and regarded **in the future**? What are the differences, if any, and the probable reasons for them?

What can one **gain from a work of art**?...from seeking meaning in a work of art?...from creating a work of art?

What kinds of **vocational and recreational activities** are possible in visual arts and in fields related to visual arts?

What are the **qualifications** for professional work in visual arts and in fields related to visual arts?

Where can one **find information** about the career aspects (vocational opportunities, working conditions, personal characteristics, educational requirements, etc.) of visual arts and arts-related fields?

How does one **develop the necessary understandings, skills, and attitudes** for successful work in visual arts and arts-related fields?

### **Desired Learning Outcomes**

#### **Students will understand:**

**What an artist is** (definition and identifying characteristics),

**What an artist does** (including what he/she contributes to human life),

**How an artist works** (does what he/she does),

**How a person becomes an artist** (qualifications, procedures, resources), and

**How art and artists are, have been, and might be regarded** (by whom, when, where, under what circumstances, and with what results),

**and will use these understandings in their everyday lives.**

## **II. CREATING ART**

### **Content: Image and Idea**

**Images:** eyes, leaves, fish, clouds, bikes, shoes, picnics, letters, signs, symbols, numbers, squares, toys, eggs, tents, tomatoes, webs, shells, deer, lines, holes, streets, tubes, chairs, saints, sinners, friends, family, historical figures, mythological figures, etc.

**Ideas:** love, strength, softness, warmth, friendship, courage, hunger, freedom, happiness, danger, growth, change, energy, solidity, work, death, emergence, contentment, complexity, confusion,

curiosity, anger, joy, sadness, fear, etc.

### **Structure: Mode, Principles of Design, Technique, and Style**

**Mode:** drawing, painting, sculpture, ceramic, construction, print, photogram, photograph, film, slide, montage, collage, calligraphy, fiber art, jewelry, mobile, stabile, light show, architecture, environment, happening, hologram, videotape, computer art, copier art, etc.

**Principles of Design:** unity, variety, rhythm, balance, contrast, harmony, dominance or emphasis, randomness, order, symmetry, proportion, distortion, tension, focus, change, continuity, perspective, etc.

**Technique:** finger painting, dry brush, stipple, wash, resist, rubbing, imprinting, throwing, coiling, slabbing, slip casting, glazing, modeling, constructing, batik, trapunto, quilling, tooling, tracking, panning, fade-out, flashback, digitizing, pixilation, juxtaposition, simultaneity, superimposition, interference, random generation, etc.

**Style:** subjective, objective, and abstract -- plus those categories created by works that exhibit markedly similar qualities or characteristics

### **Materials: Media, Tools, and Elements**

**Media:** paint, ink, clay, sand, snow, wax, paper, film, glass, yarn, fabric, plaster, wood, metal, stone, plastic, wind, water, electricity, etc.

**Tools:** brushes, pens, pencils, crayons, twigs, grasses, saws, kilns, looms, prisms, brayers, T-squares, scales, triangles, cameras, computers, recorders, copying machines, holography equipment, video equipment, etc.

**Elements:** space, light, color, shape/form, line, texture, motion or movement, time, etc.

### **Fundamental Questions**

- . For what **reason or purpose** is the work to be created?
- . Where do **images and ideas come from**? Which, if either, comes first? Under what conditions, and why? How do the images and the ideas to be used in a given work **change** as the work progresses?
- . What is the work intended to **do or to mean**, and **to whom**? I.e., if the artist succeeds, what thoughts, feelings, actions, and/or ideas will the work communicate or evoke?

Will there be a **major image** in the work? If so, what will it be? If not, what will viewer/participants see or otherwise experience?

Will the image(s), if any, be single?...multiple?...broken?...repeated?...reversed?...composite?...moving?...changing? If repeated, will the image be identical, similar, or very different in each case? Why? If multiple, broken, etc., how will the images and/or pieces of image **relate to each other and to the work as a whole?**

Is the image intended to be **familiar**? If so, what memories or associations is it intended to evoke, in whom, and for what purpose? If not, what is it intended to do or suggest?

What is the **relationship between the image and the idea**, and how might that relationship **change** as the work evolves?

What is **mode** in artwork? How does it affect the manner in which artwork is experienced?

In what mode will the work be developed, and why? What are the **characteristics of that mode**, and how do they relate to the purpose, image, and/or idea of the work?

How is the work to be organized or **designed**, and why? What is the organization or design expected to contribute to the work?...to the viewer/participant's experience with the work?

What is **technique** in artwork? What can the artist's technique contribute to a work?...to the viewer/participant's experience with the work?

What technique(s) will be used in the work, and why? Is the **choice of technique likely to change** as the work progresses? Why or why not?

What is **style** in artwork? How does it affect the viewer/participant's ability to find meaning in or otherwise relate to artwork?

In what style will the work be developed, and why?

What **materials** -- media, tools, and elements -- will be used in the work, and why? **What are the available choices?**

What are the **characteristics** of the materials to be used, and what are these characteristics expected to contribute to the overall meaning and/or effect of the work? How, or in what way, might they affect **viewer/participants?**

## **Desired Learning Outcomes**

**Students will understand:**

- How to begin to create artwork,
- How to develop and use content (image and idea) in creating artwork,
- How to select and use materials (media, tools, and elements) in creating artwork,
- How to use structure (mode, principles of design, technique, and style) in creating artwork, and
- How to present artwork,

and will use these understandings in their everyday lives.

### III. VALUING ART

#### The Critical Process

- (1) Naming and describing
- (2) Analyzing
- (3) Interpreting or explaining
- (4) Evaluating or judging

#### The Investment Process

##### Individual

##### Individuals choose to invest or not to invest in:

- **Themselves** -- as serious artists, art critics, art teachers, art hobbyists, etc.
- **Art-related activities** -- as viewer/participants or as users of art for other purposes
- **Artwork** -- for personal possession, gift giving, financial return, etc.
- **Artists** -- through attendance at exhibitions, encouragement, promotion, financial support, etc.

##### Societal

##### Groups of individuals decide to invest or not to invest in:

- **Artwork** -- for aesthetic, commercial, cultural, historical, scientific, or other purposes
- **Artists** -- through public and/or nonpublic recognition and financial support

#### Fundamental Questions

What is the viewer/participant's **first impression** of the work? Do the pieces "add up"? Is there a **rightness or fitness to the work as a whole**? If not, is the work **intentionally unstable**? Is it designed to disturb, to discomfort, or to create tensions by preventing viewer/participants from coming to closure in their perceptions of the work?

Is the work **titled**? If so, what might the title contribute to the viewer/participant's understanding of the work?

What are the **identifying characteristics** of the work? What are its fundamental structure and organization?

What, if anything, **happens to the perceived image(s) and idea(s)** as one looks at the work from different angles or distances?...under different lighting conditions?...a second, third, fourth, etc., time?...days, weeks, months, or years later? Why?

How does the work **compare with other works**, past as well as present?

In what respects does the work **continue the artistic traditions** leading to and including those of its own time? In what ways, if any, does it **present a change** (of attitude, perspective, type, media, etc.)?

How, if at all, does the work **relate to the social characteristics, scientific developments, civic and economic happenings, moral attitudes, religious beliefs, etc., of its time**?

In which respects, if any, does the work reveal that the artist **overcame the limitations** of contemporary thought, media, presentation, etc., and thereby **achieved something identifiably unique**?

**What did the artist invest in the work**? Did the investment "pay off"? If so, how?...when?...for whom? If the investment did not pay off for the artist during his/her lifetime, **what were the "costs" to the artist**?

Did the **society of the artist's time** invest in the artist?...in the work? If so, how or in what way? If not, why not?

Has a **later society** invested in the artist and/or the work? If so, how or in what way, and why?

**Why might a later society** choose to invest in artists and/or artworks that were either rejected or ignored in their own time?

**What does society "invest"**? How is the decision made, and who makes it? What are the risks involved? What are the benefits?

What are some of the **major achievements** in visual arts? **Who made them,**

**and when?** How were these achievements regarded in their own time? How have they been regarded since?

Who are the people who have made or are making **major investments** in visual arts? **For what purpose?** With what results?

What does the individual invest? How is the decision made? What are the risks? What are the benefits?

### Desired Learning Outcomes

Students will understand:

- How to approach artwork,
  - How to interpret artwork,
  - How to evaluate artwork, and
  - How to use artwork as a learning resource,
- and will use these understandings in their everyday lives.

### TIME ALLOTMENTS

The following time allotments are suggested for the three content areas described on pages - :

Learning Level	I	II	III	IV
Suggested Grade Parameters	Pk-K	1-2	3-4	5-6
<b>Program Content</b>				
Understanding Art and Artists	15%	15%	15%	20%
Creating Art	75%	75%	70%	60%
Valuing Art	10%	10%	15%	20%

### PROGRAM AND LESSON OBJECTIVES

If the **desired learning outcomes** in each of the three content areas are to be achieved, students must participate in active learning experiences or "lessons" specifically geared to the desired learning outcomes and to the students' strengths, interests, and other characteristics.

- . The first step in the process is to convert the desired learning outcomes to **program objectives** or statements of commitment to the achievement of the learning outcomes;
- . The next step is to identify the students' characteristics and then develop suitable **lesson objectives** which will lead to the achievement of the program objectives;
- . The third step, in line with Galileo's belief that one cannot teach people anything but can only help them to discover it in themselves, is to choose or create **appropriate learning experiences** or **lessons** through which students can **discover** these understandings for themselves;
- . The fourth step is to provide the **environment** and the **materials** for successful learning; and
- . The fifth and last step is to "debrief" or otherwise encourage students to **articulate their discoveries** and begin to think about **follow-up activities** to be done in school and/or on their own time.

## PROGRAM OBJECTIVES

Toward these ends, the desired learning outcomes for each of the content areas (see pp. , , and ) have been rewritten as **program objectives**. The letter-number combination (U-1, etc.) before each completion identifies the content area to which the program objective relates (e.g., U-1 refers to the first desired learning outcome in the content area, Understanding Art and Artists).

**To help students to discover and understand:**

**U-1 What an artist is.**

**U-2 What an artist does.**

**U-3 How an artist works (the creating process).**

**U-4 How a person becomes an artist.**

**U-5 How art and artists are, have been, and might be regarded (the valuing process).**

**C-1 How to begin to create artwork.**

**C-2 How to develop and use content (image and idea) in creating artwork.**

- C-3 How to select and use materials (media, tools, and elements) in creating artwork.
- C-4 How to use structure (mode, principles of design, technique, and style) in creating artwork.
- C-5 How to present artwork.
- V-1 How to approach artwork.
- V-2 How to interpret artwork.
- V-3 How to evaluate artwork.
- V-4 How to use artwork as a learning resource.

### REPRESENTATIVE LESSON OBJECTIVES

The program objectives on the preceding page have been diffracted into "lead-up" or *lesson objectives* which indicate the types of things that might be included as "stepping stones" in a spiral curriculum that will lead students through increasingly sophisticated understandings, skills, and attitudes toward the achievement of the program objectives, the program goals, the Regents goals, and a lifelong commitment to the arts. The arrangement also lends itself to the development of secondary school curriculums consisting of:

- Studio arts courses -- for students who exhibit a talent and/or interest in **creating artwork** and who may become painters, sculptors, architects, designers, illustrators, etc., and
- Art(s) history and appreciation courses -- for students who are primarily interested in **learning about** rather than creating artwork, and who may become art critics, art historians, etc., or simply ardent supporters of artists and artistic achievement in such fields as dance, mime, music, theater, etc., as well as visual arts.

Local school districts are invited to use the material on the following pages as a framework for their own curriculum development efforts, but are not required to do so. However, they **are** required to develop and implement individualized, articulated programs in visual arts education **specifically geared to the program objectives** and consistent with the Regents goals, the program goals, and the instructional guidelines given in this publication.

*Perhaps the greatest of all pedagogical fallacies is the notion that a person learns only the particular thing he is studying at the time.*

**John Dewey**

*Pg. 24-63 to be set in columns*

REPRESENTATIVE LESSON OBJECTIVES: *UNDERSTANDING ART and ARTISTS*

*Col. 1* PROGRAM OBJECTIVE

**U-1** To help students to discover and understand what an *artist* is

*Col. 2* Level I: Ages 4-6, Grades P-K

To help students to discover and understand that an *artist* is, among other things:

- A person who calls him-/herself "an artist" and/or a person whom other people call "an artist"
- A person who makes or does something exceptionally well

*Col. 3* Level II: Ages 5-8, Grades 1-2

To help students to become aware that an artist often has another name (*painter, potter, sculptor, weaver, cartoonist, illustrator, printmaker, etc.*) which tells more specifically what he/she does and/or creates

*Col. 4* Level III: Ages 7-10, Grades 3-4

To extend the students' awareness of other names by which an artist is known to include:

- Architect, designer, photographer, filmmaker, etc.
- Such specialist names in other art forms as author, poet, playwright, composer, pianist, actor, actress, dancer, etc.
- Some of the names (*Colorist, Realist, Romanticist, Impressionist, Constructivist, Fauve, etc.*) given to artists because of the qualities or characteristics they seem to use most often in their work

*Col. 5* Level IV: Ages 9-12, Grades 5-6

To help students to extend their awareness of other names for artists to include:

- Specialist names within various categories of artists (*visual artists: ceramist, fiber artist, video artist, etc.; performing artists: comedian, conductor, instrumentalist, mime, vocalist, etc.; other creative artists: choreographer, playwright, etc.*)
- Such stylistic labels as the following: *Abstractionist, Classicist, Cubist, Expressionist, Folk Artist, Futurist, Magic or Super Realist, Minimalist, Op Artist, Pointillist, Pop Artist, Primitive, Romanticist, Social Realist, Surrealist, etc.*

Level I: Ages 4-6, Grades P-K

Level II: Ages 5-8, Grades 1-2

To acquaint students with the names, works, and some of the identifying characteristics of the works of local artists and of artists in other times and places in such categories as the following:

- **Painters** (Mary Cassatt, Marc Chagall, Minnie Evans, Corita Kent, Piet Mondrian, Grandma Moses, Pablo Picasso, Jackson Pollock, John Singer Sargent, Vincent Van Gogh, Andrew Wyeth, etc.)
- **Sculptors** (Gutzon Borglum, Michelangelo Buonarroti, Selma Burke, Alexander Calder, Seculio Corral, George Segal, etc.)
- **Cartoonists** (Walt Disney, Bil Keane, Hank Ketchum, *Bill Hatterson*, Charles Schultz, etc.)
- **Illustrators** (Beatrix Potter, Maurice Sendak, examples from storybooks, etc.)
- **Printmakers** (Albrecht Durer, Hiroshige, etc.)

### Level III: Ages 7-10, Grades 3-4

To extend the students' acquaintance with the names, works, and some of the identifying characteristics of the works of local artists and such artists from other times and places as the following:

- **Painters** (Jean Dubuffet, Paul Gauguin, Red Grooms, Vassily Kandinsky, Morris Louis, Joan Miro, Jose Orozco, Horace Pippin, Frank Stella, Jose de Rivera, Leonardo da Vinci, Dick West, etc.)
- **Sculptors** (Rudy Ayoroa, Constantin Brancusi, Edgar Degas, Helen Escobedo, Naum Gabo, Alberto Giacometti, Len Lye, Myron, Isamu Noguchi, Alejandro Otero, Phidias, Frederic Remington, George Segal, etc.)
- **Cartoonists** (*Clairain Berger*, Dik Browne, Jim Davis, Jim Meddick, Mort Walker, etc.)
- **Illustrators** (John James Audubon, Norman Rockwell, examples from student textbooks and library books, etc.)
- **Architects** (Gustave Eiffel, R. Buckminster Fuller, Philip Johnson, I. M. Pei, Eero Saarinen, Frank Lloyd Wright, etc.)
- **Designers** (Henry Ford, Milton Glaser, Calvin Klein, Raymond Lowey, etc.)
- **Photographers and filmmakers** (Ansel Adams, Margaret Bourke-White, Walt Disney, Steven Spielberg, etc.)

### Level IV: Ages 9-12, Grades 5-6

To help students to extend their acquaintance with the names, works, and some of the identifying characteristics of the works of local artists and such artists from other times and places as the following:

- **Painters** (Romare Bearden, Caravaggio, Mu Ch'i, Giorgio de Chirico, Thomas Cole, Salvador Dali, Helen Frankenthaler, R. C. Gorman, Winslow Homer, Pepin Hernandez Laos, Henri Matisse, Georgia O'Keeffe, Rembrandt van Rijn, Georges Seurat, Henri de Toulouse-Lautrec, J. M. W. Turner, Andy Warhol, etc.)
- **Sculptors** (Leonard Baskin, Umberto Boccioni, Christo, Chryssa, Lejaren Hiller, Ralph Jones, Seymour Lipton, Henry Moore, Louise Nevelson, Claes Oldenburg, Antoine Pevsner, Otto Piene, George Rickey, Auguste Rodin, Lucas Samaras, David Smith, etc.)
- **Cartoonists** (*Bill Amend*, Hal Foster, Cathy Guisewite, Lynn Johnston, Bill Mauldin, Thomas Nast, etc.)
- **Illustrators** (Rockwell Kent, Dong Kingman, David Maass, Roger Tory Peterson, etc.)
- **Architects** (Norman Foster, Walter Gropius, Thomas Jefferson, Le Corbusier, Henry Hobson Rich-

ardson, Mies van der Rohe, Paolo Soleri, Louis Sullivan, Sir Christopher Wren, etc.)

Designers (Ward Bennett, Halston, Norma Kamali, Vidal Sassoon, Reuben Ter-Arutunian, etc.)

Ceramists (Daniel Rhodes, Peter Voukos, Josiah Wedgwood, etc.)

Fabric and fiber artists (Anni Albers, Michael James, Dorothy Leibes, etc.)

Photographers and filmmakers (Richard Avedon, Ingmar Bergman, Edward B. Steichen, Alfred Stieglitz, etc.) *Sudon Parks* ^

Computer artists (John Lasseter, Melvin Pruitt, Christopher Wedge, etc.)

Holographers (Nils Abramson, Susan Cowles, Paula Dawson, Dieter Jung, Eduardo Kac, Ed Lowe, Sharon McCormack, Dan Schweitzer, Joshua Sonis, Doris Vila, etc.)

Stained glass artists (John La Farge, Louis Comfort Tiffany, etc.)

Video artists (James Byrne, Nam June Paik, Ilene Segalove, Steina Vasulka, Ted Victoria, etc.)

Actors and actresses (Richard Burton, Jill Clayburgh, Jane Fonda, Katherine Hepburn, Jeremy Irons, Ben Kingsley, Lawrence Olivier, Peter O'Toole, Cicely Tyson, etc.)

Dancers (Alicia Alonso, Fred Astaire, Mikhail Baryshnikov, Honi Coles, Martha Graham, William Henry Lane, Babatunde Olatunji, Maria Tallchief, Ben Vereen, Heather Watts, etc.)

Mimes (Marcel Marceau, Mummenschanz, etc.)

Conductors (Sarah Caldwell, Zubin Mehta, Riccardo Muti, Seiji Ozawa, etc.)

Instrumentalists (Louis Armstrong, Pablo Casals, Dizzy Gillespie, Byron Janis, Katori, Jin Li, Midori, Itzhak Perlman, etc.)

Vocalists (Marian Anderson, Pearl Bailey, Kathleen Battle, Harry Belafonte, Placido Domingo, Simon Estes, Mahalia Jackson, Kiri Te Kanawa, Luciano Pavaroti, Paul Robeson, Stevie Wonder, etc.)

Composers (Johann Sebastian Bach, Bela Bartok, Leonard Bernstein, John Cage, Aaron Copland, Stephen Foster, George Gershwin, Edvard Grieg, Scott Joplin, Gian Carlo Menotti, Thelonius Monk, Richard Rodgers, Andrew Lloyd Webber, Bernd Alois Zimmerman, etc.)

Choreographers (Alvin Ailey, Margot Apostolos, George Balanchine, Katherine Dunham, Jose Limon, Peter Martins, Pearl Primus, Jerome Robbins, Twyla Tharp, etc.) *William Grant Still,*

Playwrights (Lorraine Hansberry, David Mamet, Eugene O'Neill, William Shakespeare, Ntozake Shange, George Bernard Shaw, Neil Simon, etc.)

### Level I: Ages 4-6, Grades P-K

### Level II: Ages 5-8, Grades 1-2

To extend the students' concept of an *artist* to include:

A person who is sensitive to the way things look, feel, sound, etc.

A person who makes or does things carefully, imaginatively, and exceptionally well

### Level III: Ages 7-10, Grades 3-4

To extend the students' concept of an *artist* to include a person who is able to:

- Change perspectives or "shift perceptual gears" and
- Use whatever he/she sees from the various points of view to create or do things with a high degree of inventiveness, care, and skill

**Level IV: Ages 9-12, Grades 5-6**

To extend the students' concept of an *artist* to include a person who is able to:

- Find the essential qualities and capture the nuances of a person, a place, an object, a relationship, an experience, etc., and
- Use those qualities and nuances to produce or perform something unusually well and often unique

**Level I: Ages 4-6, Grades P-K**

**Level II: Ages 5-8, Grades 1-2**

To acquaint students with some of the resources (illustrated books, live artists, magazines, prints, school art displays, etc.) through which they can learn more about art and artists

**Level III: Ages 7-10, Grades 3-4**

To extend the students' acquaintance with resources through which they can learn more about art and artists to include effective ways of using the school library, films, portfolio reproductions, television programs, and local art galleries, museums, exhibitions, cultural and historic sites, etc.

**Level IV: Ages 9-12, Grades 5-6**

To help students to extend their acquaintance with and ability to use resources for learning more about art and artists to include the public library, college and university art departments and libraries, arts and crafts studios, demonstrations, performances, artists' groups and organizations, major art galleries and museums in other parts of the State and Nation, etc.

**PROGRAM OBJECTIVE**

**U-2** To help students to discover and understand *what an artist does*

**Level I: Ages 4-6, Grades P-K**

To familiarize students with some of the things an artist does (drawing, painting, building, modeling, etc.) and/or creates (pictures, pots, statues, carvings, wall hangings, etc.)

To help students to become aware that an artist helps to make our lives more interesting by:

Shaping our environment (designing our buildings; planning our parks; decorating our walls; arranging our furniture; designing our clothes, cars, toys, etc.)

Showing us people, places, and things we might not otherwise see (through paintings, photographs, sculptures, storybook illustrations, etc.)

## **Level II: Ages 5-8, Grades 1-2**

To help students to discover and understand that an artist "talks" to us (shares some of his/her thoughts, feelings, ideas, experiences, hopes, fears, wishes, dreams, etc.) through the things he/she does and/or creates

To help students to become aware that an artist makes us:

Look at people, places, and things with greater care, and

Think about what we see and have seen

To help students to become aware that an artist sometimes helps us to decide what we will buy, what we will wear, what we will do, where we will go, etc. (commercial imagery as found in television, magazines, toys, and billboards)

## **Level III: Ages 7-10, Grades 3-4**

To help students to become aware that an artist:

Not only shares his/her own thoughts, feelings, ideas,...but may also express other people's thoughts, feelings, ideas,...

Helps us to see people, places, things, and situations in new and different ways

Affects our way of thinking as well as our way of seeing

Adds a visual dimension to our planning and problem-solving activities

Not only shapes our surroundings and helps us to make decisions, but also makes a record of these things that helps people of other times and places to understand what life in our time and place is like

## **Level IV: Ages 9-12, Grades 5-6**

To help students to become aware that an artist:

Preserves, enlarges, and transmits our cultural and artistic heritage

Sometimes makes us see, think about, and/or do something about things we prefer not to see, think about, and/or do something about -- and thereby stimulates improvements in the human condition

Often makes us want, buy, eat, do, wear, etc., things we might not otherwise want,...

To make students aware of the things that contemporary artists are doing and/or making that are helping to shape the future

## **PROGRAM OBJECTIVE**

**U-3** To help students to discover and understand *how an artist works* (See also REPRE-

SENTATIVE LESSON OBJECTIVES: *CREATING ART* on pp - .)

**Level I: Ages 4-6, Grades P-K**

To familiarize students with some of the tools and materials an artist uses, and some of the things that can be done with them

**Level II: Ages 5-8, Grades 1-2**

To help students to discover and understand that an artist uses color, shape, texture, movement, etc., in much the same way that people use words

**Level III: Ages 7-10, Grades 3-4**

To help students to become aware that an artist:

- Looks at people, places, and things from a variety of perspectives or points of view
- Draws and/or makes notes about what he/she sees
- Collects things (poems, pictures, stones, rust, etc.) that might be useful in creating art
- Finds similarities in seemingly dissimilar things, and differences in things that appear to be alike
- Experiments with new tools and materials, and uses familiar ones in new and different ways

**Level IV: Ages 9-12, Grades 5-6**

To help students to discover and understand that an artist:

- Derives the images and ideas for his/her work from observation, personal experience, and/or imagination
- Finds linkages between seemingly unrelated things (light, the Constitution, an ocean,...) and makes "creative transfers" from one medium, field of endeavor, etc., to another
- Images or visualizes how a work not yet begun will look when finished and how it might affect viewer/participants
- Actively chooses (sometimes even creates or modifies) the media, tools, and elements to be used and the ways of using them
- Works intuitively and spontaneously as well as according to plan, is alert to what is happening in the work as it evolves, takes advantage of unexpected occurrences or results, and otherwise interacts with the work-in-progress as though it were alive
- Directs the activity of other artists, specialists, technicians, and volunteers from the general public who assist in realizing the work from the artist's design

**PROGRAM OBJECTIVE**

**U-4** To help students to discover and understand *how a person becomes an artist*

**Level I: Ages 4-6, Grades P-K**

To help students to become aware that they are or can be artists if they do or create some of the things an artist does and/or creates

## **Level II: Ages 5-8, Grades 1-2**

To help students to become aware that they are or can be artists if they:

- . Are really interested in the way things look, sound, feel, etc.
- . Imagine what something would be like if...
- . Experiment with art tools and materials even when they are not in school
- . Create images or objects that "say" something to people

## **Level III: Ages 7-10, Grades 3-4**

To help students to become aware that they are or can be artists if they:

- . Look at things very carefully and in different ways (back as well as front, from the side, upside down, inside out, etc.)
- . Experiment with all kinds of things and think about what happens
- . Anticipate what something will look like when finished
- . Turn accidents and mistakes to advantage, rather than throwing the materials away
- . Invest time and energy in art-related activities (trying to draw or paint some of the things they see or imagine; making books, calendars, constructions, etc., as gifts or personal possessions; collecting things that might be useful in creating artwork; experimenting with different ways of using known as well as new materials to express specific feelings or ideas; looking at and/or reading books and magazines about art and artists; etc.)

## **Level IV: Ages 9-12, Grades 5-6**

To help students to become aware that they are or can be artists if they:

- . Look for similarities in things that are different, and for differences in things that seem to be alike
- . Experiment with and find new uses for all kinds of things in the world around them
- . Translate thoughts, concepts, and verbal images into visual images
- . Image or visualize end products or results and then produce them
- . Are alert to and make creative use of the expressive potential of accidental happenings and mistakes in their work
- . Observe artists at work and try to create some of the same effects
- . Invest time and energy in art-related activities (keeping and using drawing books, visual journals, collections, etc.; seeking new modes of expression; experimenting with a variety of tools and media; visiting art galleries and museums; looking at and/or reading art books and magazines; watching art-related media presentations; etc.)
- . Make a commitment to art

**Level I: Ages 4-6, Grades P-K**

**Level II: Ages 5-8, Grades 1-2**

To help students to discover and understand how some of the things they are doing with art materials in and/or out of school might someday be used for earning money in a job or a career as well as for fun

**Level III: Ages 7-10, Grades 3-4**

To help students to become aware of some of the basic qualifications for professional work in visual arts and in fields related to visual arts

**Level IV: Ages 9-12, Grades 5-6**

To acquaint students with some of the sources of information about the career aspects of visual arts

### **PROGRAM OBJECTIVE**

**U-5** To help students to discover and understand *how artists are, have been, and might be regarded* (See also REPRESENTATIVE LESSON OBJECTIVES: *VALUING ART* on pp - .)

**Level I: Ages 4-6, Grades P-K**

To help students to understand how an artist feels about:

- . Being an artist, and
- . The things he/she does and/or creates

**Level II: Ages 5-8, Grades 1-2**

To help students to become aware that people who look at what an artist does or creates:

- . Usually form judgments or opinions about the work and about the artist and, if they like what they see,
- . Will look for other works by the same artist

**Level III: Ages 7-10, Grades 3-4**

To help students to become aware that people in various times and places have thought of *an artist* as:

- . A person with magical powers who could control people, animals, and things by making paintings or carvings (images) that looked like them;
- . A shaman or priest who "painted prayers" and/or made fetishes, ancestor figures, etc., to ensure good health and prosperity;

A "photographer/historian" who immortalized people and events through murals, portraits, statues, tombs and other funerary pieces, etc.;

A person of learning and wisdom who helped to bring people into harmony with the natural environment; and/or

A person with both taste and talent who beautified the environment

and therefore made individual as well as societal commitments to visual arts by investing both in artists and in works of art

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to become aware that:

Some artists think of themselves as critics of society

Many artists have been honored because they have done well what their clients and/or contemporaries expected them to do

Artists who see things differently or fail to follow the norm are often ridiculed by their contemporaries and hailed by later societies as innovators in their field

People and societies are often judged by their commitment to the arts -- the greater the investment, the higher the level of civilization

## REPRESENTATIVE LESSON OBJECTIVES: *CREATING ART*

### PROGRAM OBJECTIVE

**C-1** To help students to discover and understand *how to begin* to create artwork

#### Level I: Ages 4-6, Grades P-K

To help students to discover and understand that they can:

- Choose from available materials and then
- Use what they have chosen to create things that have value and/or meaning not only for themselves, but for others as well

#### Level II: Ages 5-8, Grades 1-2

To help students to develop preliminary work skills which include:

- Articulating what they want to make (a painting; a Valentine; a construction; a gift; something that shows where they live, what the world is like when the sun shines, how they feel about..., etc.);
- Choosing the materials they will use; and
- Arranging the materials in the work space in ways that will help them to make what they want to make without inhibiting the work of others

#### Level III: Ages 7-10, Grades 3-4

To help students to reinforce and extend their preliminary work skills to include:

- Articulating what they want to create, draw, paint, build, etc., and why;
- Imagining what the work will look and/or feel like when it is finished;
- Thinking and making decisions about such things as what and where the most important part of the work will be, what kinds of special effects they want to achieve and how they might achieve them, what colors they will use, what kinds of materials they will need, what they will do first, etc., (although new and different decisions will probably be made as the work progresses);
- Assembling the materials they feel will help them to do what they want to do; and
- Organizing the work space

#### Level IV: Ages 9-12, Grades 5-6

To help students to reinforce and extend their preliminary work skills to include:

- Defining the problem, if there is one;
- Articulating what they want to create or express, for whom or to whom, and why (in the context

of the problem, if there is one);

Determining the qualities or characteristics that will help the work to communicate most effectively what it is intended to be, to do, or to mean;

Imaging or visualizing how the finished work will look and/or feel;

Deciding what they will do, what they will use, and how they will proceed -- knowing full well that their plans may change as the work progresses;

Making preliminary drawings, computer projections, and/or maquettes;

Creating and/or assembling the necessary materials;

Organizing the work space;

Preparing the surface, the materials, etc., as needed; and

Blocking in, roughing out, or otherwise beginning work on the final product

## PROGRAM OBJECTIVE

**C-2** To help students to discover and understand *how to develop and use content (image and idea) in creating artwork*

### Development

#### Level I: Ages 4-6, Grades P-K

To help students to build "image and idea" or "experience" banks by increasing their awareness of:

The things around them (objects, clothing, people, furniture, plants, animals, food, drink, doors, windows, buildings, trees, roads, grass, signs, sidewalks, rain, snow, etc.);

Some of the characteristics of the things around them (big/small, hard/soft, light/dark, wet/dry, warm/cool, smooth/fuzzy/rough, open/closed, near/far, etc.); and

How the things and their characteristics relate to them (I/We paint with..., wear..., look through..., walk on..., play in..., etc. This is my friend,...your chair,...her brush,...his dog, etc.); and

by stimulating their powers of thought and imagination through gamelike activities and such questions as "What would you do with this?" "How do you think that would feel if we could touch it?" "What do you think will happen next?"

#### Level II: Ages 5-8, Grades 1-2

To help students to enlarge their image and idea or experience banks by:

Increasing their awareness of the world around them to include parts of things and people and changes in the characteristics of things and people in the world around them with respect to color, texture, mass, shape or form, dimension, location, movement, direction, distance, mood, expression, etc.;

Broadening that world to include school and community as well as home and classroom, and neigh-

bors and community service people in addition to family and friends;

Encouraging them to collect interesting stones, twigs, beads, bits of ribbon, string, cloth, etc., that might be used in creating artwork; and

Increasing their powers of thought and imagination through puzzles, games, and such questions as "What do you think this is?" "How do you think it works?" "What do you think it would look like if we changed this part?" "How do you think we could make it better?"

### **Level III: Ages 7-10, Grades 3-4**

To extend the students' ability to enlarge their image/idea or experience banks by:

- Enabling them to see more by looking at people, places, and things from different perspectives and noting detail, gesture, expression, part/whole relationships, similarities, differences, changes, relationships between form and function, etc.;
- Broadening their world to include the larger community, the State, and the Nation -- past as well as present;
- Helping them to develop the habit of collecting things (pictures, advertisements, newsclippings, numbers, letters of the alphabet, photographs, plastic caps or platters, pieces of bark or rust, etc.) that might inspire and/or be used in creating artwork;
- Acquainting them with drawing and note-taking techniques, and encouraging them to use these activities as other ways of "collecting" things they see, hear, or otherwise find interesting; and
- Increasing their ability to visualize or image through brainstorming and such questions as "How do you think the work will look when it is finished?" "How do you think this would look to a worm?" "...to an ant?" "...to an elf?" "...to a bird?" "...to a giant?" "...to Superman?" "What would it look like from behind?" "...from inside?" "...through a microscope?" "How do you think someone would feel if...happened, and how could you tell that he/she felt that way?" "How would you feel if it happened to you?"

### **Level IV: Ages 9-12, Grades 5-6**

To develop the students' inclination as well as their ability to enlarge their image/idea or experience banks by:

- Helping them to develop the art of seeing, which includes selective viewing; identifying the underlying or "infra-" structures of things; distinguishing between significant and insignificant detail; changing perspectives at will; making comparisons; finding essences, capturing nuances, and sensing interactions between and among people, places, things, etc.; and imaging, visualizing, and imagining situations, products, effects, etc.;
- Broadening their world to include countries and cultures on earth and, as our discoveries permit, in other parts of the known universe -- past, present, and future;
- Reinforcing and extending their habit of collecting things for inspiration and/or use in creating artwork to include perceptions and impressions "collected" in drawing books and/or visual journals; and
- Helping them to develop the habit of brainstorming, "hitchhiking" or "piggybacking" on the ideas of others, asking themselves questions, and making unlikely or unusual linkages between and among people, places, things, situations, etc.

### **Level I: Ages 4-6, Grades P-K**

**Level II: Ages 5-8, Grades 1-2**

To acquaint students with some of the ways in which artists (illustrators, painters, sculptors, cartoonists, etc.) find and use the images and ideas they share with us in their work

**Level III: Ages 7-10, Grades 3-4**

To extend the students' acquaintance with some of the ways in which artists (advertising designers, architects, costume designers, graphic artists, photographers, etc.) develop images and ideas for use in creating artwork

**Level IV: Ages 9-12, Grades 5-6**

To extend the students' acquaintance with some of the ways in which artists (aerospace designers, animators, automotive designers, ceramists, choreographers, composers, fabric and fiber artists, fashion designers, holographers, playwrights, set designers, video artists, etc.) develop images and ideas for use in creating artwork

**Level I: Ages 4-6, Grades P-K**

**Level II: Ages 5-8, Grades 1-2**

To help students to develop content or subject matter from direct observation, personal experience, and/or imagination, including such sources of inspiration as the following:

- . Things they can see and/or touch within a radius of 5-to-10 feet
- . Things they find in magazines, see on television, hear people talk about, read in storybooks, etc.
- . Things they do, like, eat, want, dream about, are afraid of, etc.
- . Things they remember
- . Things they imagine (real things or people in unreal situations, or unreal beings like dragons, witches, creatures from outer space, etc.)

**Level III: Ages 7-10, Grades 3-4**

To help students to extend their ability to develop images and ideas from direct observation, personal experience, and/or imagination to include such sources of inspiration as the following:

- . Shapes, forms, patterns, etc., in the environment
- . Experiments with all kinds of things, including art tools and media
- . Stories, poems, music, etc.
- . Bridges, buildings, vehicles, and other structures
- . Growing, moving, or otherwise changing things -- including themselves
- . Customs, celebrations, beliefs, and other aspects of their cultural heritage

**Level IV: Ages 9-12, Grades 5-6**

To help students to extend their ability to develop original images and ideas from direct observation, personal experience, and/or imagination to include such sources as the following:

- Partial views or segments of people, places, things, letters, numbers, etc.
- Experiments with the expressive potential of a variety of materials and resources
- Activities, plans, processes, procedures, operations, etc.
- Happenings -- things that happen to them, that they think they caused or made happen to themselves or to others, that they wish they could make happen, prevent, or otherwise control, etc.
- Thoughts about themselves -- how they see themselves in relation to others, how they think others feel about them, how they would like others to feel about them, what they want to do with their lives, where they think they are and where they want to be in the scheme of things, what they intend to do to make their dreams come true, etc.

### Use

#### **Level I: Ages 4-6, Grades P-K**

To help students to identify and share what they think is special or important about people, places, and things in the world around them (their ideas) by drawing, painting, building, modeling, or otherwise creating images of them that people can see and/or touch

#### **Level II: Ages 5-8, Grades 1-2**

To help students to discover and understand that what they and other artists choose to put into their drawings, paintings, structures, etc., not only pictures or represents what they see (a house, an apple with a worm in it, a bird in flight, etc.), but also what they think and/or want other people to think is special or important about that house, apple, bird, etc.

#### **Level III: Ages 7-10, Grades 3-4**

To help students to discover and understand that they and other artists share their thoughts, feelings, and ideas through images which:

- Are the "words" and "sentences" of visual language,
- Can be real (exist in the observable world), imagined (are created in the artist's mind), or combinations of these, and
- Have meaning and therefore communicate

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to understand that visual artists express themselves through visual and/or tactual imagery in much the same way that:

- Writers and poets use verbal imagery ("word pictures"),
- Composers and musicians use musical imagery ("sound pictures"),
- Choreographers, dancers, and mimes use kinesthetic imagery ("movement pictures"), and

Playwrights, opera singers, actors, comedians, and other artist/entertainers use combinations of these

**Level I: Ages 4-6, Grades P-K**

**Level II: Ages 5-8, Grades 1-2**

To help students to share some of the things they see, do, feel, like, wish for, imagine, dream about, are afraid of, etc., by drawing, painting, building, modeling, or otherwise expressing these things in ways that people can see and/or touch

**Level III: Ages 7-10, Grades 3-4**

To help students to express their ideas (thoughts, feelings, fantasies, etc.) through single images, multiple images, broken images, repeated images, reversed images, moving images, changing images, etc.

**Level IV: Ages 9-12, Grades 5-6**

To help students to discover and understand how to:

- Express their own thoughts and ideas within the context of the problem or the client's needs and interests, if there is a problem or a client, and
- Express their thoughts and ideas through representational imagery, subjective imagery, abstract imagery, "visual metaphor," and symbol

**PROGRAM OBJECTIVE**

**C-3** To help students to discover and understand *how to select and use materials* (media, tools, and elements) in creating artwork

**Media and Tools**

**Level I: Ages 4-6, Grades P-K**

To help students to discover some of the things they and other artists can make and/or do with bags, balloons, blocks, blunt-end scissors, boxes, brayers, clay, cookie cutters, easel brushes, finger paints, flour, manila paper, nontoxic paste, oil crayons, plasticware, sand, snow, socks, sponges, spools, straws, tempera, tinkertoys, twigs, vegetable dyes, water, yarn, and other simple materials -- including their hands, feet, fingers, toes, etc.

**Level II: Ages 5-8, Grades 1-2**

To help students to extend their discovery of the things they and other artists can make and/or do with simple materials to include experience with brushes, cameras, cardboard, chalk, cloth, combs, confetti, construction paper, fabric samples, feathers, felt markers, food coloring, light, magazines, milk cartons, net, paper towel rolls, paraffin, pencils, pens, photosensitive paper, pipe cleaners, pulleys, scissors, stencils, stones, string, styrofoam, watercolors, wet paper, etc.

### Level III: Ages 7-10, Grades 3-4

To help students to extend their discovery of the things they and other artists can make and/or do with materials to include experience with and some understanding of the expressive potential of:

- Such tools and media as balsa wood, beads, bicycle tires, computers, cork, simple drafting tools, fibers, film, foil, found items, graphics tablets, grease pencils, light pens, looms, magnets, metal, modeling tools, overhead projectors, paint chips, plaster of Paris, scrim, tesserae, tiles, tracing paper, wood scraps, etc., alone and in combination, and
- A variety of processes (mixing, blending, copying, enlarging, reducing, rolling, pinching, smearing, spattering, scratching, stitching, winding, knotting, dripping, layering, incising, embossing, smoothing, puckering, tooling, setting in motion, etc.)

### Level IV: Ages 9-12, Grades 5-6

To help students to extend their discovery and understanding of the use and expressive potential of art materials to include experience with:

- Additional tools and media (canvas, charcoal, copying machines, cord, flowers, gouache, holography equipment, light palettes, mallets, motors, palette knives, reed, sound and video equipment, synthetic resins, tissue paper, wire, etc.)
- The creative power of limitation (developing artwork with texture alone or with a single tool, medium, color, shape, form, type of line, etc.)
- The latent power of the medium itself (developing artwork through sensitive handling of a medium -- "freeing the spirit within it" -- rather than bringing preconceived images, ideas, and/or plans to the medium)

### Elements

### Level I: Ages 4-6, Grades P-K

To help students to:

- Become aware of color, shape, form, movement, etc., in the world around them (red traffic lights, yellow school buses, blue skies, etc.; the shapes of plates, napkins, crackers, stars, shells, shadows, etc.; stones, boxes, bubbles, cans, clouds, and other forms; cracks, stripes, smiles, fences, people waiting to do something, and other types of line; the textures of baskets, bark, cotton, fur, gumdrops, peanut butter, etc.; the movement of fountains, trees or flags blown by the wind, flashing neon signs, etc.);
- Create their own colors, shapes, forms, lines, textures, movements, and combinations thereof; and
- Identify these elements and combinations in their own and other artists' work

To help students to:

- Discover some of the properties or characteristics of materials (sand can be packed when wet, but simply pours when dry; red paint mixed with yellow paint becomes orange, but red and yellow paper stay red and yellow; some things will hold water, others will not; etc.) and then
- Invent uses for these materials because of their properties or characteristics ("How do you think we should use this? Why?")

To help students to become aware of the feel of finger-painting happy skies, making "angels" in the snow, molding clay into forms that are nice to hold, making puppets come alive with their hands and fingers, and/or otherwise interacting with materials in the creative process

## Level II: Ages 5-8, Grades 1-2

To extend the students' awareness of color, shape, form,...in the world around them and in works of art to include some of the properties or characteristics of these elements and some of the effects they (the students) and other artists can produce because of these properties or characteristics:

Colors are often named from things which have those colors (orange, lemon yellow, robin's egg blue, chocolate brown, blood red, forest green, etc.) and some people have names that come from colors (Susan Black, Juan Gris, Mary White, Bobby Green, Violet Brown, etc.)

Like people, colors have "families" produced by mixing them with black, white, and other colors ("What do you think will happen if we add some strawberry syrup to vanilla ice cream and put it in a blender?"...if we mix a little black paint with this red paint?"...if we make a red and white top and spin it very fast?")

Colors affect each other in totally different ways when they are placed side by side rather than mixed

Colors can be applied to a surface in a variety of ways (e.g., painting on wet or dry paper with brushes, sticks, cotton balls, etc.; pouring, dripping, smearing, spraying, etc.; using the sides as well as the ends of crayons, chalk, etc.; pasting paper, cloth, paint chips, yarn, etc., to a surface)

Dark colors in paint, crayon, etc., will cover light ones, but light colors in these media will not easily cover dark ones

Colors communicate and identify (traffic signs, fire engines, flags, symbols like the Red Cross, seasons, celebrations, moods, bird/fish/animal colors, "favorite" colors, etc. "If you could be a color, what color would you be?")

Colored spaces are shapes which can often be torn, cut, outlined, divided, overlapped, repeated, and otherwise changed into other shapes

Shapes are flat, have outlines or edges, may be round, pointed, shaggy, lopsided, etc.

Shapes are also what is left of the paper, etc., when other shapes are cut or torn from it

Circles, squares, triangles, ovals, rectangles, etc., and irregular (or nongeometric) shapes can be found in leaves, windowpanes, towels, wallpaper, and various types of artwork

Shapes which have "aroundness" (bushes, people, statues, stones, etc.) are called forms

Forms include spheres (balls), cubes, pyramids, cones, cylinders, rectangular solids, etc., and irregular or "free" forms

Forms can be solid or hollow, filled or empty, and can be found in A-frame houses, balloons, bowls, buildings, candles, cups, doughnuts, fish, frisbees, fruit, funnels, ice cream cones, keys, light bulbs, marbles, mountains, popcorn, soda cans, spoons, steeples, tents, trash piles, water pipes, and various types of sculpture

Shapes and forms are "outlined" or defined by lines

Lines begin with a point or a dot and move in any direction ("Take a dot for a walk!")

Lines make boundaries, give direction, express mood, etc.

Lines can be long/short, fat/thin, straight/curved, ~~wide/narrow~~, etc. according to the tools with which

they were made and what the artist wants them to say or to do

Lines can be found on writing pads and gymnasium floors and in numbers, letters of the alphabet, rings, bracelets, the teeth of a comb, picture frames, edges, fences, fishnets, paper clips, the ribs of an umbrella, skylines, traffic patterns, wind and weather flowlines, ripples on a lake, flower stems, bird tracks, the horizon, rain, etc., and in works of art, some of which are made with line alone

The place around, inside, and/or between lines is called **space**

Space is all around us; it can be open/closed, large/small, inside/outside, near/far, filled/empty, public/private, friendly/unfriendly, on paper, in the air, above the earth, etc.

Space is opportunity ("How shall we use it?")

The way things feel or look as though they would feel if we touched them is called **texture**

Texture can be **real** (the way blankets, rugs, mirrors, gumdrops, pine cones, slickers, sneakers, straw, the skins of fruits and vegetables, cakes and cookies, and many kinds of artwork actually feel when we touch them) or just **look real** (photographs, realistic and superrealistic paintings, etc.)

Artists create textures by attaching things to a surface, weaving, mixing things that don't dissolve, dripping paint, leaving brush marks, making impressions in soft materials like snow or clay, pressing or rolling something on a wet surface, etc. ("How would you make something look and/or feel puffy, prickly, bumpy, soupy, etc.?" )

Light creates change (in shape, size, color, the way we feel, etc.)

Light also **makes color** ("What happens when the sun shines on raindrops, jewels, or prisms?"), **helps us to notice things** (light or bright parts of a painting, neon signs, spotlights on performers, etc.), **affects the way we feel** ("How do you feel on bright, sunny days?"...in dim hallways?"...in shopping centers at holiday time?"), etc.

Light is especially important for traffic signals, store windows and display cases, fireworks, light shows, photograms, silhouettes, shadow plays, etc.

**Time** is a kind of space in which things happen (things change color, size, shape, position, location, etc.)

**Motion or movement** is a change in position, location, size, shape or form, etc., that we can see and/or feel ("How would you make a puppet come to life?"...a top or a pinwheel spin?"...a balloon get bigger?" "How would you show people walking, running, swimming, etc.?"...rabbits or kangaroos hopping?"...snakes slithering?"...birds or planes flying?"...ships sailing?")

### **Level III: Ages 7-10, Grades 3-4**

To increase the students' sensitivity to line, space, texture,...in their environment and to extend their awareness of and ability to use the expressive potential of these elements through such observations and understandings as the following:

**Lines** create images and express ideas; they divide and shape space, lead the viewer's eye, and suggest depth or distance on flat surfaces

All lines are straight, curved, or combinations of these; they can be solid/broken, bent/jagged, hard/soft, wavering/precise, horizontal/vertical/oblique, etc.

Lines reflect the nature of the tools with which they were made and the way in which those tools were used

Lines **create feelings and express feelings** ("How do thin, loopy, lyrical lines make us feel?" "What about thick, jagged lines?" "What kinds of lines do you make when you're feeling sil-

ly?"...angry?"...worried about something?" "How do lines help us to know when someone is happy?"...puzzled?"...disappointed?"...shy?")

Lines can be used to **draw realistic pictures** of people, places, and things (whether real or imagined) or to **capture their essential characteristics**, as in sketches or cartoons

Groups of lines sometimes make **patterns** (fingerprints, wood grains, tire tracks, water stains, leaf veins, snowflakes, lace, ornamental ironwork, scaffolding, etc.)

Lines are especially important in written language, drawings and paintings, cartoons and animations, road markings and maps, graphs, charts, blueprints, floor plans, and all types of design

Lines which meet themselves or other lines create **shapes** (the spaces on either side of the lines)

Images in drawings, paintings, photographs, prints, sign language, early attempts at writing, etc., consist of lines and of shapes created by lines

Shapes are areas, surfaces, or planes defined by lines or edges; they have two dimensions (measurable extensions into space): length and breadth (width)

Shapes are used to **communicate** or **identify** (road signs, caution or danger signs, logos, international indicators for the location of food and other services, poisonous plants, harmful insects, distinguishing characteristics of people, places, or things, etc.)

Shapes can be made by drawing, painting, or otherwise making images on a support or by cutting or tearing paper, cloth, and similar 2-dimensional materials

Shapes can be made to look larger or smaller than they really are by making them lighter or darker, brighter or duller, etc., than the spaces around them

Adding a third dimension, thickness or depth, to a shape creates a **form** or **volume**, a defined mass which occupies and contains physical space (circles become spheres, squares become cubes, triangles become pyramids, irregular shapes become "free" or "organic" forms, etc.)

Everything (bodies, bushes, clouds, faces, structures, etc.) consists of and can therefore be seen in terms of and/or represented by circles, squares, triangles, cubes, cylinders, rectangular solids, and other regular or irregular shapes and forms

Forms or volumes can be **free-standing** (buildings, cars, fountains, pottery, statues, etc.), **free-hanging** (earrings, mobiles, pendants, etc.), or in **relief** (carved/sunken into or raised/projecting from a surface, as in coins or medallions, repousse work, gravestones, inscriptions, pediments, relief maps and paintings, etc.)

Forms or volumes can be created through **additive processes** (building, casting, stacking, grouping, draping, attaching, or otherwise putting substances or materials together) and through **subtractive processes** (carving, modeling, or otherwise taking substances or materials away)

All views or perspectives should be considered in creating as well as experiencing most free-standing/hanging forms or volumes

"Form Follows Function" ("Why are wheels shaped like *circles*?" "Why are spoons scooped, forks pronged, and pitchers spouted?" "Why do airplanes and spaceships have nose *cones*?" "Why are submarines built like fish and planes like birds?" "What forms are used for teepees, tents, and lean-to's? Why?" "What is a band *shell*, and why is it built that way?" "Why are there ice *cubes*?" "Which of these forms would you change?")

Forms or volumes are not only important to sculpture, ceramics, architecture, horticulture, environmental design, etc., but also to the design and construction of vehicles, toys, tools, furniture, product containers, and other types of merchandise

**Light is the source of everything we see, including color; when there is *no* light, as in a closet, we**

- can't see anything; when there is a little light, we can see shapes and forms, but dimly, and even bright colors look like black or variations of gray ("What do things in your room look like just before the sun comes up?" "What color is the grass, a flower, your jeans, etc., after the last glow of the sun has left the sky?"); as the amount of light increases, we see things in greater detail and in fuller color
- Light is radiant energy; it travels through space in waves, like ripples in a pond, passing through, "bouncing off," or "soaked up" by the things in its path; what we see (buildings, people, red balloons, etc.) is light bouncing off or **reflected** by these things into our eyes
- Light is used in a variety of ways in artwork (reflection art, laser "image engineering," spotlighting, highlighting, creating moods or special effects, etc.)
- Transparent** substances or materials allow all light to pass, so anything can be seen through them clearly; **translucent** substances or materials allow some light to pass and diffuse the rest, so most things can be seen through them, but not clearly; **opaque** substances or materials allow no light to pass, so nothing can be seen through them at all ("How might these substances or materials be used in artwork?")
- The surface of substances or materials can be **shiny** (aluminum foil, bits of sand, highly polished wood or metal, glazed or enameled pottery, etc.) or **dull** (bark, clay, soil, cement, construction paper, etc.), according to what they do to the light which strikes them; combinations of these can make interesting patterns or visual "textures"
- Mirrors send back all of the light that strikes them and create reversed images or reflections of people, places, things, etc. (Set at angles to each other, as in kaleidoscopes, mirrors can create interesting "corridors" of images and/or light.)
- When light cannot pass through something, it usually brightens the surface on which it falls, darkens the opposite surface, and creates a shadow on the "dark" side ("How can we show where the light is coming from in a drawing or a painting?")
- Shadows are dark shapes which are longer, shorter, fatter, thinner, etc., than the people or things which cause them, according to the location of the light source
- Shadows usually look as if they were "attached" to the darkened surface of the people or things which cast them, unless whatever blocks the light and causes the shadow is hanging in air
- Light waves passing through a prism or a raindrop are slowed by the medium and broken into separate frequencies that we see as rays of color arranged in a definite order or "spectrum": red, orange, yellow, green, blue, indigo, and violet
- The basic or "primary" colors of light are red, green, and blue (cf. the color control knob on a television set)
- Mixing equal amounts of red and green light, green and blue light, and blue and red light will produce a secondary range of colors: yellow, cyan, and magenta
- The secondary colors of light are the primary colors of pigment or paint because pigment or paint "soaks up" or absorbs some of the light frequencies and "sends back" or reflects others; what the paint or pigment sends back is the color we see
- Mixing equal amounts of yellow and cyan pigment or paint, cyan and magenta pigment or paint, and magenta and yellow pigment or paint will produce a secondary range of colors: green, violet, and orange
- Mixing all of the colors of light in equal amounts produces or restores "white" or colorless light, because the light waves are "whole" again
- Mixing all of the colors of pigment or paint produces black, because all of the light is absorbed by

the material; black (the absence of light) can also be produced by shutting out all light

Artists can create any color from the primary colors of light (red, green, and blue) or the primary colors of pigment (yellow, cyan, and magenta); they can usually predict what specific colors will result when they mix two or more of these colors and therefore know which colors to mix and in what amounts to mix them in order to produce the colors they want to use

Color is very important in nature; many animals have colors that match the places where they live, or they can change color whenever they want to in order to "get lost" in their surroundings, which makes them hard to see or catch ("Do people ever do this? If so, how and under what conditions?")

Light and color are very important in painting; weaving; television, photography, and filmmaking; interior design and decoration; food and flower arranging; product, package, and advertising design; etc.

**Texture** is a kind of braille for 2- as well as 3-dimensional artwork; it can be created with lines, dots, overlapping shapes, contrasts in light and dark, etc.

Textures attract us, repel us, help us to identify or recognize things, make us feel good, etc. ("If you had to choose or create a texture that would make people think of you, what would that texture be?")

Texture is important in drawing; painting; sculpture; weaving; ceramics; photography; advertising, graphic, textile, and interior design; and the design and manufacture of clothing, furniture, and other products

**Space** is kind of stage or setting in which the "action" of artwork takes place

Some artists fill all of the space and some make "openings" or leave unfilled spaces as part of the design in their drawings, paintings, ceramics, structures, fiberwork, publication layouts, etc.

Space includes the insides (interior spaces) as well as the outsides (exterior spaces) of shapes and forms

All of the space should be considered in developing both 2- and 3-dimensional artwork

The illusion of space (depth or distance) can be created in 2-dimensional artwork by making shapes or forms that are supposed to be "far away" smaller and closer together than those that are "nearby," placing them higher on the picture plane, and softening or diminishing the color, texture, and detail of things "in the distance"

Space is especially important to advertising designers, architects, choreographers, community planners, graphic artists, interior designers, painters, performing artists, sculptors, set designers, etc.

**Movement** is as important to artwork as any of the other elements an artist uses because it attracts our attention, makes things seem "alive," blends one color or image into another, creates or interrupts flow and development, softens or blurs a line, generates a feeling of energy or force, etc. ("What is more interesting than change?")

Things move or seem to move because of the artist's choice and use of **actual moving parts**, as in kinetic art, marionettes, mechanical toys, mobiles, etc.; **multiple images**, each slightly different from the others, as in animations, computer projections, films or "movies," selected works from the Futurists, etc.; **directional lines**, as in arrows, lightning, slanting figures, waves, etc.; **distortions, materials that reflect light at different angles, twinkling lights, vividly contrasting colors, etc.**, that produce "visual vibrations"; the setting for the work; and the perspective(s) or point(s) of view from which people will experience the work, as in holograms and happenings ("How would you create "visual vibrations" in a 2-dimensional piece?...in a performance setting?" "How does the image of something change as you change your position in relation to it?")

~~Time is related to motion or movement because it provides a context for the activity or change and~~

answers the question, "When?" ("How would you show *when* something was happening in a drawing, painting, sculpture, etc., or that something happened before something else?")

Artists use time to create specific effects by expressing and/or changing the rate or speed at which activities or changes take place ("How would you show how fast something moves or happens?" "How do you feel when things move or happen very fast?"...very slowly?"...at different speeds?" "How would you change the pace or speed at which something is, or seems to be, moving or happening?")

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their understanding and use of the expressive potential of space, shape and form, motion or movement,...to include such considerations as the following:

- The concept of space as an area; a volume; a context for shape, form, sound, movement, etc.; a receptacle for energy; a pause or separation; a "pass-through" on the way to something; an active partner in creating and performing artwork; etc.
- The distinction between positive and negative space, and the perceptual effects that can be achieved through figure-and-ground relationships
- The effects of space(s) within a sculpture, a publication, a musical composition, etc.
- Creating illusions of depth or distance in 2-dimensional artwork through overlapping planes and edges; diminishing shapes or forms and blurred or softened detail, texture, color, value, etc., on successively higher picture planes; converging lines, real or implied; single- and multiple-point perspective; panning; photographing models at close range; rear projection; etc.
- Creating interactive space ("How would you design and construct a room, an apartment, a house, an office building, a school, a theater, etc., that would allow the user to bring the outdoors in, the indoors out, or clearly separate the two at will?")
- Creating real and/or illusory space ("How would you 'enlarge' a basement room, a narrow hallway, an elevator, the inside of an automobile, spaceship, submarine, etc.?)")
- The importance of perspective or point of view in the perception and use of space
- Sensory and psychological aspects of space and their implications for advertising, architectural, graphic, interior, package, product, publication, theatrical, vehicular, and other types of design
- The importance of space in presenting as well as creating artwork
- The concept of form as "carved space"; of buildings, structures, trees and shrubs, the human body, etc., as 3-dimensional compositions or "sculptural presences" in space
- Architectural considerations of form ("What kind of a house would you design for a triangular lot?"...for a hot, dry climate?"...for someone who was visually impaired?" "What would a free-form house look like?" "What kind of design and construction would be appropriate for planetary space settlements?" "What would it feel like to live in the sea or underground?"...in a room without corners?"...in a weightless environment?")
- The impact of materials, processes, cost, setting, environmental concerns, etc., on the creation of forms and structures
- Contour and its importance to identification, recognition, and developing a "feel" for shape or form (by drawing as though the pen or pencil were actually touching the surface of the object, person, etc.)
- Distinctions between organic or biomorphic and inorganic or geomorphic shapes/forms and the implications of the qualities, properties, and "feel" of these shapes and forms for artwork

The dynamism of the spiral shape or form (coiled springs, tornadoes, Van Gogh's stars in *The Starry Night*, whirlpools, etc.)

Creating the illusion of mass or solidity in 2-dimensional artwork through modulated contours and the skillful use of light and dark; contrasts in color, value, texture, etc., in figure and ground; shadows and shadow edges; core lines; etc.

Combining planes to make other planes or volumes

The effects one can achieve with fragmented forms or with multiple views of people, places, or things

The visual and/or symbolic effects of various arrangements of shapes and/or forms

The effects of light and/or movement on forms, specific arrangements of forms, and the shapes and values of their shadows

Dealing with limitation (e.g., shapes that appear to escape the picture plane)

Abstracting or "stripping things down" to their simplest or "purest" line, shape, form, quality, etc.

Developing signs, symbols, and written language from simplifications of observed reality

Using light effectively for **general illumination** (lighting design for living space, school or office space, shopping areas, etc.), **specific illumination** (lighting design for displays, performances, etc.), and **special effects** (advertising design, photography, 2- and 3-dimensional artwork, etc. "How do you feel when you're sitting by a camp fire?"...in a room lit with candles?"...in the strobe light of a rock performance?" "How would you create some of these feelings through artwork?")

Changing the amount and/or quality of light (through white space, highlighting, luminous paint, glittery or reflective materials, supplemental lighting, f-stops, filters, lenses, "gels," etc.) in order to produce special effects

Using the other frequencies of light waves (infrared or "hot" light, ultraviolet or "black" light, etc.) in photography, light shows, advertising design, interior design, costume and fashion design, choreography, set design, mobiles and kinetic art, etc.

The attributes of color: **hue** (the color we see), **saturation** (the "purity" of the color), and **value** (the darkness or lightness of the color)

The effects of **medium** (chalk and sandpaper, gelatin, paint or pigment, yarn, etc.), **use or application** (wash, incomplete mixing, layering, free and textured handling, etc.), and **finish or surface treatment** (glazed, polished, powdered, scuffed, etc.) on color

The effects of color on color (complementary colors, contrasting colors, bright/dull colors, etc., in close proximity; complementary colors,...mixed; color surrounded by areas of black, white, or gray; black, white, or gray mixed with color; etc.)

The effects of light on color (metamerism; luminescence; the quality, intensity, and angle of incidence of the light; the texture of the colored item; etc.)

Color mixing done by the eye ("Why do dots of color in printing, television, Impressionism, Pointillism, etc., 'work'?")

Color associations (personal preferences, seasonal colors, visual or optical "weights" and "temperatures," color symbolism, etc.)

Changing the characteristics of color (making colors "advance," "recede," become "warmer" or "cooler," etc.)

Using color to identify, disguise, attract, create moods, establish settings, emphasize, de-emphasize, give direction, etc.

- Developing and using color schemes (personal, seasonal, symbolic, thematic, monochromatic, dichromatic, complementary, "warm," "cool," pastel, earth-tone, etc.)
- Color created by chemical reaction and its use in medicine, pharmacology, science, etc., as well as in art and design
- The concept of line (visible or implied) as the essence of drawing and design
- The power of line to delineate or suggest; to define volume as well as area; to lead the eye; to connect, categorize, or relate; to represent a subject or a situation; to symbolize an idea; to reveal a condition, a characteristic, an emotion, etc.; to convey messages or create desired effects; to decorate or embellish; to enliven or entertain; to personalize; etc.
- Using line as the major element in artwork (calligraphy, pen-and-ink drawings, string art, wire sculptures, etc.)
- Using line to depict motion or movement (catching the main direction, the basic rhythm of an action through gesture drawing, etc.) "What happens to you when you try to capture the movements of another person or thing?"
- Synchronous motion or movement** (people and/or things moving in the same or different directions at the same rate and at the same time), **asynchronous motion or movement** (random generation, people and/or things moving in the same or different directions at different rates and/or times), and **sympathetic motion or movement** (people and/or things moving in response to motion or movement) and the applications of these phenomena to advertising design, dance, drama, environmental design, filmmaking, kinetic art, literature, music, publication layout and graphic design, etc.
- Various kinds of motion or movement and their power to attract, excite, fascinate, frighten, irritate, soothe, overwhelm, or otherwise affect human sensibility, and the implications of this power for advertising design, environmental design (homes, hospitals, libraries, places of entertainment, schools, shopping centers, etc.), publication layout and graphic design, textile design, theater arts, etc.
- Actual or physical movement and its implications for architectural design, display and exhibition layouts, fashion and costume design, interior design, stage design, urban planning, vehicular design, etc.
- Achieving special effects with motion or movement (reverse action, transformations, illusory ascents or descents through picture planes, disappearing images and other forms of "magic," etc.)
- Movement as an expression of the relationship between time and space (Stonehenge, *Sun Tunnels*, etc.)
- Creating special effects with motion or movement and time (animation, contrapuntal rhythms, delayed action, stroboscopic effects, syncopation, time-lapse photography, etc.)
- Distinctions between **continuous** or "**real**" time (sequential time: seasonal, sun, clock, calendar, planning time) and **discontinuous** or "**felt**" time ("people" time: time which seems to fly or drag, memories, dreams, fantasies, *deja vu*, etc.) and the ways in which artists (actors, advertising designers, choreographers, composers, dancers, filmmakers, mimes, musicians, photographers, sculptors, writers, etc.) use time as an element in their work
- Time as the fourth dimension or context within which things are viewed, defined, measured, etc. ("How would you express *then* and *now*, *before* and *after*, *now* and *yet-to-come*?" "How would you express the passage of time?" "What kind of time would *you* create and how would you express it?")
- The sensory or psychological effects of texture in such things as soapstone carvings; wood paneling; deep-pile rugs; skin; the coats of baby animals; cookies with nuts; peanut butter; snails and fish scales; Claes Oldenburg's floppy fans and soft machines; Meret Oppenheim's fur-covered cup, saucer, and spoon; etc. ("What does texture contribute to our environment and the way we feel about it?"...to 2-dimensional artwork?" ...to 3-dimensional artwork?" "What would the world be like

without texture?" "Is it possible to have things without texture?")

Simulating textures (trompe-l'oeil; synthetic furs and leathers; imitation wood, stone, or metal; etc.)  
("What are some of the purposes served by simulated textures?")

Texture as expression and communication (Van Gogh "saw that his brush strokes changed with his feelings" and "became interested in the brush strokes which could speak feelings.")

The power of texture (word textures, motion or movement textures, tone color or timbre, etc., as well as visual and tactual textures) to create moods, elicit a "feeling response," or otherwise affect human sensibility

### **Level I: Ages 4-6, Grades P-K**

### **Level II: Ages 5-8, Grades 1-2**

### **Level III: Ages 7-10, Grades 3-4**

To help students to become aware of some of the sources of materials for making artwork, including:

- Local stores which sell art supplies
- The home (for berry baskets, paper or plastic containers, magazines, newspapers, shopping bags, etc.)
- The natural environment (for organic materials from which paints, stains, dyes, tools, construction materials, etc., can be made)

### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their awareness of sources of materials for making artwork to include:

- Catalogs (for ordering materials that are not available locally or that might be secured less expensively)
- Local banks, industries, shops, etc. (for advertising materials, empty containers, byproducts and other discards, etc.)
- Their own (the students') ability to modify or invent tools and media (creating light palettes, looms, laminations, drawing/painting/modeling tools, etc.)

### **Level I: Ages 4-6, Grades P-K**

To help students to become aware that they and other artists choose the materials they will use in making sponge paintings, torn-paper collages, string/yarn pictures, sand sculptures, monoprints, animal sculptures, puppets, jewelry, place mats, greeting cards, and other types of artwork

### **Level II: Ages 5-8, Grades 1-2**

To help students to understand that they and other artists choose not only the materials, but also the ways in which those materials are used in making book covers, cartoons, illustrations, rock paintings, photographs, wallpaper, wrapping paper, hot plates, masks, sundials, spirit houses, snow sculptures, paper sculptures, spatter prints, sand paintings, toothpick-and-marshmallow constructions, candles, roll prints, story-

books, gift or product boxes, ornamental eggs, wind chimes, silhouettes, and other kinds of artwork

**Level III: Ages 7-10, Grades 3-4**

To help students to extend their understanding of choice to include **the relationship between choice and result** ("Did what I was doing turn out the way I wanted it to? Why or why not?") in making banners, posters, drawings, paintings, caricatures, computer graphics, animations, balloon constructions, pinprick pictures, storyboards, shadow plays, photo montages, rubbings, stencils, carvings, woodscrap sculptures, ~~magnets~~, magnet and iron filing "paintings," architectural designs and models, murals, friezes, frescoes, dioramas, moonscapes, designs for creative playgrounds and underwater communities, mosaics, pottery, baskets, jewelry, pinatas and sculptures made with papier mache, monograms, alphabet montages, foilwork, tie dyeing, and other types of artwork

**Level IV: Ages 9-12, Grades 5-6**

To help students to make increasingly effective choices and use of media, tools, and elements by relating the effects of their decisions to their intents and purposes in making holograms, light shows, copier art, presentation graphics, scene simulations, table settings, mobiles, stabiles, wire sculptures, letter fonts, logos, film animations, calligraphic paintings, self "portraits," blueprints, bird feeders and/or houses, origami, scratch-/scraperboard drawings, soft sculptures, tissue paper collages, flower arrangements, water poems, designs for space gardens and space communities, vehicular designs and models, clothing/costume designs, advertisements for specific products, people, or services, etc.

**Level I: Ages 4-6, Grades P-K**

To help students to understand the need to care for and/or share available materials

**Level II: Ages 5-8, Grades 1-2**

To reinforce and extend the students' understanding of the need to care for and/or share available art materials to include ways of caring for them

**Level III: Ages 7-10, Grades 3-4**

To help students to develop:

- A healthy respect for media, tools, and resources and for classmates and others who also use these things, and
- A sense of personal responsibility for the selection, use, and care of materials

**Level IV: Ages 9-12, Grades 5-6**

To help students to extend their attitudes and behaviors with respect to the selection, use, and care of materials and resources to the level of craftsmanship or professionalism

**PROGRAM OBJECTIVE**

**C-4** To help students to discover and understand *how to use structure* (mode, principles of design, technique, and style) in creating artwork

**Level I: Ages 4-6, Grades P-K**

To prepare students for an understanding of structure and the purpose of structure through experiences with sorting, grouping, assembling, building, and other types of architectonic activity

**Level II: Ages 5-8, Grades 1-2**

To help students to discover and understand:

- . What structure is (how things are put together),
- . What structure does (combines separate items into a "working whole" that does or says what it is supposed to do or say), and
- . That arranging, structuring, or otherwise "designing" their use of lines, shapes, colors, etc., can help them (the students) and other artists to make their work do or say whatever they want it to do or say

**Level III: Ages 7-10, Grades 3-4**

To extend the students' discovery and understanding of the nature, function, and means of developing structure to include:

- . An awareness that the choices they and other artists make with regard to media, line, color, shape, etc., and how these materials are put together (structure, composition, or design) provide important clues to people who experience the work
- . The use of computers, holograms, overlays, photocopier/enlargement/reduction equipment, etc., to "test" those choices

**Level IV: Ages 9-12, Grades 5-6**

To help students to extend their discovery and understanding of the nature, function, and means of achieving structure to include:

- . Internal structures (the "divine triangle," etc.)
- . The effect of various levels or quantities of structure (little, a moderate amount, a great deal, etc.) on the work and on the artist

### **Mode**

**Level I: Ages 4-6, Grades P-K**

To help students to distinguish between two basic modes of visual artwork: painting and sculpture

**Level II: Ages 5-8, Grades 1-2**

To help students to discover the difference between 2-dimensional and 3-dimensional artwork and to

discriminate between such examples as the following:

- . Drawings, paintings, photographs, prints, etc.
- . Sculpture, architecture, ceramics, etc.

### **Level III: Ages 7-10, Grades 3-4**

To help students to discover and understand:

- . Some of the characteristics of collage, fiber arts, holograms, media arts, mobiles, etc., and
- . Some of the reasons why they (the students) and other artists might choose these modes of expression

### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their discovery and understanding of mode in artwork to include:

- . The expressive potential of assemblage, calligraphy, environments, happenings, holography, kinetic arts, stables, etc., and
- . The similarities, differences, and interrelationships between various modes in visual arts, dance, music, theater, and other arts

## **Principles of Design**

### **Level I: Ages 4-6, Grades P-K**

To help students to discover various ways of:

- . Grouping, arranging, or otherwise "structuring" things in order to show what they (the students) think is special or important in their world, and
- . Recognizing simple arrangements that help people to find the things that someone else thinks are special or important

### **Level II: Ages 5-8, Grades 1-2**

To help students to discover and understand:

- . Some of the many ways of structuring, designing, or "putting things together" in artwork (sequence, focus, balance, contrast, symmetry, etc.)
- . The meaning of *sequence*, *focus*, etc., in general;
- . Some of the ways in which sequence, etc., can help them (the students) and other artists to make their work do or say whatever they want it to do or to say; and
- . Various ways of creating sequence, etc., in artwork

### **Level III: Ages 7-10, Grades 3-4**

To help students to extend their discovery and understanding of structural or compositional devices to include:

The expressive potential of unity, variety, emphasis, rhythm, point of view, proportion, etc., and  
Various ways of creating unity, variety, etc., in their own artwork

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their discovery and understanding of structural or compositional devices (principles of design) to include:

The expressive potential of asymmetry, harmony, scale, perspective, distortion, simultaneity, juxtaposition, randomness, radiation, tension, etc., (in dance, music, theater, literature, etc., as well as in visual arts), and

Various ways of creating and making effective use of asymmetry, scale, and other principles of design in their own artwork

Unconventional ways of organizing lines, shapes and/or forms, variations of shapes and/or forms, colors, media, etc.

#### **Technique**

#### **Level I: Ages 4-6, Grades P-K**

To help students to discover various ways of drawing, applying paint, imprinting, constructing, and otherwise making effective use of materials to produce artwork that pleases them

#### **Level II: Ages 5-8, Grades 1-2**

To acquaint students with a variety of techniques in the use of art materials for drawing, painting, printmaking, constructing, modeling, etc., in order to help them to discover ways of producing images that do or say what they (the students) want them to do or say

#### **Level III: Ages 7-10, Grades 3-4**

To extend the students' acquaintance with technique to include both "how to" and effects of wash, stipple, resist, coiling, slabbing, slip casting, rubbing, stenciling, 2-color printing, etc.

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their acquaintance with and ability to use a variety of techniques to include dry brush, marbling, throwing, glazing, batik, trapunto, tooling, incising, quilling, panning, tracking, telescoping, digitizing, random generation, interference, etc.

#### **Style**

#### **Level I: Ages 4-6, Grades P-K**

To help students to discover identifying qualities or characteristics in themselves, each other, and the sights, sounds, smells, etc., around them ("How will I know that the person in the sandbox is you?...that you made this painting?" "How do you know that that's Susan?...Hassan?...a book?...a banana?...a turtle?...an ambulance?" "the fire whistle?" "smoke?" "a pizza?")

**Level II: Ages 5-8, Grades 1-2**

To help students to discover identifying qualities or characteristics in their own and other artists' work ("What makes you think that Danny drew that airplane?"...that Angela made that puppet?"...that Romare Bearden designed that poster?")

**Level III: Ages 7-10, Grades 3-4**

To help students to discover and understand:

- The general meaning of the word *style* and its application to artwork,
- The differences between objective or representational styles and nonobjective or abstract styles in artwork,
- What style can contribute to meaning and/or effectiveness in artwork, and
- The styles with which they (the students) feel most comfortable in creating their own artwork

**Level IV: Ages 9-12, Grades 5-6**

To help students to extend their discovery and understanding of style to include:

- Distinctions between subjective, representational, and abstract styles;
- Acquaintance with some of the "schools" and "movements" within these styles (the Hudson River School, the Bauhaus, Romanticism, Impressionism, Cubism, Futurism, etc.); and
- Awareness and development of their own "signatures" or personal styles in artwork

**PROGRAM OBJECTIVE**

**C-5 To help students to discover and understand *how to present artwork***

**Level I: Ages 4-6, Grades P-K**

To help students to become aware that framing and putting artwork where people can see it is a way of saying that we think the work -- and the artist -- are important

**Level II: Ages 5-8, Grades 1-2**

To help students to understand that the way in which artwork is presented affects the way people feel about the work and/or the artist

**Level III: Ages 7-10, Grades 3-4**

To extend the students' awareness of effective display techniques to include the influence of light, color, texture, dimension, etc., on the overall effect and/or meaning of the work

**Level IV: Ages 9-12, Grades 5-6**

To help students to discover and understand that presentation is an integral part of the artistic process, that artwork is not complete until it has been "presented" to the artist's satisfaction

### **Level I: Ages 4-6, Grades P-K**

To help students to become aware that they and other artists:

- . "Sign" or mark their drawings, paintings, etc., when they finish them so that people will know who created them,
- . Give names or "titles" to their work that will help people to know what the artist wants them to see or to understand,
- . Choose frames or settings for their work that make it look even better, and
- . Show the things they have created in ways that tell people that the work is finished and the artist is proud of it

### **Level II: Ages 5-8, Grades 1-2**

To help students to develop presentation skills which include:

- . Signing, marking, or otherwise identifying their work,
- . Naming or titling their work as they would name or title games, songs, stories, etc., in order to help people to know what they are "about,"
- . Selecting from among their works the one(s) they really want to share,
- . Choosing frames, mats, settings, etc., that bring out the best qualities and/or reinforce the meaning of their drawings, paintings, sculpture, weavings, etc., and
- . Matting, framing, and/or displaying their work in ways that make people want to look at and/or touch it, think about it, etc.

### **Level III: Ages 7-10, Grades 3-4**

To help students to increase their skill in presenting artwork to include:

- . Personalizing their signatures,
- . Naming or titling their work in ways which summarize or give clues to meaning, rather than simply identifying the subject or providing a label,
- . Making choices of frame and/or setting which enhance color, texture, line, form, etc., in their work and thereby reinforce the "message" or help to achieve the intent,
- . Cropping, dry mounting, matting, framing, lighting, and/or otherwise displaying their work in ways that attract interest and engender respect, and
- . Talking about things in their work and/or its development that are of interest to them

### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their presentation skills to include:

- . Knowing when a work is finished (Does it do what it's supposed to do? What's good about it? What would make it better?),
- . Titling their work in ways that provide meaningful clues, contexts, or direction for interpretation

and response,

· Designing and/or making frames or creating settings which not only enhance their work, but also reveal an awareness of **the effect of their work on the environment** as well as the effect of the environment on their work

· Talking about their work and/or its development in a clear and interesting way, and

· Beginning to develop a quality portfolio

## REPRESENTATIVE LESSON OBJECTIVES: *VALUING ART*

### PROGRAM OBJECTIVE

#### **V-1** To help students to discover and understand how to *approach* artwork

##### Level I: Ages 4-6, Grades P-K

To help students to become aware that they can find out what an artist wishes to share with them by some or all of the following activities:

- . Looking at paintings, wall hangings, and other "flat" works of art from the front (little children should be accommodated) and at buildings, carvings, statues, and other structures from all around and/or from a distance;
- . Touching or handling small items and the surfaces of larger ones, as appropriate;
- . Sitting, standing, or climbing upon certain pieces of artwork; and
- . Pushing, pulling, blowing, changing, or otherwise interacting with the work (as appropriate)

##### Level II: Ages 5-8, Grades 1-2

To help students to become aware that:

- . Artists often tell us how they want us to experience their work by the **type** (advertisement, building, cartoon, ceramic, film, food or flower arrangement, free-standing sculpture, hologram, light show, painting, relief, etc.) and the **size** of their work and, because of this,
- . Artwork should be experienced "live," whenever possible, rather than through reproductions

##### Level III: Ages 7-10, Grades 3-4

To help students to discover and understand that approaching artwork is an individual matter in which one experiences the work with as many senses and from as many vantage points as possible until -- for that person -- the work becomes a meaningful "whole"

##### Level IV: Ages 9-12, Grades 5-6

To help students to discover and understand how to determine the manner in which an artist wants his or her work to be experienced (e.g., Does the artist expect us to experience the work passively, as receivers?...actively, as participants?...rapidly, with all-at-once ingestion?...slowly, with careful attention to detail?...leisurely, with simple enjoyment?)

### PROGRAM OBJECTIVE

#### **V-2** To help students to discover and understand how to *interpret* artwork

### Level I: Ages 4-6, Grades P-K

To help students to become aware of **purpose** and **content** in artwork (what their own and other artists' work is "for" and "about")

**CAUTION:** Some children may not be ready to share either their work or their opinions and should therefore be invited to do so in ways that will neither pressure nor embarrass them. For example, children might become interested in showing and talking about their paintings, drawings, structures, etc., during group sharing time when friends and other classmates are discussing theirs.

### Level II: Ages 5-8, Grades 1-2

To make students aware that they can discover and understand what an artist wants people to see, to know, to feel, to do, to think about, etc., by:

- **Naming and describing what they see and/or feel in the work** ("What did you notice first?" "Does anything in particular 'stand out' because it is bigger, brighter, darker, lighter, smoother, rougher, etc., than other things in the work?" "What do you remember about the work when you're not looking at and/or touching it?")
- **Bringing their own knowledge and experience to the work** (perceptions of the world around them - colors, shapes, sounds, tastes, textures, smells, gestures and movements, feelings, etc.; experience with the use and effects of various tools and media; understanding of some of the ways in which things can be arranged or "put together" in order to make or do or say something; etc.)
- **Drawing conclusions or otherwise responding to the work in the light of that knowledge and experience** ("What do you recognize in the work?" "What does it tell you that you didn't know before?" "How does it make you feel?" "What does it make you think about or want to do?")
- **Checking their responses against the work** ("What is there in or 'about' the work that makes you feel the way you feel, think what you think, or want to do whatever you want to do when or after you've experienced it?")

**NOTE:** Children at this age/grade level like to identify specific things in artwork but are rarely able to see the work holistically.

### Level III: Ages 7-10, Grades 3-4

To help students to discover that they can find meaning in artwork in much the same way they find it in stories, poems, math problems, and other types of written work, by:

- **Scanning ("skimming," viewing, screening, etc.) the work with an open mind to get an overall impression of it**, ("How big is the work?" "What does it seem to be 'about'?" "Can you identify an image, a pattern, a storyline, etc.?" "What seems to be 'happening' in the work?")
- **Looking for clues in the title, if there is one** (e.g., "What does the title tell you?" "Does it name a real person, place, thing, event or happening, etc.?" "Does it make you notice particular qualities or characteristics in the work?" "Is it a serious title?"...a funny title?" "Does it seem to express an

opinion?")

**Noticing and thinking about the artist's choices with regard to content or subject matter, structure or how the work was "put together," materials and the way in which they were used, and presentation** ("What is the most important part of the work and where is it located?" "Is the image 'real' or imaginary?" "What seems to be emphasized in the work -- color? light? movement?" "How does the work relate to its environment?")

**Bringing personal experience and knowledge of the artist's life and times to the work** (e.g., "What does the work remind you of or make you think of?" "How do you feel when you look at and/or touch it?" "What are some of the artist's other works?" "Does/Did the artist seem to have a favorite subject or 'theme'?" "What materials were available to the artist at the time?")

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their ability to find meaning in artwork by:

**Letting the work "speak" to them** ("What are your first impressions of the work?" "What are its dominant characteristics -- the things you 'see in your mind's eye' when you are away from it?" "What does the title tell you?" "If the title is *Untitled*, what might the artist be saying about the work?" "If the title doesn't seem to make any sense or appears to say something different from what the work seems to say, what might this disparity be intended to tell us?")

**Identifying structure and significant detail**

**Anticipating outcomes** ("What do you think the artist wants from us?" "Does he/she want people to become aware of or to understand something?...to feel something?...to do something? If so, what does he/she want us to understand, feel, and/or do?")

**Using knowledge and personal experience to translate the artist's choice and use of content, structure, materials, and manner of presentation into a statement** ("How do the pieces fit together and/or work off each other to form a meaningful whole?" "How does the work relate to the social characteristics, scientific developments, civic and economic happenings, moral attitudes, religious beliefs, etc., of its time?" "Does the work relate to or resonate with anything in your own experience?")

**Checking conclusions against the work** ("How can we be 'sure' that we know what the artist intended?" "What is there in or 'about' the work that supports our conclusions?" "Is there anything about the work that doesn't seem to 'fit'?")

#### **Level I: Ages 4-6, Grades P-K**

#### **Level II: Ages 5-8, Grades 1-2**

#### **Level III: Ages 7-10, Grades 3-4**

To acquaint students with some of the available resources for helping people to increase their "feeling/thinking" response to artwork:

Books, films, media presentations, etc., about the artist's life, work, and times, and

Art teachers and curators, docents, guides, etc., in museums and other cultural institutions

#### Level IV: Ages 9-12, Grades 5-6

To help students to understand that:

- The more one brings to a work of art, the more one derives from it; and
- Some works of art, like other forms of communication, require specialist interpretation -- which is one of the important functions of archaeologists, art critics, and art historians

### PROGRAM OBJECTIVE

## **V-3** To help students to discover and understand how to *evaluate* artwork

#### Level I: Ages 4-6, Grades P-K

To help students to discover some of the ways in which artwork is useful or helpful (and, therefore, of value) to them

#### Level II: Ages 5-8, Grades 1-2

To help students to discover and understand:

- The general meaning of the word *value* (worth, utility, importance, etc.)
- Some of the ways in which artwork is, has been, and/or can be of value to them, to their families and friends, and to other members of the community

#### Level III: Ages 7-10, Grades 3-4

To help students to extend their discovery and understanding of the value of artwork to include awareness of:

- The meaning of *value* as *quality* (degree of excellence) and as "*druthers*" (status on a scale of preference), and some of the things that reveal how and to what extent we and/or others value a painting, a person, an activity, an achievement, etc.
- The distinction between *personal preference* and *critical judgment* ("It may not be great art, but I like it and I want it in my room." "I can understand why it's a masterpiece, but I don't like it and I don't want it in my room."), and the fact that both of these are legitimate types of valuing, but they serve different purposes
- The fact that values change (i.e., what was special or important to us yesterday may not be special or important to us today or tomorrow)
- Some of the different kinds or types of value (e.g., *personal value* -- the way we feel about someone or something; *intrinsic value* -- what someone or something is worth in and of itself; *societal, cultural, historic, or scientific value* -- the importance of someone or something because of achievements made or information provided about people, plants, animals, structures, conditions, etc.)
- Some of the ways in which artwork is, has been, and/or can be of value to people in a variety of cultures or societies, including our own

#### Level IV: Ages 9-12, Grades 5-6

To help students to extend their discovery and understanding of the value of artwork to include:

- The meaning of *value* as principle or of fundamental importance (the warp in the tapestry of life), and some of the ways in which values (1) are revealed and (2) influence choice

- Additional types of value (aesthetic value, market value, potential value, political value, ethnic or cultural value, etc.) and some of the bases for and implications of these types of value

- The fact that values are relative and, therefore, that the values ascribed to anyone or anything (including artists and artwork) are based upon such considerations as: value to whom?...when?...where?...why or for what purpose?...under what circumstances or conditions? (e.g., a shard of pottery may have little, if any, aesthetic value and yet be priceless in terms of historical and/or cultural value)

- Some of the ways of determining how and to what extent artwork is valued, by whom, and why

- Conjecturing how and to what extent artwork will be valued in the future, by whom, and in what way(s)

#### Level I: Ages 4-6, Grades P-K

To help students to become aware of the things they like in the world around them, including those in their own and other artists' work

**REMINDER:** Some children may not be ready to share either their work or their opinions and should therefore be invited to do so in ways that will neither pressure nor embarrass them.

#### Level II: Ages 5-8, Grades 1-2

To help students to discover how to evaluate artwork by having them:

- Make judgments about their own and other artists' work which include how they feel about the work (affective response), what they think is special or important about the work (cognitive response), and how well they think the artist did or made what he/she wanted to do or to make (evaluative response), and then

- Share their judgments with others in the class, naming and/or describing things in the painting, structure, etc., as supporting evidence or "proof"

#### Level III: Ages 7-10, Grades 3-4

To help students to discover and understand that they can find out how "good" or successful their own and other artists' work is by assessing the work in terms of:

- Purpose and expectation ("What does/did the artist want the work to be, to express, to make happen, etc.?" "What do/did people who live/d during the artist's time want or expect the work to be, to express, to make happen, etc.?" "To what extent does/did the work achieve these purposes and/or meet these expectations?")

**Standards or criteria** ("What are/were the categories and the qualities or characteristics within those categories on which the work is/was to be judged -- content? craftsmanship? composition? originality? choice and/or use of media? technique? artistic convention? usability? durability? effect on the gods?...the enemy?...the environment? ...the consumer?" "Is there a rightness or fitness to the work as a whole?" "To what extent does/did the work meet these standards or criteria?")

**Viewer/participant response** ("How do/did people respond to the work?" "Do/Did they like it?"...dislike it?"...have little or no feeling about it?" "How do you know?" "How do *you* feel about it?")

**CAUTION:** Students should not be allowed to leave class with the feeling that there is something wrong with them if they are unable to respond to a work, especially in a positive way. Rather, they should be helped to understand that some works communicate best with people who have specific kinds of knowledge, experience, and/or levels of maturity; some works communicate "after a while"; and others don't communicate at all. (Note reference to *psychic distance* in Level IV.) If a given work doesn't "move" the students, move on -- but encourage them to return to it another time.

#### **Level IV: Ages 9-12, Grades 5-6**

To help students to distinguish between artwork and works of art or otherwise evaluate their own and other artists' work through such considerations as the following:

**The purpose of the evaluation** ("For what purpose or from what point of view is the work being evaluated? -- for its aesthetic value?...market value?...political value?...historic value?...personal value?...ethnic or cultural value?")

**Criteria** ("What are/were the criteria for determining the value of the work from the stated point of view?" "What qualities or characteristics in the work would make it of value to *you*?" "To what extent does the work meet the value-specific criteria?" "How and to what extent does its value change when the work is judged for different purposes or from different points of view?")

**Significance** ("What has the artist added to our lives -- a new way of seeing? a new perspective? some aspect of the human condition not realized or expressed before? a new mode of expression? a new way of experiencing artwork? new and different ways of using known materials? new insights? new media? new products?" "How meaningful or important is that addition?" "Has the significance of the work changed, or is it likely to change, over time? Why, or why not?")

**NOTE:** *Psychic distance* has to do with "reaching" people. Since most of us are comfortable with the known (whether we like it or not) and tend to respond positively if we find what we expect to find and/or "like" in artwork, the communication gap between artist and viewer/participant grows when there are major differences in culture or maturity, radical departures from the expected, limitations in the ability to perceive, etc., as well as weaknesses or deficiencies in the work itself. When this gap becomes too great (*excessive* psychic distance), people are unable to identify with or develop any interest in the work and this, in turn, affects their judgment of it. One of the many functions of art critics and art teachers is to bridge that gap, if possible, by serving as "interpreters" and "foreign language teachers."

#### **PROGRAM OBJECTIVE**

## **V-4** To help students to discover and understand *how to use artwork as a learning resource*

### **Level I: Ages 4-6, Grades P-K**

To help students to find and name such things as colors, shapes, forms, pieces of furniture, toys, articles of clothing, parts of the body, and probable attitudes and relationships (e.g., how a person or an animal in the work seems to feel about..., whether persons or animals in the work are parent(s) and children, friends or enemies, etc.) in various works of art

### **Level II: Ages 5-8, Grades 1-2**

To extend the students' ability to derive information from the artwork of various times and places to include such observations as the following:

- . What did people shown in the painting, bowl, sculpture, tapestry, relief, etc., **do?...wear?...look like?**
- . What did **children like themselves** do?...wear?...look like? What kinds of **games** did they play? In what ways are the activities, clothing, toys, pets, etc., shown in the work **like those we have today?** In what ways are they different? Why would some things be similar to those we have today, and others be different?
- . How do the people/animals in the artwork seem to feel about each other?...about specific things pictured in the work? **What makes us think so?**
- . What seems to have been **special or important** to the people in the time and place in which the work was made? How do we know? Are these things, activities, feelings, etc., also special or important to us? Why or why not?

### **Level III: Ages 7-10, Grades 3-4**

To help students to extend their ability to use artwork as a learning resource to include:

- . The development of observation/conclusion skills for deriving certain kinds of information from artwork (e.g., how people lived in the time and place in which the frieze, structure, tool, ceramic, etc., was created; what they were afraid of, and how they coped with their fears; who their **heroes and heroines were**, and what these people did to gain such recognition; the extent to which we have the same fears and honor the same qualities and achievements in our country today; some of the **purposes for artwork and the way in which artists, artisans, and technicians were regarded** in that time and place)
- . A growing awareness that much of our information about people in other times and places comes from artwork
- . Acquaintance with the role, functions, and some of the activities of archaeologists, art historians, etc.

### **Level IV: Ages 9-12, Grades 5-6**

To help students to extend their ability to use artwork as a learning resource to include:

- . Fine tuning of observation/conclusion skills for deriving information from artwork (e.g., about **living conditions, environmental conditions, resources and the use of those resources, degree of ingenuity or inventiveness of the people, level of civilization, social structure, customs, goals, beliefs, values,**

concerns, and attitudes toward women, children, servants, animals, people of other cultures, art, artists, the past, the future, the human condition, etc.), including conjectures about what our artwork may tell future beings about us

- . Understanding that, in some instances, artwork is the **only** historical record and, in others, it is a valuable supplement which may support or **refute** written documentation
- . Awareness that artwork not only tells us things about people, places, plants, animals, etc., that we are unable to learn through direct experience, but also things we might not notice or be aware of even when we have these items at hand (e.g., Do oranges, lilacs, etc., really exist as formed or pictured? If not, what might the artist be trying to tell us about them?)
- . Awareness of the **interrelationships** between artists, scientists, naturalists, archaeologists, sociologists, historians, etc.

## VOCABULARY

Verbal communication is as important to visual arts education as it is to any other discipline.

The value of early experiences in the development of language facility is beyond question. Language enables children to name things in their world and begin to deal with them, to communicate with and relate to peers and adults, to talk about their experiences and enlarge their understanding. Studies have shown that, when teachers and students talk about **qualities and characteristics in artwork** and discuss **the creating process**, even very young children tend to:

- . Seek and respond to aesthetic qualities in the environment as well as in artwork,
- . Develop a vocabulary with which to express their thoughts and observations,
- . Participate more readily and more fully in visual arts learning experiences, and
- . Produce better quality products.

Studies also suggest that there may be a relationship between language facility and aesthetic perception; that is, that students might make finer distinctions and more valid judgments about artwork if they had a greater vocabulary with which to express their observations and impressions.

Most children, even 4-year-olds, come to school with sufficient vocabulary to begin to talk about art. For example, they usually have words for describing color, shape, texture, etc. Experiences in visual arts education should capitalize upon and expand that vocabulary by including the discovery and understanding of words and phrases which will help students to talk about their own and other artists' work, to articulate intents and purposes, to ask meaningful questions, to request materials, etc.

Toward these ends, a large percentage of the learning experiences in visual arts education should include group activities and conferencing. Students should also be exposed to **adult** vocabulary through conversations with teachers, artists, docents, etc., both in and out of school, and encouraged to **collect art vocabulary** as well as drawings, found items, and other art materials; to **form working definitions** for art-related words and phrases; and to **check their definitions** against those in standard and/or specialized dictionaries, and modify them as necessary. **All elementary school classrooms should be equipped with suitable standard dictionaries; and art rooms, as well as school libraries, should have a collection of high quality art dictionaries and other art-specific reference tools.** ~~(Suggested titles can be found in the resource list at the end of this publication.)~~

Like all human beings, students have a number of working vocabularies and some of these are longer and more complex than others. For example, each of us has:

**A listening vocabulary (words we understand when we hear them, but which we**

may not recognize in written form and probably do not use);

- . A *speaking* vocabulary (words we use in conversation and discussion);
- . A *reading* vocabulary (words we recognize and sometimes understand more because of the context in which they occur than because we really "know" the words); and
- . A *writing* vocabulary (words we can spell as well as understand, and actually use in written communication).

Logically enough, the words students understand and/or use are directly related to their needs and interests, so the **level of difficulty** of their vocabulary can stretch beyond what might otherwise be considered "developmentally appropriate." For example, teachers report that students who perform poorly on traditional spelling tests can often read with understanding and/or spell much more difficult words **when those words are related to subjects or activities which interest them**. Finally, students are more likely to understand and remember words, directions, etc., when they can see as well as hear them.

For these reasons, successful teachers:

- . **Include vocabulary development** in their lesson plans;
- . **Use correct terminology** for media, tools, elements, principles of design, cultural styles, career applications, etc.;
- . **Write these words and phrases on the chalkboard** as they use them;
- . **Encourage students to use the terms** in both oral and written work; and
- . **Hold students accountable** for developing a visual arts vocabulary.

Vocabulary development in visual arts education can be motivated and reinforced by periodic testing (crossword puzzles and other quick quizzes in a game-like atmosphere) as well as by language development activities in the regular classroom.

The following list of terms is intended to be representative of the types of words and phrases students might be expected to understand and use as a result of their experiences with visual arts. It is a composite of vocabulary lists developed and used by elementary school visual arts education teachers in New York State. The terms are *not mandated*, but teachers are expected to use correct terminology and to include vocabulary development in each learning experience. And, while vocabulary lists should be living, growing things reflective of the teachers who compile them, **all vocabulary lists should include words and phrases that bear a direct relationship to the areas of study in the syllabus**. Toward these ends, some of the following terms may be useful as beginners:

absorb	abstract ( <i>adj</i> )	Abstract Expressionism	acetate
absorbent	abstract art	accent ( <i>n, v</i> )	acrylic paints

action painting	bat	chiaroscuro	contour drawing
adhesive ( <i>adj, n</i> )	batik	chop mark	contour lines
adobe	bench hook	circle	contrast ( <i>n</i> )
aerial perspective	binding ( <i>n</i> )	circular	convergence
aesthetics	bisect	circumference	convergent
analogous colors	bisque	classic	cool colors
anatomy	blend ( <i>n, v</i> )	classical	copy ( <i>n, v</i> )
animate	block letters	clay	correlation
animation	block print	cloisonne	cover ( <i>n, v</i> )
ankh	bracket ( <i>n, v</i> )	close-up	covering power
anthropomorphic	brad	coil ( <i>n, v</i> )	crafts
applique	brayer	collage	craftsmanship
arc	brush ( <i>n, v</i> )	color	crayon
arch	burlap	color scheme	crayon resist
architect	burnish	column	create
architecture	Byzantine art	commercial art	creative
area	calligrapher	compass	credits
armature	calligraphy	complementary colors	crop ( <i>n</i> )
arrangement	capital	compose	crosshatch
art	capital letters	composite	cube ( <i>n</i> )
artifact	canvas	composition	cubic
artisan	caption	concept	Cubism
artist	caricature	conceptual	curator
artist's proof	cartographer	Conceptual art	cut ( <i>n, v</i> )
Art Nouveau	cartography	cone	cyan
assemblage	cartoon	conical	cylinder
asymmetry	carve	connoisseur	cylindrical
azure	carving ( <i>n</i> )	construct ( <i>v</i> )	Dadaism
background	casting ( <i>n</i> )	construction	deadline
backlight	cel animation	Constructivism	decal
balance	center of interest	conte crayon	decorate
balsa wood	ceramic ( <i>adj, n</i> )	contemporary art	decoupage
banner	chalk	content ( <i>n</i> )	design ( <i>n, v</i> )
Baroque art	charcoal	continue	details
base	chase	continuity	diagonal
bas-relief		contour	

diameter	engrave	flat color	gradation
digital	engraving ( <i>n</i> )	flip animation	graduated color
digitize	environment	foamcore	grain
diorama	environmental	focal point	graph
direct ( <i>v</i> )	environmental art	focus	graphic art
director	erase	foil ( <i>n</i> )	graphics
dissolve ( <i>n, v</i> )	eraser	Folk art	graphite
distort	establish	foreground	greenware
distortion	establishing shot	foreshortening	grog
docent	etch	form	ground ( <i>n</i> )
dolly	etching ( <i>n</i> )	formal balance	grout
dolly shot	exaggerate	format	gum arabic
dominance	exaggeration	found object	halftone
doodle ( <i>n, v</i> )	experiment ( <i>n, v</i> )	free form	hard-edge painting
dovetail	express ( <i>v</i> )	freestanding	harmony
dowel	expression	fresco	hieroglyphics
draw	Expressionism	frieze	highlights
drawing ( <i>n</i> )	eye level	fude	hologram
dry mounting	fabric	function	holographer
dubbing	facade	Funk art	holography
dye	faience	future	horizon
earth	fantasy	Futurism	horizontal
earth tones	fantasy art	gallery	hue
easel	fashion illustration	gargoyle	human
edit	fashion illustrator	genre	humanistic
edition	Fauvism	geometric	icon
editor	feedback	geometric style	iconography
ellipse	ferrule	gesso	illuminate
elliptical	fiber art	gesture ( <i>n, v</i> )	illumination
emboss	filigree	gesture drawing	illusion
embroidery	fine art	glaze ( <i>n, v</i> )	illustrate
emphasis	finger painting	gloss	illustration
enamel ( <i>n, v</i> )	fire ( <i>v</i> )	Gothic art	illustrator
encaustic	fixative	gouache	image
engobe	flashback	gouge ( <i>n, v</i> )	imagery
			impression

Impressionism	longshot	movement	pastel ( <i>adj, n</i> )
incise	loom	mural	pattern
India ink	lower case letters	museum	pendant
industrial design	luminous	narrative painting	period
informal balance	macrame	Naturalism	permanent
inking plate	magenta	naturalistic	perspective
intaglio	mallet	negative ( <i>adj, n</i> )	photogram
intensity	manuscript	negative space	photograph
interference	marionette	neutral	photographer
interior design	mask	neutral colors	photography
invent	mass	nib	photomontage
italic	mat	noncolors	pictograph
jewelry	matboard	nonobjective art	pictorial
joint	materials	nontoxic	picture
kiln	matte	object ( <i>n</i> )	picture plane
kinesthetic	media	objective art	pigment
kinetic	medium ( <i>n</i> )	oblique	pixilation
Kinetic art	middle ground	oblong	plane
lacquer ( <i>n, v</i> )	Minimal art	opaque	plaster of paris
landscape	mirror image	opaque color	plastic
laser	miter	Op art	plasticine
layout	mixed media	order	playback ( <i>n, v</i> )
leather-hard	mobile ( <i>adj, n</i> )	organic	plumb ( <i>adj, n</i> )
lens	model ( <i>n, v</i> )	original	Pointillism
letter ( <i>n, v</i> )	modem	overglaze	polygon
lettering	mold	overlapping	Pop art
life drawing	monitor	paint ( <i>n, v</i> )	portrait
light ( <i>adj, n</i> )	monochromatic	painterly	positive space
line	monogram	palette	poster
linear	monoprint	palette knife	Post Impressionism
linocut	montage	panning	pottery
linoleum	mood	panorama	pottery wheel
lithographer	mosaic	paper	Pre-Columbian art
lithography	motif	papier mache	Prehistoric art
local color	mount ( <i>n, v</i> )	paraffin	primary colors
logo		parallel	

print ( <i>n, v</i> )	replica	secondary colors	still life
printing press	repousse	serif	stipple ( <i>n, v</i> )
printmaker	represent	shade ( <i>n, v</i> )	stitch ( <i>n, v</i> )
prism	representation	shadow	stitchery
produce ( <i>v</i> )	reproduce	shape ( <i>n, v</i> )	stoneware
producer	reproduction	shellac ( <i>n, v</i> )	stop action
profile ( <i>n</i> )	resist ( <i>n, v</i> )	shuttle	storyboard ( <i>n, v</i> )
proof	restoration	silhouette	stroboscopic effect
proportion	restore	silk screen	structural design
protractor	retreat	sketch ( <i>n, v</i> )	structure ( <i>n, v</i> )
puppet	retreating colors	slip ( <i>n</i> )	studio
pure color	reverse ( <i>adj, v</i> )	slotted	style
pyrometer	rhythm	solvent	stylized
quarry	rice paper	space ( <i>n</i> )	subject ( <i>n</i> )
quill	Rococo	spatial	subject matter
radial	Romanesque	spatial relationship	subordination
radius	Romanticism	splatter painting	subtle
random	round	special effects	sumi
random generation	rubbing ( <i>n</i> )	spectrum	sumi ink
rasp	ruler	sphere	surface
ratio	running stitch	spherical	surface design
Realism	rushes ( <i>n</i> )	sponge ( <i>n, v</i> )	superimpose
real time	sand casting	sponge painting	Surrealism
recede	sandpaper	square ( <i>adj, n, v</i> )	suzei
receding colors	sans serif	squared up	symbol
rectangle	scale	squeegee	symmetrical
rectangular	score ( <i>v</i> )	stable ( <i>adj</i> )	symmetry
reed	scraffito	stabile	sync
reflect	scratchboard	stain ( <i>n, v</i> )	tactile
reflected light	scribble <i>n, v</i>	stained glass	tapestry
relief	scrimshaw	static	technique
relief printing	script	statue	telecommunication
relief sculpture	sculpture	stencil ( <i>n, v</i> )	teleconferencing
Renaissance art	scene	stencil brush	tempera
repeat	seascape		template
<del>repeat pattern</del>		<del>stencil paper</del>	

tension	tracing paper	underglaze	wall hanging
terra cotta	track ( <i>n, v</i> )	underpainting	warm colors
tesserae	tracking shot	unity	warp
textile	traditional	value	wash ( <i>n</i> )
texture	transfer ( <i>n, v</i> )	vanish	watercolor
thinner ( <i>n</i> )	transition	vanishing point	watercolor paper
three-dimensional	translucent	vantage point	watercolor wash
thumbnail sketch	transparency	varied line	watermark
tie dyeing	transparent	variety	weave ( <i>n, v</i> )
tile	triangle	vary	weaving ( <i>n</i> )
tint	triangular	velour paper	wedge ( <i>n, v</i> )
tissue paper	trptych	vermiculite	weft
title	T-square	vermilion	woodcut
tonality	turntable	vertical	woof
tone	turquoise	video	x-acto knife
tool ( <i>n, v</i> )	tusche	video feedback	yarn
totem	tweezers	viewfinder	zoom
totem pole	two-dimensional	visual	zoom lens
toxic	type	voice over	
trace ( <i>v</i> )	typeface	volume	

Some of the words in the preceding list have been translated into French, German, Italian, and Spanish in an effort to suggest that vocabulary development in languages other than English can help students for whom English is a second language to function more successfully in classroom situations and to regard their native language and its accompanying culture as personal strengths. It can also help students for whom English is the **only** language in which they can communicate to develop an interest in learning other languages. And it can help **all** students to understand that language is a living thing -- that words are created as the need arises, and that some of these new words are often simply transliterated from one language to another (cf. *architecture*).

Teachers are therefore encouraged to draw upon the strengths of students and community members who speak languages other than English for experiences with visual arts vocabulary in Chinese, Haitian-Creole, Japanese, Polish, Russian, Ukrainian, Vietnamese, etc. -- whatever local interests and resources suggest.

<b>English</b>	<b>French</b>	<b>German</b>	<b>Italian</b>	<b>Spanish</b>
abstract ( <i>adj.</i> )	abstrait	abstrakt	astratto	abstracto
architecture	architecture	Architektur	architettura	arquitectura
art	art	Kunst	arte	arte
artist	artiste	Künstler	artista	artista
brush	pinceau	Pinsel	pennello	brocha
circle	cercle	Kreis	cerchio	círculo
color	couleur	Farbe	colore	color
content	contenu	Inhalt	contenuto	contenido
contrast	contraste	Kontrast	contrasto	contraste
create	créer	erstellen	creare	crear
design	plan	Entwurf ( <i>n</i> ) entwerfen ( <i>v</i> )	disegno	diseño
draw	dessiner	zeichnen	disegnare	dibujar
environment	environnement	Umwelt	ambiente	ambiente
express	exprimer	ausdrücken	esprimere	exprimir
form	forme	Form	forma	forma
image	image	Bild	immagine	imagen
line	ligne	Linie	linea	línea
opaque	opaque	undurchsichtig	opaco	opaco
paint ( <i>v</i> )	peindre	malen	dipingere	pintar
pattern	motif	Muster	motivo/modello	modelo
photograph	photo	Photographie	fotografia	fotografía
picture	image	Bild	immagine	imagen
primary colors	couleurs primaires	Primärfarben	colori fondamentali	colores principales

print ( <i>n</i> )	estampe	Druck, Stich	stampa	estampa
rectangle	rectangle	Rechteck	rettangolo	rectángulo
round	rond	rund	rotondo	redondo
script	caractères d'imprimerie	Schrift	caratteri	escritura
sculpture	sculpture	Skulptur	scultura	escultura
shape	forme	Form	forma	forma
sketch ( <i>n</i> )	esquisse	Zeichnung	schizzo	dibujo
space	volume	Raum	spazio	espacio
square ( <i>n</i> )	carré	Quadrat	quadrato	cuadrado
texture	texture	Textur	textura	textura
transparent	transparent	durchsichtig	trasparente	transparente

# DEVELOPING A CURRICULUM FROM THE SYLLABUS

*Build thee more stately mansions, O my soul,  
As the swift seasons roll!  
Leave thy low-vaulted past!  
Let each new temple, nobler than the last,  
Shut thee from heaven with a dome more vast,  
Till thou at length art free,  
Leaving thine outgrown shell by life's unresting sea!*

-- Oliver Wendell Holmes  
"The Chambered Nautilus"



A **curriculum** is a course of study, a planned sequence of learning experiences designed to achieve specific ends. For elementary school visual arts education programs, the ends are desired learning outcomes derived from the adaptation of the goals, objectives, and content requirements in the State syllabus to local student characteristics. The curriculum therefore serves as a bridge between State policy expressed in the syllabus and local classroom teaching and learning.

#### **THE RELATIONSHIP BETWEEN THE DEVELOPMENT OF THE STATE SYLLABUS AND THE DEVELOPMENT OF LOCAL CURRICULUMS**

All programs and procedures for the education of children and youth in New York State stem from and are governed by the "Statement of Regents Goals for Elementary- and Secondary-School Students" which appears at the beginning of this publication. As part of the *New York State Board of Regents Action Plan to Improve Elementary and Secondary Education Results in New York*, the Regents goals were formed from locally developed general education goals and, like other parts of the Action Plan, were thoroughly reviewed in a series of regional open meetings held throughout the State, and then revised in accordance with comments and suggestions from the school and community members who participated in those meetings. The Regents goals now serve as models for local education goals and as the foundation for all syllabus and curriculum materials in the various subject areas.

Figure 1 shows the relationship between the development of the syllabus for elementary school visual arts education and the development of local curriculums in that subject area. All of the items in the white space labeled "The Syllabus" were derived from the hopes, ideals, and best thinking of art specialists, curriculum developers, school administrators, and members of the community in school districts throughout New York State. This composite of hopes, ideals, and best thinking, in turn, governs the development of the items in the larger, gray space labeled "The Curriculum." Thus, though local curriculum development must closely relate to syllabus requirements and recommendations in order to ensure both equity and excellence of educational experience for each individual student, the very requirements to which it must relate were derived from qualities and practices in existing local programs.

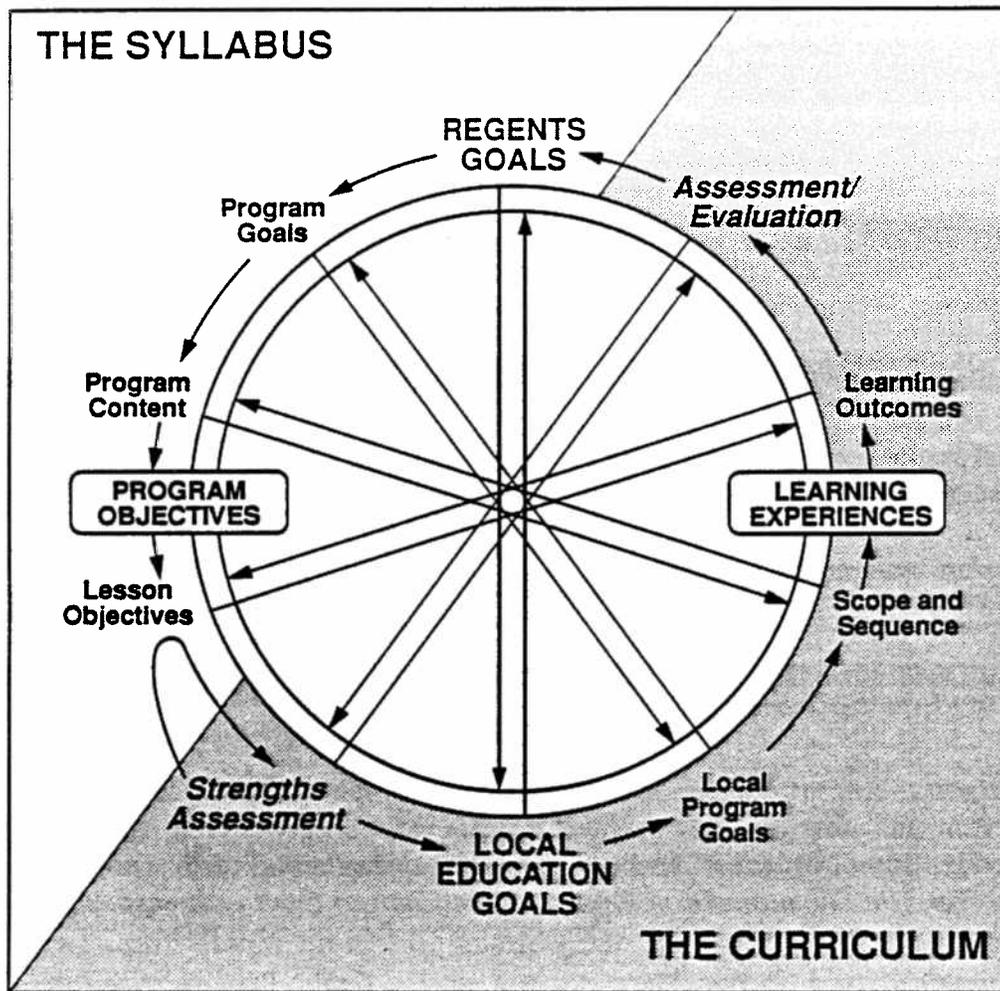


Figure 1. The relationship between the development of the State syllabus and the development of local curriculums

The link between the syllabus and the curriculum begins with a **strengths assessment** through which local school art specialists, classroom teachers, and/or curriculum developers identify, among other strengths, those aspects of their elementary school visual arts education programs which already meet or exceed syllabus requirements and recommendations. It ends with an evaluation of the effectiveness of the newly developed or revised curriculum in helping students to achieve the desired learning outcomes given in the syllabus and the Regents goals. The results of that evaluation become part of the next cycle's strengths assessment. This reassessment should lead to the definition of new, more sophisticated outcomes and objectives, a revision of the scope and sequence, and the creation of new learning experiences. And so the curriculum becomes a living thing that grows and changes as the students and their teachers grow and change, stretching upward and outward from its own strengths into ever larger, more meaningful social contexts.

## CURRICULUM DEVELOPMENT: PROCESS AND PRODUCT

A curriculum is designed for teaching and learning. Since the underlying premise of the syllabus for elementary school visual arts education programs is that all students who participate in curriculums developed from it will learn, that *no student will be allowed to fail*, curriculum development is the process of adapting the syllabus to local student characteristics and then creating a planned sequence of learning experiences through which those students will achieve the desired learning outcomes in the syllabus.

The intended outcome of the *syllabus* is a locally developed, syllabus-based, "living" curriculum in active daily use in every elementary school in New York State. Toward this end, school districts are encouraged to produce curriculum guides that link syllabus requirements and recommendations to districtwide goals and objectives so that the education program for students throughout the district will be comprehensive, consistent, and holistic. These publications should define the visual arts education curriculum for the entire district by including a subject-specific statement of mission or purpose which establishes a rationale and a reference point for all that follows; goals, desired learning outcomes, and/or objectives derived from that statement which set direction for the curriculum and identify specific understandings, skills, and attitudes to be developed through participation in it; a scope and sequence or "abstract" of the curriculum, derived from the goals and objectives; sample lesson plans; suggested assessment/evaluation strategies; sample test items; and a useful list of resource materials and services available within the district for the development and implementation of home school curriculums that are consistent with State policy and districtwide curriculum parameters.

Home school curriculum publications should contain a statement of mission or purpose; goals, desired learning outcomes, and/or objectives; and a scope and sequence based on those in the district curriculum guide. They should also include the curriculum itself, a developmentally organized series of lesson plans geared to the scope and sequence, and an evaluation plan that will measure the effectiveness of the curriculum in achieving its stated purpose.

In addition, home school and/or district curriculum publications usually include material on vocabulary development, health and safety factors, meeting the needs of special student populations, the use of local resources, interdisciplinary studies, etc.; a glossary of terms used in the document; a list of equipment and supplies needed for successful implementation of the curriculum; and so forth -- either in the body of the publication or in an appendix. And, like any other book, they include a foreword or whatever, which contains preliminary information relative to the document; a table of contents; and a selective bibliography or media (print and nonprint) resource list.

A blueprint for locally developed curriculum documents can be found on the following page.

## A CURRICULUM DOCUMENT FROM COVER TO COVER

Cover 1 (front cover)	Typical
Cover 2 (inside front cover)	Typical
Title Page	Optional
Copyright Page	Optional
Foreword	Typical
Contents	Typical
Regents and/or Local Goals for Education	Optional
Introduction (Philosophy, Rationale, etc.)	Typical
Statement of Mission or Purpose	ESSENTIAL
Subject-Matter Goals, Desired Learning Outcomes, and/or Objectives	ESSENTIAL
Scope and Sequence	ESSENTIAL
Lesson Plans ( <i>Sample Lesson Plans, if the document is a curriculum guide</i> )	ESSENTIAL
Evaluation	ESSENTIAL
Complementary Material	Typical
<p>(Vocabulary development, health and safety factors, meeting the needs of special student populations, use of local museums and other cultural resources, interdisciplinary studies, etc.)</p>	
Bibliography or Media Resource List	Typical
Appendix	Optional
<p>(A glossary, a list of equipment and materials needed for successful implementation of the curriculum, sample test items, etc.)</p>	
Cover 3 (inside back cover)	Typical
Cover 4 (back cover)	Typical

The following material is intended to help teachers and administrators or coordinators who have had little or no experience with curriculum development. It is primarily designed for developers of home school written curriculums, but may also be useful in the development of curriculum publications at district or regional levels.

## PRELIMINARY STEPS

Creating a quality curriculum requires as much careful thought and ingenuity as creating any other work of art and, **because the curriculum will be used with students, it may make an even greater, longer lasting impact than other works of art.** Before you begin, then, you might find it helpful to do a little prior preparation. The following "preliminary steps" are simply suggestions. Use them as you will and/or devise others of your own.

### **Develop a working familiarity with the syllabus.**

Flick through the first part of this publication as you would a magazine, getting a "feel" for the syllabus from the rhythm of text, image, and white space therein. Examine some of the pages in detail. Skim the table of contents. Read the "Program Content" section (pp. - ) carefully. The material should be familiar, but the fundamental questions may help you to see it from a different point of view. **The desired learning outcomes identify what your students should "get out of" the curriculum you will be designing with and/or for them.**

**The 14 program objectives on page are statements of commitment to the achievement of the desired learning outcomes.** Beginning with the stem "To help students to...," they specify what the elementary school visual arts education curriculum for prekindergarten through grade 6, or any portion thereof, is expected "to do." For example, since one of the desired learning outcomes is that "Students will understand how to interpret artwork," one of the purposes, tasks, functions, or *objectives* of the curriculum is *"To help students to discover and understand how to interpret artwork."*

The program objectives are open-ended and serve as "categories" for the more specific **representative lesson objectives** which comprise the bulk of the syllabus. Like the program objectives to which they relate, the lesson objectives also presuppose desired learning outcomes and therefore serve as purpose, task, or function objectives for lesson plans. Beginning with the same stem ("To help students to"), they continue with **ideas for completing task or function objectives which answer such questions as, "What is the purpose of this lesson?" or "What is this lesson supposed to do?"** Many of the representative lesson objectives include additional information, thought-provoking questions, suggestions for activities, etc., in parentheses, as aids to defining what a lesson might

be expected to consist of or accomplish.

Select an objective and take it apart. Rewrite it in your own inimitable way. Is the objective one that you've been meeting in your classes right along? If so, what lesson or learning experience did you use to achieve it? Do some of your other lessons also meet objectives in the series? Which ones? Are you finding that some of your best lessons meet many of the objectives in the syllabus?

**The developmental array of representative lesson objectives is a Statewide *scope and sequence* based on the program objectives. Reproduce these pages; highlight or otherwise identify the key ideas in each objective; and then chart the key ideas (or rearrange the objectives) in whatever order you choose so that you can see at a glance what the syllabus is all about from whatever point of view you choose to look at it. (I.e., create an individualized Statewide scope-and-sequence *chart* from the key ideas in the list of representative lesson objectives.)**

It is important to note that the learning level placement of the lesson objectives is simply an indication of the appropriateness of the objectives for the learning capability of "average" students at the age/grade level in which the objectives have been placed. That is, child development and developmental learning specialists have said that the objectives at each learning level are appropriate for the general age/grade characteristics of students at that level. However, your students may be capable of achieving learning outcomes in higher learning levels than their age/grade placement would indicate, may need to work toward learning outcomes in lower learning levels, or both at different times -- because of their specific characteristics. As a teaching specialist, you are the most competent person to make these decisions.

The more you work with it the more you will realize that, despite its obvious bulk and seeming complexity, *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* is incredibly simple. Like the Regents goals from which it stems, the syllabus is concerned with **outcomes**: what students will **understand**, what students will **do**, and what students will **value** after eight years of elementary school visual arts education. The writers held "these truths to be self-evident":

**(1) That the purpose of visual arts education is to enable students to understand art, to create art, and to value art;**

**(2) That these learning outcomes are most likely to result from interaction with practicing artists, direct experience with ideas and**

materials in the creating process, and guided exposure to genuine works of art; and

(3) That experiences which enable students to understand, create, and value art will also develop cross-disciplinary understandings, skills, and attitudes which contribute to the students' achievement of *all* of the Regents goals and, thereby, produce independent -- even self-actualized -- human beings.

You will also realize that the syllabus is distinctly **humanistic** in approach. That is, it deals with art as a human endeavor; provides insight into the amount of time, energy, and emotion artists spend on their work; the extent to which they lay themselves open to public scrutiny with each stroke of brush, chisel, or light; and the ultimate "costs" as well as "rewards" of their willingness to take such risks for what they believe.

Once you've familiarized yourself with the syllabus and feel fairly comfortable with it, you may wish to "test" your understanding through such questions as the following. The "answers" can be found on the pages identified in parentheses after each question.

- . What is the purpose of visual arts education in New York State? (p. )
- . What is a *syllabus*? (pp. , )
- . What is the purpose of a syllabus in New York State? (p. )
- . What does the word *goal* mean as it is used in the syllabus? (pp. , )
- . What are the goals for visual arts education programs in New York State? (p. )
- . What are the goals for *elementary school* visual arts education programs in New York State? (p.)
- . What are the three content areas for elementary school visual arts education programs in New York State, and the recommended percentages of time to be devoted to each? (p. )
- . What is a *desired learning outcome*? (p. )
- . What are students expected to understand about *art and artists* as a result of their participation in elementary school visual arts education programs? (p. )
- . What kinds of information should the elementary school visual arts education program include in order to produce these outcomes? (pp. - , - )
- . What are students expected to understand about *creating art* as a result of their participation in elementary school visual arts education programs? (p. )
- . What kinds of information should the elementary school visual arts education program include in order to produce these outcomes? (pp. - , - )
- . What are students expected to understand about *valuing art* as a result of their participation in elementary school visual arts education programs? (p. )
- . What kinds of information should the elementary school visual arts education program include in

order to produce these outcomes? (pp. - , - )

What is a *program objective*? (p. , )

What is the relationship between the *program objectives* and the *desired learning outcomes* in the syllabus? (pp. , , )

What is a *lesson objective*? (pp. , , )

What is the relationship between *program objectives* and *lesson objectives*? (p. )

What is the purpose of the representative lesson objectives? (p. , , )

So - now that you're fully acquainted with the syllabus, what are you expected to do with it?

**Define the problem.**

If the intended outcome of the syllabus is a locally developed, syllabus-based, "living" curriculum tailored to the characteristics of the students who will be participating in it, what is your part in achieving that outcome? Will you be working on a curriculum **guide**, or on a **written curriculum for day-to-day use**? Will you be creating something new, or revising and updating something already in existence?

Under what conditions will you be working? Are there local requirements for content, format, writing style, etc., that must be met? Is the final product expected to be like those in other subject areas? Will you be working alone, or as part of a team? Do you have an established deadline, or can you work at your own pace?

Even if you have full responsibility for developing your own curriculum, try to involve administrators, common branch classroom teachers, students, parents, and other members of the community in as much of the process as possible. For experience has shown that broad-based participation not only produces a better product, but also engenders a sense of ownership in those who helped to produce it -- **and people tend to support those efforts in which they have given something of themselves.**

Once you've identified the product and the conditions under which you will be producing it, write yourself a **task objective** and keep it before you as the work progresses.

**Assess your strengths.**

Determine what you have going for you personally, professionally, in your school, in your district, in your community, outside your community but readily accessible, and -- especially -- in your students. Your **strengths assessment** will help you to define or redefine your program and its curriculum.

**curriculum strengths**

. If you have a written curriculum, highlight those aspects (goals, objectives, lesson plans, etc.) of your curriculum that are consistent with syllabus requirements and recommendations. "Developing a Curriculum from the Syllabus, Checklist B: Product" on page may be of help.

. If you have an established program *but don't have a written curriculum*, identify those aspects of your program that are consistent with syllabus requirements and recommendations.

. If you have *neither a written curriculum nor a program*, you still have strengths -- and one of these is your readiness to start from scratch. What do you think an elementary school visual arts education program should do for students? What do you think they should "get out of" their participation in it? What are your hopes?...visions?...ideas for lesson plans? Identify these in writing and "skyhook" them into the syllabus. Where and how do they fit?

**personal/professional strengths**

Your most obvious strength is your **professional preparation**. Your college diploma, degrees, certificates of accomplishment or appreciation, etc., attest to the fact that you are qualified (perhaps *more* than qualified!) to teach elementary school visual arts education in New York State. Post them tastefully in a prominent place in your classroom "studio." These important pieces of paper give you status and may motivate your students to continue their education in art, art-related fields, and/or teaching. The people who trust their children to you have as much right to know that you are qualified to teach those children as they have to know that the dentist who cares for their teeth, the doctor or nurse who cares for their health, the veterinarian who cares for their pets, etc., is a certified professional. Administrators are therefore proud of your accreditation -- they like to show parents, members of the community, and other visitors that the school has a fine professional staff because this is the school's (and often the community's) major strength. At the very least, your diplomas and certificates may give you moral support during harried moments or serve as conversation starters and - - who knows? -- you may discover some fellow alumnae/i among your visitors!

Your art is another personal/professional strength. Are you a painter?...a sculptor?...a ceramist? Do you weave?...take photographs? ...make videos? Bring your artwork to school and display it in your classroom and/or other areas of the school property. Work along with your students in class, doing the same things you ask them to do. You are your school's "artist in-residence" through whom your students, colleagues, and administrators can learn firsthand "what an artist is, what an

artist does, how an artist works, etc." The more you share your art with others, the greater the possibility that they will come to realize that what you are doing as an artist/teacher relates to their lives -- and the more they will value it.

**Your ability to teach** is a strength. True teaching is an art which requires not only a comprehensive knowledge of subject matter and a genuine liking for students, but also a sensitivity to people, the ability to diagnose, and the ingenuity to devise a variety of strategies for helping students with different characteristics and different learning styles to learn many of the same things. What are these qualities, if they are not strengths? And who, if not a teacher, has them in such concentration?

Perhaps your greatest strength is **the ability to recognize strengths in others and relate these strengths to what you are trying to do in your curriculum.**

**school  
strengths**

Identify your school resources: general education goals and objectives, facilities and equipment, supplies and materials, a school library/media center, display areas, administrative and custodial support -- in short, all the positive characteristics of the learning environment. Include districtwide and regional support systems such as boards of cooperative educational services (BOCES), regional information centers (RICs), special education training and resource centers (SETRCs), technical assistance centers (TACs), and teacher resource centers (TRCs).

In particular, **identify strengths in the *people* in your school and district.** The Balinese have no word for art: painting, carving, acting, dancing, playing musical instruments, puppeteering, etc., are as much a part of their daily lives as work or schooling, and **they do *everything* as well as they can.** Artist Robert Henri echoes that philosophy (see quotation preceding the table of contents in this publication). In this respect, ***everyone has an art.*** The more we can recognize and value that art, the better our relationship with the person who has it. Who can fix anything?...grows flowers or vegetables beyond belief?...has a flair for clothes?...likes to help with the school play?...dreams of owning a specialized catering service? Who is a super teacher?...a kind and thoughtful person?...a good listener?...always there when needed? Is there a budding author in your school, someone who might help you to write your curriculum? Is there a teacher, an administrator, a student who loves to use word-processing and/or graphics software? Good planners, storytellers, and people who collect things can be especially helpful. Don't overlook the nonprofessional staff -- they have many strengths, some of which may surprise you!

Get to *know* the people around you. Become interested in them; bounce your ideas off them; show them that you value their opinions; invite them to help you. Among the most valuable are those who have little or no background in the visual arts: they provide the kind of perspective you may need as a visual arts education teacher. But remember to acknowledge their help in the document, to make them feel that their efforts are appreciated and that they are an important part of the project. *Never let them feel used.* And don't forget to reciprocate, to share your own strengths, to give generously of *your* self, *your* time, and *your* talent. The result should be a curriculum in which everyone, including you, can take justifiable pride and will want to succeed.

**community strengths**

Identify your community resources: resident artists (some of these may be related to your students); cultural resources (art galleries/institutes/museums, historical sites, community library/media centers, college/university campus offerings, etc.); people who communicate in languages other than English, who have traveled widely, or whose heritage contributes to the diversity of American culture; people with handicapping conditions, who have children with handicapping conditions, or who care for children or adults with handicapping conditions; health and safety, risk management, and/or environmental products and services personnel; and possible sources of equipment and materials (local business enterprises, lumber yards, toy factories, fabric manufacturers, carpet warehouses, etc.).

**student strengths**

**Know your students.** This is crucial, for the curriculum should be designed to take your students from where they are to where **you and they** think they could be in terms of visual arts education during a given span of time.

. Where are your students on the continuum of art learnings defined by the lesson objectives in the syllabus? What do they already know? What can they already do? How do they already feel about art?...artists? ...art class? How do they feel about school?...home?...their classmates? How do they feel about themselves?

. What do your students do after school? What types of activity do they seem to prefer? physical? mental? manipulative? active? sedentary? group? individual? imitative? creative? Do they prefer to watch or to participate? What kinds of things do they like to play with? What do they watch on television? What do they talk about? What kinds of attention do they like, and from whom? What kinds of things seem to interest them, and for how long?

. What are your students' learning styles? Do they learn best individual-

ly, in one-on-one situations? Do they learn best from peers? Do they like to work in groups? Do they like to work with computers and other mechanical things? Might they learn more and develop greater self-esteem if they served as peer teachers and helped others to learn?

. Do any of your students have handicapping conditions? If so, are these conditions physical?...mental?...emotional? How do they compensate for them?

. Do your students come from other cultures? Do they speak languages other than English at home? If their families emigrated to this country, why did they come? What were they looking for? What did they choose to bring with them? What did they leave behind? Are there beliefs, belongings, customs, dances, legends, songs, stories, etc., that have been passed from one generation to the next?

. What do your students value? What do their families value? Are there differences between what your students value and what their families value, or do they value the same things? If there are differences, what are they and how might they affect the teaching/learning situation?

. What kinds of experiences, circumstances, and influences are your students exposed to? What kinds of choices and opportunities do they have? What kinds of pressure are they under?

Successful teachers base their curriculums on student strengths. They've found that students accomplish more, meet their own expressed and unexpressed needs, and even overcome their limitations -- if the curriculum is designed to capitalize upon their strengths. This is more than "the power of positive thinking." It is a practical application of the word *educate* (from the Latin *educare*: *e* + *ducere*, "to lead out from"). Working from strengths almost guarantees success; success builds confidence, self-esteem, and a positive outlook even in the most timid; and these, in turn, create a willingness to take risks and to try other, seemingly more difficult tasks. Success breeds success and leads to empowerment -- and that's what education is all about!

**Particular attention should be given to the strengths of students with handicapping conditions, whether these conditions are physical, mental, or emotional.** Students with handicapping conditions have much to contribute: many have heightened sensitivities; all have stories to tell; and most are capable of achieving the same objectives their classmates are able to achieve. Expect them to do so -- but work closely with the students' Committee on Special Education, special education teachers, and/or consultant teacher services to modify the pace of learning, the in-

structional facilities and materials, and/or the assessment strategies, as necessary, to ensure success.

Students with cultural differences are an especially valuable resource. Even those with limited English proficiency can contribute to their own and their classmates' learning if they are encouraged to share and use the richness of their cultural heritage, including language, in their ongoing classroom activities.

**Create a content outline.**

Make a list of the things you want to include in your curriculum and organize them into a tentative content outline. The list of items in "A Curriculum Document from Cover to Cover" on p. and the table of contents in other written curriculums may be helpful here.

Both the items and the order of the items in your tentative content outline will change over time -- but the outline itself provides a focus for your efforts because each item represents a possible "chapter" in your publication. **Create a separate folder for each item and then file the folders in the same order as the items in your outline.** Collect relevant information and/or visual material in the folders, and use it in developing the various parts of your document.

When you begin to write, work on those sections you feel most comfortable with first and then start the others. Update your content outline as you go along. When you've finished writing, check the outline against your text, revise as necessary, add the appropriate page numbers, and your table of contents is complete!

**Develop an action plan.**

Set a target date for your curriculum. Define the tasks involved and then develop an action plan that shows what you intend to do and how you will proceed -- **with full awareness that the plan may change as the work progresses.** If your primary area of responsibility is curriculum development, you may already have a standard task sheet or work plan that you adapt for use in managing the development of districtwide or home school curriculums in any subject area. On the other hand, if your primary responsibility is teaching, you will probably find it easier and just as efficient to assign target dates to the various items on your content outline and go from there.

Whether you are working informally with friends and colleagues or as part of an organized team, your action plan might look like this:

Action	Person(s) Responsible	Completion Date		Costs	
		<u>Planned</u>	<u>Actual</u>	<u>Planned</u>	<u>Actual</u>
Writing in the "Person(s) Responsible" column the names of friends and					

colleagues who have agreed to help you with specific parts of the document, even if they are "ad hoc" contributors, will make it easier to credit their efforts when the document is complete.

In any event, the curriculum you develop will be better if you take the time to plan. Carrying on a dialogue like the following might also be helpful as a preliminary exercise:

Question	Answer
What do my students and I hope to accomplish by the end of this school year (semester, quarter, etc.)?	<b>Desired learning outcomes</b> translated into objectives and a scope and sequence based on the State syllabus and local student characteristics
What can we do to achieve these agreed-upon learning outcomes (i.e., accomplish what we set out to accomplish)?	<b>Learning experiences or "lessons"</b> based on the scope and sequence, student characteristics, teacher strengths, and available resources -- both human and material
How can we tell whether we're accomplishing what we set out to accomplish?	<b>Formative assessment strategies</b> based on the objectives, the lessons, and student characteristics
How can we determine the extent to which we've (1) accomplished what we set out to accomplish and (2) contributed to the achievement of the Regents goals?	<b>Summative assessment strategies</b> based on the objectives, the Regents goals, and student characteristics

## CURRICULUM ESSENTIALS

The word **curriculum** comes from the Latin word *currere*, "to run" and therefore transliterates as "a race course." If this image is applied to curriculums for elementary school visual arts education, the Finish Line is the series of desired learning outcomes; the Starting Gate is the series of program objectives derived from those learning outcomes; and the Track is the curriculum along which students move at their own pace and according to their own learning styles. Formative assessment takes place at any time during the course of study but, particularly, in most schools, at set periods of time: the quarter, the half, and the "clubhouse turn." Summative assessment takes place at the finish line.

The elements of a written curriculum are described below.

**STATEMENT  
OF MISSION  
OR  
PURPOSE**

The **statement of mission or purpose** provides a "reason for being" and a reference point for the curriculum which follows. Whether it stands alone on a page or is included in an introductory chapter of the document, the statement should help readers to understand **why visual arts education is important enough to be a required subject**; why your particular curriculum includes what it includes; and how your curriculum relates to the Regents and/or local goals for education, to the rest of the art education program in your home school and/or district, and to the other disciplines in the students' total education program. It might also include a profile of the community and show what your visual arts education curriculum can contribute to life in that community.

Because the mission statement drives the entire curriculum, it is advisable to write this part first in order to establish a mindset, a focus, that makes subsequent choices easier and more consistent.

The philosophy that underlies your curriculum should be compatible with your local philosophy of education and with the philosophy expressed in the introduction to the State syllabus. Perhaps the following review will be helpful in this regard:

. **The Regents are *society-oriented*.** They see their responsibility as setting "standards and expectations for education" that will provide each individual student in the State of New York -- regardless of age, color, creed, disability, national origin, race, or sex -- with an opportunity to develop his/her unique talents, to experience the sheer joy of discovery and learning, to feel a sense of purpose and empowerment, and, through these, to achieve a state of happiness and well-being in life while, at the same time, preserving and/or enhancing the social, cultural, political, and economic environment of the State in order to ensure the continuance of that opportunity in an increasingly high-tech, multicultural, global society.

. **The syllabus is *subject-oriented*.** Its function is to relate elementary school visual arts education to the achievement of the Regents goals and then stimulate the development of local curriculums that will help all students in New York State to move toward that achievement through visual arts education.

. **The curriculum should be *student-oriented*.** Its purpose is to help students to achieve the Regents goals through a planned sequence of learning experiences designed to help them to achieve the desired learning outcomes defined in the syllabus.

Your statement of mission or purpose should reflect these orientations and lead to a set of goals that will give direction to your curriculum and help you to identify specific understandings, skills, and attitudes to be developed through participation in it.

**GOALS,  
LEARNING  
OUTCOMES,  
AND/OR  
OBJECTIVES**

The goals in the syllabus are *aims*, intended to set direction rather than establish targets. The desired learning outcomes are *achievable results* or expectations derived from the goals. The program and lesson objectives are *statements of purpose* which express a commitment to and an assumption of responsibility for producing those learning outcomes.

Since curriculum development is a local responsibility, you are not bound by these distinctions. Your goals can be general or specific and your objectives can be behavioral, instructional, performance, or whatever; but your curriculum should be geared to the program objectives in the syllabus and outcome-based.

- (1) If you already have a set of outcomes and/or objectives for your visual arts education curriculum, array them under the 14 program objectives in the syllabus and determine whether you have a sufficient number of outcomes/objectives related to each of the program objectives to meet the percentage recommendations for the three program content areas in the syllabus (see p. ). Develop new outcomes/objectives, as necessary, to complete the sequence. The list of representative lesson objectives on pp. - should be a useful resource for this activity.
- (2) If you have lesson plans or ideas for lesson plans *but don't have a set of written outcomes and/or objectives*, look at each lesson plan or idea and ask yourself either or both of the following questions: "Why do I want my students to do this?" "What do I want my students to learn or 'get out of' this lesson?" The answers are *desired learning outcomes*. Rewrite them as objectives or *statements of purpose for the lessons* in whatever format you prefer or your home school and/or district requires. Then proceed as in (1) above.
- (3) If you have neither written outcomes and/or objectives nor lesson plans or ideas for lesson plans at this point in time, *think outcomes*: What do you want your students to learn (i.e., know or understand, be able to do, feel about...)? Write the answers down as outcomes, using the stem "Students will..."; then convert the outcomes to objectives in whatever format you prefer or your home school and/or district requires and proceed as in (1) above.

In any case, your choice of outcomes is important. ~~Everything in your curriculum hinges on them:~~ the learning experiences or lessons you

design for your students, the lesson vocabulary, the evaluation strategies, and any enrichment or reinforcement activities you choose to create. Be sure that the outcomes **appropriate to your students' characteristics**, whatever their age/grade levels. The important thing is not whether your students *can* learn a particular skill or understanding (most students can learn anything, if properly taught), but *whether they should be doing so* at this point in their schooling.

## SCOPE AND SEQUENCE

A **scope and sequence** is an abstract of the curriculum, a sort of "year-at-a-glance" which identifies what the curriculum will deal with (scope) at each age/grade level (sequence) of your instructional program over a given period of time (usually a school year). The term comes from a combination of the Greek word *skopos*, meaning "goal" or "target" and the Latin word *sequi*, "to follow." It refers to the **range of instruction within certain parameters in a given subject area** and therefore serves as the basis for the structured group of learning experiences that is the curriculum.

As we said before, the elaborate series of lesson objectives on pp. - is an oversize scope and sequence for the syllabus. Lesson objectives related to one or another of the 14 program objectives are arrayed in columns under learning level and age/grade headings. The entire sequence expresses the scope of instruction suggested by the syllabus for the eight years of schooling from prekindergarten through grade 6 in schools throughout the State.

Developing a scope and sequence is essentially the process of **extracting the core** of each of the outcomes or objectives you've developed for your curriculum and then **charting these "key ideas"** in ways that will enable the reader to see quickly and clearly what the curriculum deals with at each learning level and how the instructional content progresses from one learning level to another over time. The result is an accurate "picture" of your curriculum which is invaluable both as a planning tool and as a visual aid in describing your program to administrators, classroom teachers, parents, school board members, and others interested in or responsible for the implementation of elementary school visual arts education programs.

**Your choice of words is important.** "Color" tells the reader very little - but "color awareness," "color mixing," "complementary colors," "effects of light on color," etc., are fairly explicit. Once identified, the key words and phrases can be:

. **Aligned in open columns** (like the lesson objectives in the syllabus) un-

der age/grade or learning level headings;

. Sequenced beside a series of age/grade or learning level columns in a kind of "checklist" with checks, dots, letters, or whatever indicating the age/grade or learning level at which the understanding, skill, or attitude is to be achieved; or

. Charted in a grid like the one in Figure 2 or one of your own design.

**LEARNING LEVELS**

	Level I		Level II		Level III		Level IV	
	Pre-K	K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
<b>U-1</b>								
<b>U-2</b>								
<b>U-3</b>								
<b>U-4</b>								
<b>U-5</b>								
<b>C-1</b>								
<b>C-2</b>								
<b>C-3</b>								
<b>C-4</b>								
<b>C-5</b>								
<b>V-1</b>								
<b>V-2</b>								
<b>V-3</b>								
<b>V-4</b>								

Figure 2. Scope and sequence chart based on the 14 program objectives in the syllabus

Successful teachers endorse the scope-and-sequence **chart**. It requires greater effort to develop -- but it also tends to sharpen one's ability to find the essence of things, enables the viewer to see the whole curriculum at a glance, and helps to ensure that the instructional program adheres to the recommended percentages for the three content areas identified in the syllabus. Pages - contain sample scope-and-sequence charts based on the three content areas, the 14 program objectives, and the contributions that visual arts education can make to student achievement of the Regents goals.

Don't be afraid to include the same key ideas in more than one age/grade or learning level. Remember that your curriculum is intended

to take your students from their present state of development in visual arts education along a continuum of learning achievement toward some reasonable goal. It is not only possible, but also quite probable that aspects of the curriculum designed for preschoolers may need to be introduced at higher grade levels as well during the early years of curriculum implementation, and then included only at lower levels in subsequent years. It is probable, too, that objectives designed for students in upper grade levels may also be appropriate for students in lower grade levels in your home school and/or district.

For these reasons, the curriculum for visual arts education will not only differ from school to school within the State and within the district, **but will also change** within the same school. Changes will be especially notable during the first few years of curriculum implementation and will gradually decrease over time. Well designed assessment strategies will determine what this year's students are learning and at what pace; and this information, coupled with information about the characteristics and achievement levels of new students in subsequent years, should lead to ongoing modifications in your "living" curriculum.

## LESSON PLANS

The substance of your curriculum should be a series of carefully designed **lessons** or **learning experiences** through which your students will learn the things you've identified in your scope and sequence.

**A lesson plan is the written curriculum for a single class session.** It specifies a course of action, a planned sequence of learning *activities* (looking, listening, drawing, painting, constructing, modeling, digitizing, conferencing, describing, explaining, etc.) designed to produce the learning outcome expressed in the lesson objective.

Each lesson plan should have a **single focus**. That is, it should be designed to achieve a single objective related to a single item in your scope and sequence -- **even though the lesson itself will produce any number of learning outcomes**; each lesson objective should relate to one, and only one, of the program objectives in the syllabus; and **the learning experience should be complete (i.e., come to closure), within the time allotted for the session**. Even when you are working with projects, there should be a separate lesson plan for each class session and the lesson should be self-contained.

Page      contains a model format for lesson plans which was developed by art specialists and modified over time through active use in the field. **You are not required to use that format**; but the model, the explanation of the model, and the sample lesson plans that follow merit a

careful examination for they may be helpful in creating your own format.

If you already have a group of lesson plans that work, relate one of these to an item in your scope and sequence. Modify the lesson, as necessary, to ensure that it is specifically designed to achieve the learning outcome represented by the item you selected from your scope and sequence. Repeat the process with other lesson plans.

When you no longer have any lesson plans you choose to relate to the items in your scope and sequence, reverse the process: select an item in the scope and sequence, write a lesson objective for it, and then create a learning experience through which the objective can be achieved. To save time and keep the creative juices flowing, jot down **ideas for your lessons first; develop the procedure** for those lessons next; and then, when you have more time, complete the remaining items in the lesson plan format you've decided to use. Continue in this manner until all of the items in your scope and sequence have lesson plans related to them.

Create learning experiences that will help your students to relate visual arts and other art experiences to their own lives and feelings, and to other parts of their education program:

. Integrate the customs, opportunities, and circumstances in your students' out-of-school lives into your lesson plans. It is particularly important that your students come to understand and appreciate **the value of diversity in American culture**, to see in a positive light the many contributions of African Americans, Asian Americans, Latinos, and Native Americans as well as those of our European founding fathers; and, because we are increasingly mobile citizens in a "global village," your students' learning experiences should also include full attention to **the accomplishments of cultures in other parts of the known world, past as well as present.**

. Become familiar with syllabus requirements and recommendations in other subject areas and look for possible linkages with your program. Then work with common branch elementary school classroom teachers and subject specialists to identify and/or develop topics, materials, and vocabulary that can be incorporated into learning experiences that will develop **cross-disciplinary skills and understandings**, thus making the students' total education program more holistic.

. Develop lesson plans that can easily be modified to accommodate not only handicapping conditions but also differences in student interests, strengths, abilities, and learning styles.

Finally, be sure that the learning experiences in your lesson plans are **activity-centered** (i.e. **have the students doing things and, therefore,**

actively rather than passively engaged in the lesson); **nonsexist** (i.e., designed for the *learner*, whether boy or girl); worthwhile **from the student's point of view** as well as the teacher's; and designed to help students **to become increasingly independent** in planning, implementing, and evaluating their own learning experiences.

When you have created at least one learning experience for every item in your scope and sequence, arrange your lesson plans in the same order as the items in your scope and sequence are arranged. This is probably not the order in which you will use your lesson plans; however, it not only links them to the items in your scope and sequence but, like any good filing system, it also makes them readily accessible when you need them. Suggested ways of organizing your lesson plans **for teaching purposes** can be found on pp. - under "Sample Patterns of Organization."

## EVALUA- TION

**The effectiveness of a curriculum is measured by the success of the students for whom it was designed.** How will you know whether your students really learned what you wanted them to learn? What **modes** or **strategies** will you use to assess their achievement? Will you use the same strategies with **all** of your students? What **criteria** will you use?

Each lesson plan should include a strategy with clearly stated criteria for evaluating the effectiveness of the lesson in achieving its purpose. Experienced teachers have found that it often helps to identify and explain the criteria to be used in evaluating a lesson **before the lesson begins** so that students will understand what they are expected to learn; what qualities or characteristics will prove that they have learned what they were expected to learn; and, therefore, what their "grades," if any, really mean.

The evaluation strategies in lesson plans play an important part in determining the effectiveness of the curriculum as a whole. The information they provide is useful not only in helping you to decide which lesson plans to include in the next "iteration" of your curriculum, but also in enabling you to make midcourse corrections in the current one. For example, if the information gained from the evaluation strategy in a given lesson plan indicates that the students did **not** learn what you expected them to learn (i.e., the lesson did not achieve its purpose), will you have them participate in another lesson designed to achieve the same end?...will you go on with the other lesson plans in your written curriculum and deal with the unachieved objective through one of these?...will you relegate the unachieved objective to the curriculum for

another time?

In any case, your curriculum publication should contain an evaluation plan that includes both **formative evaluation** (a kind of "monitoring" achieved, in part, by the evaluation strategies in your lesson plans) and **summative evaluation** (a final or "summary" appraisal of the curriculum as a means of achieving the desired learning outcomes). The information in "Assessment and Evaluation" on pp. - may be helpful in this regard.

## COMPLEMENTARY MATERIAL

You may wish to add some of the following types of information to your written curriculum. Documents produced for any subject area, including but not limited to visual arts education, can be a rich source of ideas for complementary material.

**Vocabulary development** A section on vocabulary which lists some of the words you help your students to learn and describes how you deal with those words can be very useful when you are helping others to understand -- and value -- your program. Collaborate with your students' classroom teachers, with English and other language arts teachers, and with bilingual education specialists on vocabulary development. Pages - in the syllabus may also be helpful.

**Health and safety factors** Assure parents, administrators, and others that the curriculum is being implemented in a safe environment and that students are learning -- under careful supervision -- how to use tools and equipment properly; how to identify and make substitutions for hazardous materials; how to dispose of hazardous wastes; how to recognize and deal with potentially harmful situations; and, in general, to develop the *habit* of creating artwork in a safe environment. (For specific information, contact the Center for Safety in the Arts, 5 Beekman Street, New York, NY 10038. Telephone number: (212) 227-6220. Modem number: (212) 385-2034.)

**Meeting the needs of special student populations** Describe how your curriculum capitalizes upon the strengths of those students in your school community who are bilingual, multicultural, gifted and talented, etc., or who have handicapping conditions. What kinds of adaptations do you make for students who lack fine motor control?...have aural or visual impairments?...are emotionally disturbed?...have limited English proficiency or minority language problems? In what way do you draw out and help students to appreciate the rich resource of their own and other students' cultural heritage? How do you bring out the best in all your students? If you have students with handicapping conditions of any type, work closely with specialists in the specific areas of difficulty in

order to enable those students to participate successfully in your curriculum.

**Using local resources**

Every community, no matter how small, has a wealth of human, material, and environmental resources which can make a visual arts education program truly effective. What are some of the resources in your community? What can they contribute to your program? How might they be incorporated into your curriculum? How might the use of these resources in your visual arts education program benefit the community at large, as well as your students?

**Interdisciplinary studies**

The experiences you provide for your students are not only valuable in terms of visual arts education; they can also prepare for or reinforce learnings in other subject areas or, better yet, address common ground - which contributes to your students' achievement of many of the Regents goals.

## FINISHING TOUCHES

**Media Resource List**

Your curriculum document should include a **bibliography** or **media** (print and nonprint) **resource list** which includes complete citations (author/editor/producer(s), title, edition, series name or number, place of publication/production, publisher/distributor(s), and date of publication/production) for all the books, periodicals, films, videotapes, recordings, etc., that you used in developing your curriculum or that might be useful in implementing it. The list can be annotated or not, and might also include the names of professional organizations, community groups, and other sources of help and/or information.

**Foreword, etc.**

Whether you call it a **Foreword** (note the spelling -- it means a *word before* the rest of the words in the document), a **Preface** (there is a slight distinction between a *foreword* and a *preface*), **A Note to the Reader**, or whatever, this part of the document should answer such questions as the following: What is this document? What is its purpose? For whom has it been written (target audience)? How is it to be used? How did it come to be written? Who wrote it?...typed it?...did its layout and visual design?...supported its development? Be sure to credit anyone who contributed to the document, including the originator(s) of any materials you used, quoted, or paraphrased in your writing. If you prefer, this type of information can be listed under the label **Credits** or **Acknowledgments** on an inside cover or on a separate page.

**Appendix**

An **appendix** is a followup or supplement to the main body of a publication, as the foreword is a leadup or preliminary section. The

appendix (pl., appendixes or appendices) to a written curriculum often includes such "add-ons" as a list of equipment and materials necessary for successful implementation of the curriculum, a glossary of terms used in the curriculum document, sample test items, and the like. The list of materials and equipment is a particularly useful item to have whether you include it in your document or not -- especially at budget time or in those rare instances when the school gets a windfall, parents or community groups are unusually supportive, or the school has a bit o' the green left over.

**Title Page** Commercial publications have **title pages** which give the title of the document, the author(s) and/or editor(s), the publisher, the place of publication, the date of publication, and other relevant information. They sometimes repeat the front cover or a motif of the cover design. Locally developed curriculum documents often have title pages.

**Copyright Page** In commercial publications, the back of the title page is called the **Copyright Page** because it contains the publication copyright and Library of Congress registry information. Publications that are developed with public funds, like this syllabus and most locally developed curriculum documents, do not have copyright pages because they are "in the public domain" and therefore not protected by copyright.

If you decide to add a title page to your written curriculum, you might convert the "copyright page" to a "Board of Education page" (cf. the Regents page in this publication) which lists the names and titles of your local school board members, chief school officer, and top administrators -- including the chairperson for elementary school visual arts education.

## PACKAGING

A curriculum document, like any other work of art, is not complete until it has been presented. Developing the text is only part of the project: If the publication is to achieve its purpose, the information in it must be properly and effectively packaged. Art publications, in particular, are expected to be what they're all about -- works of art -- so the layout and graphic design for your written curriculum should attract readers, enhance the message, and result in the material's being used as you intend it to be used.

Since "form follows function," review the information you've included in the foreword to your publication and then consider what qualities or characteristics will communicate most effectively what the document is intended to be, to do, and to mean. How might the information be organized and presented so that readers will respond to it in positive ways and be enthused about using it?...so that it sets standards and still

accommodates change?...so that it not only deals with works of art but is, in itself, a work of art?

Image or visualize how the finished work will look. Will the document be bound or loose-leaf? Will the covers be black, white, gray, or in color? Will they have lettering, artwork, or both? Will the sections have divider pages and, if so, will there be artwork on those pages? What type face will you use for chapter heads and subheads? How many columns of text will there be on a page, and will the columns be equal or unequal in width? Will the information be printed in black or in a color (indigo, maroon, navy blue, dark green, etc.)?...on white paper, colored paper, or some of each? Will there be photographs, line drawings, graphic images, or combinations of these on the interior pages? What can open space contribute to the overall effectiveness of the document?

### Covers

Everyone says you shouldn't judge a book by its cover; but most of us do just that, so the outward appearance of your document should entice people to pick it up and look through it. The four **covers** -- front, inside front, back, and inside back (referred to in publishing circles as covers 1-4, respectively) -- and the **spine** that connects the front and back covers are valuable surfaces for providing information through words, pictures, graphics, and/or effective use of color and space. Like any other book, your curriculum document will probably be placed upright on a shelf as often as flat on a table or desk, so its packaging should be attractive and informative in either position.

Choose a format that will lend itself to updating and revision, that will allow for additional pages and easy replacement of sections, as needed. **Creative packaging is as much an art form as any other.** Share the process with your students, friends, colleagues - anyone who might comment, come up with a good idea, or even do some of the work. People who are proficient in the use of word-processing or desktop-publishing software can be especially helpful.

### Contents Page

When your document is complete (including illustrations), put the pages in order and number them. Preliminary information is paginated in lower case roman numerals. The title page, copyright page, and divider pages, if any, are counted but not numbered. The body of the document is paginated in arabic numerals. Counting starts again with 1 for the first sheet of paper in the body, even if that sheet is a divider page, and continues through the opposite side of the last sheet of paper before the inside cover, even if that side is blank. Divider pages and full-page illustrations are counted but not numbered. The numbers for all right-hand or facing pages are odd and those for opposite or left-hand pages are even.

Once the pages have been numbered, check your ongoing content ~~outline against the actual contents of the completed document, modify~~

as necessary, and add a page-number location to each item in the final outline. This finished **table of contents** will be a blueprint of your publication.

## HELPFUL HINTS AND REMINDERS

Always work from *strengths*.

**Keep the *purpose* of your efforts in mind as you work.** Are you developing a written curriculum for **day-to-day classroom use** or for **local adaptation**? In either case, remind yourself that the primary function of your curriculum is **to help your students to develop understandings, skills, and attitudes that will enable them to develop and make effective use of their own potential as creative human beings.**

**Try "backing into" the process.** If you already have a written curriculum, a visual arts education program without a written curriculum, and/or a set of lesson plans that really work, create a huge grid and write the program objectives from the syllabus (U-1, U-2, U-3, etc.) in a vertical column on the left and the learning level or age/grade designations of your program in the horizontal row across the top. Draw the grid lines and begin to fill the resulting "boxes" with the things you're already doing to achieve the program objectives at each age/grade level. Then do a **discrepancy analysis**. What are the differences between what you have and what you are expected to have in your curriculum? Which boxes in your grid are still empty, or nearly empty? Which program objectives are **not being met**? These are the things you'll need to work on. Given the strengths you identified earlier, the characteristics of the students for whom the curriculum is being designed, and whatever constraints you'll be working under, how many of the boxes can you reasonably fill in the given span of time? **One of the advantages of this approach is that the completed grid will be a rough draft of the scope and sequence for your curriculum.**

**Consider the array of representative lesson objectives on pp. - as one of your strengths.** The sheer **number** of items can be a bit overwhelming, but they offer useful suggestions already categorized by program objective. Circle or highlight those items that seem to have good possibilities for achievement during the coming year.

**Dream. Envision. Reach for the stars.** Given unlimited resources -- space, time, money, equipment and materials, artists-in-residence, whatever you could possibly wish for -- what would you include in an ideal curriculum for your students?

**Keep it simple.** Visual arts education is a broad and exciting field and you are probably full of ideas you'd like to include in your curriculum -- especially if you have a dream. However, since **each accomplishment is a new strength**, focus on things that you feel you and your students can accomplish reasonably well under existing circumstances and spiral

outward and upward toward your dream as your achievements accumulate. Then you will truly have a "living curriculum"!

**List the materials you will need for implementing your curriculum as you develop it.** The results will be invaluable in preparing your annual budget, making out purchase orders, and alerting potential contributors to your resource needs.

**Network.** Two heads are better than one and many hands make light work. So contact other elementary school art specialists in your district, in nearby districts, and -- via computer -- in schools throughout the State, the Nation, and the world. Collaborate on curriculum development; share curriculum materials; exchange lesson plans and ideas for lesson plans. Support each other!

**Continue your own growth and development.** Subscribe to art and art education publications, build a really good reference library, and read anything you can lay your hands on that might be helpful to your program. Join local, State, National, and international professional art and art education organizations and participate in art workshops, conferences, conventions, and telecommunication networks. Take advantage of local cultural resources and talk with local artists and art specialists. Collect lesson plans and ideas for lesson plans the way a good cook collects recipes; file them according to topic, objective, learning level, or whatever; comment on those you use; and discard the ones that don't work well. Explore new ways of doing things with old and familiar tools and materials as well as with new ones. Most important, **continue to develop and practice your own art.**

*I don't spend a lot of time worrying about what I can't do. I worry about what I can do.*

**John H. Johnson**



# ASSESSMENT AND EVALUATION

*The rung of a ladder was never meant to rest upon,  
but only to hold a man's foot long enough to enable  
him to put the other somewhat higher.*

**-- Thomas Henry Huxley**



**Assessment** and **evaluation** are critical elements in the teaching/learning process: Students need to believe that schooling is important, that they are learning, and that what they are learning is of value -- especially to them. Teachers need to know and to be able to prove, if necessary, that they are teaching; that they are developing in their students the understandings, skills, and attitudes relative to the subject area; and, through these accomplishments, that they are helping their students to achieve the Regents goals and to become independent, self-actualized human beings. Parents, school administrators, members of the community, and specialists in the subject area need to know that the schools they support and to which, by law, they entrust young and impressionable minds are producing learning outcomes that are of value not only to the students, but also to the school, the community, and the society as a whole.

Accordingly, locally developed curriculum documents should include a well designed **evaluation plan** that will identify the strengths in the curriculum and determine what modifications, if any, might make it even more effective as a change agent for learning. Since the function of a living curriculum is to enable students to build upon and enhance those strengths they already have, the evaluation plan should consist of:

- . **Assessment** strategies which continue the strengths assessment described on pp. - by discovering what students learned or are learning through their participation in the curriculum, and
- . **Evaluation** procedures which make use of the information provided by the assessment to form judgments about the value or effectiveness of the curriculum as a means of helping students to learn.

## DEFINITIONS

There are two basic types of assessment: directive and non-directive. In **directive** or **objective-oriented assessment**, the focus is on the extent to which specific objectives are being met in a given situation. In most cases, the objectives relate to lesson plans either identified for a particular purpose or selected at random -- or to the curriculum as a whole; but they might also relate to the Regents goals, teacher characteristics, the use of materials or resources, qualities of the learning environment, etc. In **nondirective** or **holistic assessment**, there is no focus; the strategy is observation; the assessor comes to the situation with a *tabula rasa* or "clean slate"; and the assessment instruments are eyes, ears, that sixth sense attuned to the "feel" of a situation, and note-taking materials. The purpose is "**to see what is there**," unadulterated by suggestions or requirements that tell the assessor what to look for.

Either type of assessment can be conducted **formatively** or **summatively**:

**Formative assessment** provides information about the teaching/learning situation *as the situation progresses*. That information helps both teachers and students to know what and how much the students are learning. It also enables teachers to identify problems and/or difficulties in sufficient time to make the kinds of changes (in pace, depth and/or complexity of information to be learned, type of activity, selection of materials, teaching style, learning environment, etc.) that will promote student success.

**Summative assessment** provides information about the teaching/learning situation *after it is over*. When final assessment results are compared with assessment results documented before the teaching/learning process began and with formative assessment results, they can provide a valid measure of student achievement, teacher performance, and program effectiveness. Many decisions are made on the basis of summative assessments: these do not affect the teaching/learning situation in progress, but they can and do affect educational decisions for the future made by teachers, students, parents, and administrators.

The fundamental questions to be asked in *assessing* the curriculum are these:

- . What do my students **understand** that they didn't understand at all or understood less well before they participated in the curriculum? How do I know?
- . What can my students **do** that they couldn't do at all or did less well before they participated in the curriculum? How do I know?
- . How do my students **feel about...** and how are these feelings different from the ones they had before they participated in the curriculum? How do I know?
- . To what extent have my students **moved toward their achievement of the Regents goals**? How do I know?
- . To what extent have my students **become independent learners**? How do I know?

The fundamental question to be asked in *evaluating* the curriculum is this: Based on the answers to the assessment questions, **how successful is or was the curriculum as a catalyst for learning** with the students for whom it was designed? The answer leads to another set of questions and answers:

- . How much of the curriculum should I use again?
- . What can I do to make the curriculum even more effective with the next group of students who will be participating in it?
- . Where should the next "planned sequence of learning experiences" take the students who participated in this one?

Evaluations based on *formative* assessments answer the question, "How well *is* the curriculum working?" Evaluations based on *summative* assessments answer the question, "How well *did* the curriculum work?" But the clearest distinction between the two lies in a statement attributed to noted evaluation specialist Robert E. Stake: "When the cook tastes the soup, that's formative; when the guests taste the soup, that's summative."<sup>1</sup>

## ASSESSMENT STRATEGIES

There are several modes of assessment: direct observation; class discussion; conferencing; retellings; tests; puzzles and games; application projects; journals, logs, diaries, drawing books, etc.; portfolios; self-evaluations; cooperative reviews -- the list goes on. Some of these are described below.

**Direct observation**, including "eavesdropping," is one of the most effective forms of assessment. It takes neither time nor attention from the lesson, for teachers as well as outside assessors can observe while the teacher is explaining, demonstrating, etc., and the students are listening, working, or whatever. Typical questions to be answered through direct observation include the following: To what extent are the students **actively engaged in the learning experience**? Do they appear to **know what they are doing**? Are they **comfortable with the task and interested in it**? What are the students **talking about**? Do their comments and/or questions indicate that **they are learning whatever the lesson was designed to help them to learn**? Observation *can* lead to grading but, since it lacks hard data, it is most effective when used to determine where students are in the learning process in order to help them to achieve new levels of success; to discover where and why students are having difficulties, if any, in order to devise alternative approaches well before frustration, discouragement, and/or apathy sets in; and to find out whether the ambience of the teaching/learning situation as a whole communicates that good things are happening in it. Informal observations by common branch teachers both before and after art education classes can also be valuable indicators of student progress and attitudes toward learning. Over time, some of the student behaviors listed in "Anticipated Learning Outcomes" on pp. - should surface as positive indicators that the curriculum worked.

**Class discussions, retellings, and individual or small group conversations, conferences, or dialogues** are other effective modes of assessment. They require a few well designed questions and a keen attention to student responses, behavioral as well as verbal. The results are primarily useful as positive reinforcement of the teaching/learning experience; as the basis for midcourse corrections; and as a means of identifying new student strengths, trouble spots, students who might be encouraged to delve deeper into the issue or who might serve as mentors or peer teachers to students who could benefit from another approach, etc. But there are disadvantages as well. For example, if the

---

<sup>1</sup> Michael Scriven, *Evaluation Thesaurus* (Inverness, CA: Edgemoor, 1980), p. 56.

results are to be graded, the assessor must take careful notes and keep them as data in support of the grades; judgments are primarily subjective; and listening via conferencing, conversation, or dialogue requires a considerable amount of valuable class time.

Like any other subject area, visual arts education should assess student achievement through frequent, brief tests and -- for students in upper elementary school -- through longer, more comprehensive, semester tests and cumulative, year-end, final examinations. A test or examination is a representative sample of the best possible questions that might be asked with respect to the specific understandings, skills, and/or attitudes to be developed. Classroom tests should relate to the desired learning outcomes in a given lesson plan or group of lesson plans; semester tests should relate to those aspects of the scope and sequence covered by the lessons plans up to that point; and year-end or final examinations should relate to the scope and sequence as a whole. If the tests and examinations really constitute fair and representative samples, student performance on them will provide a valid indication of student achievement of the key items or issues in the curriculum.

Classroom tests can also be extremely effective tools for teaching and learning. They force the teacher to focus on the key items and issues in the lesson or group of lessons, and help the students to discover and understand what those key issues are. Occasionally having students work in small groups to construct tests to be given to other groups not only helps the students to discover and understand the key items and issues in that part of the curriculum, but also tells the teacher what they (the students) think those items and issues are.

Frequent testing in a variety of modes familiarizes students with the purpose of tests and precludes any fear of testing by helping them to understand that tests are simply another way of demonstrating what they know, what they can do, and/or how they feel about specific things -- in short, another way of showing their **strengths**. Finally, testing provides students with an opportunity to become familiar with **testing procedures** so that they will be comfortable with test taking and be able to demonstrate their achievement of whatever the tests are intended to test without wasting valuable time in trying to understand what they (the students) are expected to do, making foolish mistakes or leaving things out because they are nervous, or giving right answers in the wrong space or the wrong way. Correcting some of the tests in class, or going over the answers as soon as corrected tests are returned, serves as a review of the key items and issues and, therefore, reinforces learning.

Constructing a good test with readily understandable, interesting, and effective test questions is a highly creative and challenging task -- and it can be fun. Short-answer, objective-type tests are primarily useful for assessing student acquisition of and ability to recognize or recall specific factual information; but they can also be used to assess student comprehension of fundamental concepts and basic principles, similarities and differences, relationships, and other aspects of higher level thinking. There are two basic types of

objective test questions or *items*: those that require students to *supply* the correct response and those that require students to *select* the correct response from among those given in the item. Examples include sorting or categorizing test items, sequencing test items, matching test items, multiple choice test items, completion test items, true/false test items, crossword puzzles and other word games, and analogies.

- . **Sorting or categorizing test items** require students to group objects, drawings, terms, names, statements, etc., in specified categories. This type of test item is primarily useful for assessing student ability to identify similarities, differences, and relationships. However, since sorting or categorizing test items can assess student understanding of either simple or complex concepts, principles, similarities, differences, and relationships; can stress either recognition or recall; and can be verbal, visual, and/or tangible in form, they are appropriate for use with most students at any level of learning.
- . **Sequencing test items** require students to arrange a series of objects, drawings, labels, statements, or whatever in a specified order. They assess student understanding of processes, historical events, and other types of unfolding or developmental information. Since sequencing tests can deal with either simple or complex relationships and can be verbal, visual, and/or tangible in form, they are appropriate for use with most students at any learning level.
- . **Matching test items** require students to match each of the objects, drawings, words, statements, diagrams, symbols, pictures, or whatever in one group with the correct names, titles, labels, definitions, etc., in a second group (e.g., shapes with names of shapes, terms with definitions, reproductions with names of artists). Matching test items can deal with either simple or complex relationships and can be verbal, visual, and/or tangible in form. If matching tests are to be **written**, it is advisable to use a 2-column format, to keep the list of terms, etc., in each column relatively short (5-8), to arrange the "responses" in the second column in some logical order (e.g., alphabetical order) for easy scanning, and to make one of the lists longer than the other in order to minimize the effects of guessing. In any case, however, the directions for taking the test item should explain very clearly the procedure to be followed and the basis upon which material in the two columns is to be matched.
- . **Multiple-choice test items** consist of an introductory question or an incomplete statement, called the *stem*, and two or more answers or completions, called *responses*. The responses may be words, phrases, drawings, symbols, or whatever - - so long as they are consistent in type within a given test item. Students are asked to choose the best, or most nearly correct, response to the stem. Matching test items are useful ways to assess student understanding of either simple or complex concepts, principles, relationships, etc., as well as recognition of specific factual information. If multiple-choice items are to be used, the central issue should be stated in the stem with the key words highlighted, as necessary, so that students will know precisely what to look for in the responses. It is also important to make sure

that the responses include one and only one correct answer; that they are grammatically consistent with the stem and parallel with one another in form; and that all responses are so plausible and attractive that students must really know the information in order to select the correct one. As with all verbal activities, the use of multiple-choice test items should be adapted for very young students, students with handicapping conditions, and students with limited English proficiency.

**Completion test items** require students to supply information that will transform a sentence fragment into an accurate statement of fact. Each completion item should have only one correct answer, so this type of test item is primarily useful for determining the extent to which students have learned specific factual information and terminology (e.g., vocabulary words; artists' names; titles of works of art; modes, principles, techniques, and styles of artwork; etc.) However, completion test items can also be used to assess student understanding of fundamental concepts and basic principles, similarities and differences, relationships, and other aspects of higher level thinking. Since completion tests emphasize recall and/or use of information rather than recognition, students are less able to guess the right answer. If completion items are to be used, it is advisable to place the space which represents the word or phrase that completes the statement at or near the end of the statement so that, by the time students reach that point, they have all the information they need to write the answer -- if they know it. Also, such extraneous clues as the use of "a" or "an," the length of the blank space, the number of blank spaces, etc., should be avoided.

**True/false test items** are also verbal. They require students to read or listen to a series of statements and determine the extent to which each of the statements is true. Unless the statement is *wholly and completely true*, it must be judged false. One of the problems with true/false test items is the fact that, without even reading the statements, students have a 50-50 chance of choosing the right answers. However, the guessing factor can be reduced by asking students to correct the statement if it is false. This modification produces a cross between a true/false test item and a completion test item. True/false "questions" can be used to assess student comprehension of fairly simple to very sophisticated factual information, concepts, principles, similarities, differences, relationships, etc. If true/false items are to be used, it is advisable to write short, clear statements that are absolutely true or absolutely false, without qualifications or exceptions, and to highlight the central point of the question by placing it in a prominent position in the statement. (Example: Cyan, magenta, and yellow are the *secondary* colors of light.) One caveat: since verbal statements tend to reinforce learning, it is advisable to make most of the statements in a true/false test true, to require that students correct false statements, and to emphasize correct responses when reviewing the tests in class.

**Crossword puzzles and other games** can also be used effectively to assess student achievement in vocabulary development, acquisition of factual information, and the ability to identify similarities, differences, relationships, and the like. Among the **advantages of this type of test is the fact that students usually enjoy creating them**

as much as they enjoy participating in them. Crossword puzzles and other games can be either individual or group activities and can be done at home or in the regular classroom.

**Analogies** are verbal equations which require students to select or supply a response which will make the relationship between two words, phrases, numbers, signs, symbols, drawings, diagrams, etc., in the second half of the equation identical to the relationship between the two items given in the first half of the equation. (Example: positive space:negative space = white:\_\_\_\_\_). The nature of the items need not be the same in each half or in both halves of the equation, so long as the relationship between the items is the same. Analogies can be used to assess fairly simple similarities and relationships, but are especially useful for assessing student understanding of fundamental similarities and relationships in highly sophisticated or complex situations. Analogies can be developed in collaboration with common branch classroom teachers and used as interdisciplinary exercises to support learning in any subject area, especially language arts and mathematics, as well as the development of higher level thinking skills. Once they "get the hang of it," students usually enjoy both constructing and doing analogies.

**Essay test items** present students with a basic situation and require them to respond to it from their own background and fund of information, without benefit of suggested possibilities or alternatives, and to express that response in their own words. Because this type of test item asks students to describe, define, provide evidence to support a point of view, analyze, solve new problems, and/or approach problems in a new way, it is an excellent mode for assessing articulation skills, observation skills, and higher level thinking skills in addition to knowledge, understandings, and attitudes relative to the subject area - - and it can also provide insightful information about the students who give the responses. However, since essays must be written, spoken, typed, or dictated; since rating is inherently a matter of subjective judgment; and since the sampling of content is likely to be quite low, essay test items should be used to assess learning outcomes that short-answer, objective test items are unable to assess as well. If essay questions are to be used, it is advisable to make them brief and to use such words as *explain*, *define*, *describe*, *explain*, *prove*, etc., in the directions so that students will know exactly what they are expected to do.

One of the more interesting and seemingly appropriate types of test items for use in visual arts education is the **stimulus-based** or "**group question**" item which presents students with a "stimulus" (a photograph, drawing, painting, art reproduction, computer image, object, or whatever) and asks them to answer two or more questions in relation to it. These might deal with specific characteristics of the stimulus; its significance within its own aesthetic or historical context; its value as a learning resource, based on the kinds of information that can be derived from it; etc. If stimulus-based test items are to be used, it is advisable to select a stimulus which has enough substance to serve as a base for several meaningful questions and to design questions that can only be answered by the stimulus, that make full use of the stimulus, and that do not furnish clues or provide a

basis for answers to succeeding questions in the group. Finally, the stimulus must be clearly reproduced and "readable"; it should be identified in an introductory statement which establishes the central theme or situation from which the questions derive; and all directions for answering the questions should be short, simply worded, and crystal clear. Stimulus-based or group-question test items can be oral as well as written and, like most of the other types of test items, can be adapted to the learning level and other characteristics of the students for whom they are being designed.

The typical mode of assessment in visual arts education is a kind of **performance test** in which students are required to complete a project or to solve a problem through the production of artwork which is then evaluated. Performance tests can be used to assess student understanding of and ability to perform specific steps in a process, to produce a product with specific characteristics, or both. In either case, performance tests require an appropriate setting with proper facilities, equipment, and material to be used; a sufficient amount of time; and either a checklist or a rating scale for the assessor. If the purpose of the assessment is to determine *whether* certain procedures in a process were followed and/or whether specific characteristics are present in the product, a **vertical listing of those procedures and/or characteristics** should be used. However, if the purpose of the assessment is to determine *how well* the procedures were performed and/or the degree to which the specific characteristics are present in the product, a **rating scale** with point values assigned to each procedure or characteristic would be a more appropriate assessment tool.

Because process performance tests require one-on-one observations which are extremely time-consuming, and because both process and product performance tests are grounded in standardization, they should be used to determine whether students understand and are able to perform specific steps in a process that *must* be observed (for safety's sake, perhaps, or in order to produce a particular, possibly ancient, artistic effect), or when specific characteristics in artwork have been the focus of a lesson or group of lessons and the purpose of the test is to determine the extent to which students understand and can produce them.

However, it is important that students not be "shaped" by their teachers -- that, instead, they be imbued with a sense of themselves, inspired to be the best they can be, and helped to develop the necessary understandings, skills, and attitudes that will enable them to discover and become that personal best. For this reason, the curriculum should include *studies* in line, shape, form, color, etc., as well as opportunities to create complete pieces of artwork. The studies should relate to and be assessed in terms of the purpose or objective of the lesson. What does the study reveal about the student's understanding of and ability to produce creative effects with a given tool?...element?...color combination? Sketches and other remnants of art activity by great artists have shown that they engaged in such experiments and learning activities themselves, but these pieces were not "works of art." They were learning activities or experiments exactly like those your students might be engaged in. ~~These studies can and should be posted just as often as completed works~~

of art because they are ways of teaching the public as well as the students that works of art don't come full blown, like Athena from the head of Zeus, but that they result from studies and learning experiences like those in your visual arts education curriculum.

Students should also have time to put the things they've learned into practice -- to create drawings, paintings, constructions, etc., that help them to discover and understand that what they are learning in their visual arts education classes is enabling them to see things differently, to make effective use of readily accessible materials, and to express what *they* think, see, feel, etc. These "complete" works should be honest expressions -- **not works designed to meet pre-established standards** -- and *they should never be evaluated*. Students should be encouraged to exhibit their work in the school and/or the community and should have an opportunity to articulate what they were trying to say or do.

Other students should be encouraged to affirm the expression, to find something in the work that appeals or "speaks" to them. Over time these affirmations might be accompanied by suggestions for improvement. For example, students in primary school might be encouraged to name one or two things they particularly like about each other's work; students in middle elementary school might not only be encouraged to identify the things they like about a work, but also invited to suggest "improvements" in it (e.g., "Did you consider making that area blue or a lighter shade of green?"); and students in upper elementary school might be encouraged to engage in constructive criticism. In any case, however, *all* students should be encouraged to talk about their work, about the choices they made and the reasons for them, about the effects they intended to achieve and the extent to which they felt they had achieved them, and what, if anything, they would do differently. Through genuine discussion sessions, with active participation by creators as well as "critics," students will come to realize that their work has value if it does and/or says what they want it to do and/or say; if the process of creating it was satisfying; and if the people they are drawn to -- family, friends, classmates, teachers, neighbors -- like what they've created.

Teachers, particularly art teachers, know only too well that human perception is not only governed by the manner in which our sensory equipment functions but also by the manner in which we've been "programmed" or conditioned and, therefore, that we filter our sensory input through our own interests, needs, and value systems. Thus, we tend to see what we want to see, what we expect to see, or what we are led to see. We all seek order and meaning in our universe and usually make judgments based on our own perceptions of order and meaning. History is rife with personal tragedies resulting from such judgments -- judgments made by people who did not share the artist's perception, judgments that later societies changed but were unable to rectify for the artist. One of the major purposes of learning experiences geared to the third program content area in the syllabus, Valuing Art, is to help students to understand that values and perceptions change, that creative people in all areas of life went beyond the limits of contemporary thought and thereby achieved something identifiably unique. One of the major responsibilities of the teacher, then, is to **stimulate** their students' own creative expression

by helping them to broaden the base of their experience and, at the same time, develop skills and understandings that will enable them to express themselves with integrity. Future masterpieces -- works that capture their own milieu, that help people of any time and any place to understand more fully what it is to be a human being -- may be works produced by students who were inspired in elementary school to be true to themselves.

**What students have learned** is the proper subject for assessment; **how they use what they have learned** is a personal matter. Any and all of the tests described above can be used to determine the extent to which students developed the understandings, skills, and attitudes that individual lesson plans, groups of lesson plans, or the curriculum as a whole were designed to help them to achieve. But there are caveats. **Tests will only test -- with greater or lesser accuracy, specificity, meaningfulness, and wholeness of truth -- what they are designed to test.** For this reason, whatever testing strategies and instruments are used should be carefully chosen with respect to the information to be derived from them; the proposed use of that information; suitability to all aspects of the situation (student characteristics, setting, time frame, etc.); ease and simplicity of use; and reliability of results. Properly selected and administered, however, tests and examinations can enhance and complement student learning by providing clear indicators of progress.

For long-term assessment, however, **journals** and/or **portfolios** are more effective tools because they "chart" student development and learning achievement over time.

A **journal** is a notebook of sorts in which the student draws; takes notes that are personally interesting and/or meaningful; experiments with line, shape, color, the effects of a given tool, different types of lettering, looking at familiar things from different points of view, etc.; tapes or pastes clippings; records quotations, names, labels, observations, ideas for artwork; collects vocabulary words and creates new ones -- on an informal basis. Its primary purpose is to help students to develop the **habit** of careful observation, of note taking, of capturing impressions (ideas, thoughts, feelings, etc.) of things about them in visual as well as written form -- and to develop a kind of **comfort** or **familiarity** that makes drawing and experiments with artwork a pleasure. The journal belongs to the student and should be shared with others (including the teacher) *only if the student freely chooses to do so.* The journal can provide valuable evidence of student strengths, interests, and learning progress.

A **portfolio** is a collection of loose drawings, paintings, photographs, computer images, and other types of 2-dimensional artwork created by the student over a given period of time. The portfolio is a complement or companion to the journal in that it contains many of the finished pieces resulting from the notes, drawings, and experiments in the journal. The portfolio should contain all of the student's artwork -- carefully labeled, dated, and signed. As a time sample, a composite of vital cross-sections, it reveals the changes that have occurred in the student's perception, fine motor control, understanding and ability to use materials effectively **for a purpose, ability to conceptualize, style, self-confidence, willingness to take**

risks, etc., as well as what the student has learned about staying with a work, revising a work, and presenting a work. Portfolios have the added advantage of helping students to develop a sense of themselves, of their own history, and of their achievement.

## HELPFUL HINTS AND REMINDERS

- **Assess** what students learn; *evaluate* the means through which they learned it.
- **Develop a file of test items.** These can be developed when you write your lesson plans, as a mental exercise in your spare moments, in activities for that purpose with other teachers and/or artists.
- **Network and share.** As with lesson plans, the more you communicate and share with others, the larger the number of assessment tools and items you'll have to draw from, the better your assessment, and the greater the benefit for all concerned.
- **Have your students suggest and/or develop assessment strategies and test items.**
- **Give group tests occasionally.** Divide the class into groups of 2-4 students and present each with a project to do or a problem to solve. All students in the group should receive the same grade, regardless of the value of their contribution to the project or problem solution. This type of test is particularly useful as a learning experience.
- **Develop a blueprint.** Before writing a single test question, consult the lesson plan(s) and/or the scope and sequence of the curriculum and identify in writing what understandings, skills, and attitudes are to be assessed, and what their relative importance is in order to properly "weight" the questions. This outline or "blueprint" should help to ensure a representative sampling of items to provide a test score that will be a valid index of overall student progress. In brief classroom quizzes, a rather simple listing of major areas and weights is usually sufficient. The broad sweep of a final examination, however, requires a fairly comprehensive and detailed classification of curriculum content and objectives.
- **Be consistent** -- test your students on what you told them they were expected to learn.
- **Avoid trick questions.** The trouble with trick questions is that they generally assess something quite different from what they were intended to assess. What that something is, one can never quite be sure. It may be alertness, or intelligence, or the tendency to be suspicious. In any case, the net result of items of this type, in

addition to the harmful effect they are likely to have on student attitudes toward examinations and on student-teacher relationships, is to impair the value of the test as an indicator of achievement. Test items should not be verbal puzzles. They should indicate whether students can produce the correct answers, not whether they can understand the questions.

**If you have students with handicapping conditions**, be sure to follow the requirements and recommendations in each student's individualized education program (IEP), contact related special education or consultant teachers for help, and/or follow the recommendations in the State Education Department publication, *Alternative Testing Techniques for Students with Handicapping Conditions*. Copies are available upon request from the Office for Education of Children with Handicapping Conditions, Room 1071, Education Building Annex, Albany, NY 12234 or the Publications Sales Desk, Room 171, Education Building Annex, Albany, NY 12234.

# ANTICIPATED LEARNING OUTCOMES

*The owner of the future will be the person who is the owner of his or her own human resources, and human resources are the product of high quality in education.*

**-- Jaime Escalante**



Syllabus-based "living" curriculums tailored to local circumstances and student characteristics will produce significant advances toward achievement of (a) the program goals for visual arts education and (b) the Regents goals for elementary- and secondary-school students. For example:

### **PROGRESS TOWARD ACHIEVEMENT OF THE PROGRAM GOALS**

**Program Goal:**     *To develop the aesthetic sensitivity, creative potential, self-esteem, and innate humanity that exist in every human being*

Through positive experiences with a wide variety of media, tools, resources, and authentic works of art, students will have developed:

- .     A "feeling/thinking responsiveness" to the natural environment and to humanly made works of art from various cultures -- past as well as present;
- .     The ability to derive ideas, images, and other forms of inspiration from personal experience; to "image" or visualize concepts, procedures, products, effects, etc.; and to transform thoughts, images, materials, spaces -- even themselves -- into something new and different; and
- .     Those feelings of capability, wholeness or "gestalt," emotional satisfaction, and personal fulfillment that are so necessary for the development of self-actualized human beings -- individual and collective.

**Program Goal:**     *To enable students to develop the necessary skills, understandings, and attitudes for realizing their artistic potential and for making valid aesthetic judgments*

Through positive experiences with a wide variety of media, tools, resources, and authentic works of art, students will have developed:

- .     Multisensory -- especially visual and tactual -- perception and discrimination;
- .     Improved eye/hand coordination and manual dexterity;
- .     An understanding of spatial, temporal, and part/whole relationships;
- .     Skill and a sense of responsibility in the use of media, tools, elements, and resources for learning about -- as well as creating -- artwork;
- .     The ability to describe works of art, and to verbalize and justify their own efforts and their responses to the work of others; and
- .     An understanding of how art critics and art historians "read" and respond to artwork.

**Program Goal:**     *To preserve, enlarge, and transmit our cultural and artistic heritage*

Through positive experiences with a wide variety of media, tools, resources, and authentic works of art, students will have developed:

- . An understanding of the nature, importance, and varied functions of art; and
- . An understanding of what artists are, what they do, and how they perceive both the process and the product of their efforts.

**Program Goal:** *To contribute to the development of an increasingly multiliterate, enlightened, and humane population*

Through positive experiences with a wide variety of media, tools, resources, and authentic works of art, students will have developed:

- . The ability to use art as a resource for learning about people -- their characteristics, living conditions, customs, values, beliefs, aspirations, activities, concerns, etc.; and
- . The ability to make linkages or "associative bonds" between visual arts, other types of art, and various aspects of life and learning.

Over time, students will demonstrate these achievements in their artwork and in such behaviors as the following:

- . They will gravitate to the art space in the classroom, the art room, and the art book area in the school library.
- . They will experiment with art materials and select art books to look at and/or read.
- . They will collect artwork (pictures from magazines or advertisements, the work of friends or neighbors, purchased pieces, etc.).
- . They will draw, carve, model, build, convert scribbles or doodles into pictures or designs, illustrate book reports and other written assignments, develop and maintain drawing books or visual journals, collect things that might be transformed into artwork, and otherwise involve themselves in the creative process -- on their own time.
- . They will engage in art-related activity -- helping with displays and exhibits, designing constructions, creating attractive table settings and food and flower arrangements, redecorating their rooms at home, and in other ways bringing about improvements in the visual quality of their environment.
- . They will look at people, places, and things with greater care and think about what they see and have seen.
- . They will be able to give accurate and significant information when needed for purposes of identification.
- . They will identify, depict, or otherwise indicate an awareness of the aesthetic qualities -- or the lack of them -- in their environment.
- . They will express themselves in visual artwork as easily as they might in any other language.
- . They will turn accidents and mistakes in their work to advantage and find many, often unusual, uses for materials that might otherwise be wasted.
- . They will "read" visual artwork as easily as they read literature and use artwork as a learning resource for deriving information about people -- their characteristics, living conditions, customs, values, beliefs, aspirations, activities, concerns, etc.
- . They will talk about art, artwork, and artists; participate in art programs and/or demonstrations; seek

the company of artists and art resource persons; read books and articles about art and artists; watch art-related media presentations; and make effective use of art galleries, museums, libraries, historic sites, and similar cultural resources.

- . They will exhibit an interest in and the ability to speak somewhat knowledgeably about local architecture, proposed civic improvements, and voter issues that affect the visual quality of their environment.
- . They will recognize advertising tactics, be less easily influenced by them, and make freer, more informed choices with respect to candidates, products, services, etc.
- . They will perform even ordinary tasks with artistry as well as skill.

## PROGRESS TOWARD ACHIEVEMENT OF THE REGENTS GOALS

### REGENTS GOALS

Each student will develop understandings, skills, and attitudes with regard to:

1. *Communication and computation.*

### VISUAL ARTS EDUCATION

Through active participation in syllabus-based "living" curriculums tailored to local circumstances and student characteristics, students will have developed:

**Multisensory perception and discrimination** -- the sine qua non of learning.

**Spatial awareness** -- a conceptual understanding of location, arrangement, directionality, distance, up/down, in/out, over/under, focal point, perspective, part/whole relationships, etc. Spatial awareness also includes the ability to estimate, measure, and organize space in relation to oneself and to control one's physical activity within that space. In addition, it prepares students for reading and other types of learning activity by familiarizing them with visual applications of up/down, left/right, etc., as they make artwork or "read" a work of art.

**Eye/hand coordination, manual dexterity, and flexibility** -- all of which are necessary for learning, in general, but of special importance to using equipment, doing experiments, learning to read, etc., and creating artwork.

**Temporal awareness** -- an understanding of the nature, function, significance, and ways of organizing and expressing time, and the relationship between time and things, oneself, and other people. Like spatial awareness, temporal awareness helps in developing the ability to make linkages or connections between isolated bits of perceived information.

**The art of seeing and the habit of observing** -- attentiveness; "seeing" with all of the senses; identifying the significance of the information perceived; changing perspectives at will; making comparisons; finding essences, capturing nuances, and sensing interactions between and among people, places, and things; and knowing what to do with the information received.

**The ability to derive ideas, images, and other forms of inspiration from personal experience; to image, visualize, or "picture" concepts, procedures, products, effects, etc.; and to transform thoughts, images, materials, spaces, even oneself, into something new and different.** into something new and different.

**The ability to recognize, understand, and use line** (straight, curved, oblique, etc.), **shape** (circle, square, triangle, etc.), **form** (cone, cube, sphere, etc.), **dimension, balance, sequence, symmetry, scale, etc.**, which are as important to reading, writing, and mathematics as they are to art.

**The ability to understand and follow directions.**

Understandings, skills, and attitudes with regard to the responsible use of a variety of learning materials and resources, including computers, copying machines, holography equipment, video equipment, etc., in addition to traditional visual arts materials, books, films, periodicals, portfolio reproductions, television programs, videotapes, demonstrations, exhibitions, and performances.

**Creative thinking and anticipatory behavior** (including the ability to make linkages and "creative transfers" between seemingly unrelated things) which are fundamental to mathematics, planning, reading, science, etc., and one of the prime characteristics of intelligence.

**The ability to "shift perceptual gears," to understand other points of view, to develop and/or recognize alternatives, and to use these skills in planning, problem solving, and other forms of daily activity.**

Understandings, skills, and attitudes with regard to art as language, including linkages between spoken and written language through the shorthand of pictographs that became numbers and letters of the alphabet, commonalities between visual arts and other forms of communication, the use of artwork in lieu of aural or written language, and the ability to communicate in visual artwork as easily as one reads and writes in any other language.

**Vocabulary, effective use of verbal language** (in describing works of art, explaining one's own efforts, responding to the work of others, etc.), and an appreciation for the importance of effective verbal communication.

Preliminary work habits which include identifying, defining, and analyzing problems and/or client needs; articulating intents and purposes; determining criteria; imaging or visualizing the finished work; planning; making preliminary drawings, computer projections, and/or maquettes; creating and/or assembling the necessary materials; organizing the work space; preparing the surface, materials, etc.; and blocking in, roughing out, or otherwise beginning work on the final product.

2. *Specific disciplines (English language and literature, history and social science, mathematics, natural sciences and technology, foreign language and literature) and interdisciplinary applications.*

Understandings, skills, and attitudes with regard to:

- . The critical process (naming and describing, analyzing, interpreting or explaining, and evaluating or judging), which is the method of inquiry (identification, analysis, interpretation, and evaluation) used in the sciences.
- . The interpretive process (skimming for the main idea, identifying structure and significant detail, using knowledge and personal experience to interpret structure and detail, anticipating outcomes, and checking conclusions), which is similar to the methods used in reading and in solving problems in mathematics.
- . The functions and uses of artwork (communication, illustration, representation, interpretation, commentary, historical record, commemoration, etc.), including the fact that much of our information about people, places, and things comes from artwork; that, in some cases, artwork is the only historical record; and that, in others, it is a valuable supplement which may support -- or refute -- written documentation.
- . The relationship between artwork and the social characteristics, scientific developments, civic and economic happenings, moral attitudes, religious beliefs, etc., of its time.
- . The use of artwork as an information resource for learning about the natural environment and the characteristics, level of civilization, social structure, customs, beliefs, values, hopes and aspirations, attitudes, activities, concerns, etc., of the people who lived in the time and place in which the work was created -- including what contemporary artwork may tell future beings about us.
- . The fact that artwork not only tells us things about people, places, plants, animals, etc., that we are unable to learn through direct experience, but also things we might not notice or be aware of even when we have these items close at hand (e.g., Do oranges, lilacs, etc., really exist as formed or pictured? If not, what might the artist be trying to tell us about them?).
- . The properties or characteristics of the media, tools, and elements (space, light, color, line, shape, form, texture, motion or movement, and time) of art, and some of the effects one can achieve because of these properties or characteristics, which prepares for and/or reinforces similar understandings in the sciences.
- . The role, function, and some of the activities of archaeologists, art historians, archivists, etc.
- . The working relationships between artists and historians, scientists, sociologists, etc.

3. *The artistic, cultural, and intellectual accomplishments of civilization and the expression of personal artistic talents.*

Understandings, skills, and attitudes with regard to:

- . The nature, functions, and uses or applications of art, including art for the sake of art, art for other purposes, and art-related activities in various cultures -- past, present, and projected.
- . The creating process, including the ability to produce artwork and to discover how content, structure, and materials are, were, or might be developed and used in various cultures -- past, present, and projected.
- . The valuing process, including the ability to distinguish between critical judgment and personal preference and to understand judgments made by others; the elements of criticism; various types of value; the role and function of archaeologists, art critics, art historians, curators, docents, etc., and of art galleries and museums, historic sites, and similar cultural institutions; and selected aspects of the investment process (individual and societal) in various cultures -- past, present, and projected.
- . **Responsible use of a variety of learning materials and resources**, including media, tools, and elements; books, films, periodicals, portfolio reproductions, television programs, videotapes, etc.; live artists, art critics, art historians, artists' groups and organizations, etc.; demonstrations, exhibitions, and performances; school and local libraries; and art galleries, museums, archival services, archaeological services, historic sites, and similar cultural resources.
- . **Major achievements in visual arts** -- what they are, who made them, when, how they are or were regarded in their own time, how they have been regarded since (if appropriate), etc.
- . **The use of artwork as a resource for learning about people** -- their characteristics, living conditions, customs, values, beliefs, hopes and aspirations, activities, concerns, etc.

4. *Political, economic, and social institutions and procedures in this country and in others.*

Understandings, skills, and attitudes with regard to:

The need for structure and organization in creating artwork and in the work itself, as in any other aspect of life and learning.

The relationship between artwork and the social characteristics, scientific developments, civic and economic happenings, moral attitudes, religious beliefs, etc., of its time.

The role of artwork as "conscience," reminding us of our expressed belief in the fundamental value of each individual human being and that governments and other institutions are formed of, by, and for people -- and not the reverse.

The relationship between art and the economy, including art as investment (what is invested, by whom, with what results, for whom, etc.) and the economic impact of "the culture industry" in New York State.

Decisions about expenditures of public funds for artwork and art education, including how the decisions are made, by whom, for what purposes, and with what results.

5. *Civic values and participation in democratic self-government.*

Understandings, skills, and attitudes with regard to:

Values and the valuing process, including various concepts of value (worth, utility, importance, quality, status on a scale of preference, principle or "standard," etc.) and various types of value (aesthetic value, economic value, ethnic or cultural value, market value, personal value, political value, potential value, etc.).

Aspects of democracy in action in the microcosm of the art classroom, including respect for other people, their needs and belongings, and the use and care of materials and equipment; sharing, social interaction skills, and collaborative planning; and pride in one's own achievement and in the achievement of friends and classmates.

Awareness of advertising tactics and techniques, which should help students to become less susceptible to influence and more able to make responsible choices with respect to candidates, issues, products, services, etc.

Planning, implementation, and making judgments -- all of which are as applicable to self-government and other aspects of life as they are to artwork.

6. *Understanding and respect for all people, regardless of race, sex, ability, cultural heritage, etc., and for their values, beliefs, and attitudes.*

Understandings, skills, and attitudes with regard to:

Art as a social study -- using art and artists as resources for learning about people from other cultures (their characteristics, customs, values, concerns, beliefs, hopes and aspirations, achievements, etc.; what they are afraid of and how they cope with their fears; what pleases them or makes them happy; what their attitudes are toward men, women, children, animals, themselves, people of other cultures, art, artists, the past, the future, the human condition, etc.; who their heroes and heroines are and what these people did to gain such recognition; and the extent to which we have the same hopes, fears, etc., and honor the same qualities and achievements).

Participation in the human family, including an expansion in concept and caring from self, immediate family, friends, teachers, classmates, etc., to the neighborhood, community, State, Nation, the "global village" of the world, and the universe -- past, present, and projected.

The infinite value of each individual human being regardless of race, sex, handicapping condition, cultural heritage, national origin, religion, or whatever, and respect for each person's values, beliefs, and attitudes, born of the interaction with classmates and other artists in making, sharing, experiencing, and evaluating artwork.

7. *Wise use of the environment and natural resources.*

Aesthetic sensitivity -- a "feeling/thinking responsiveness" to the natural, human, and humanly made environment which includes an awareness of the need for balance in achieving and/or maintaining wholeness, rightness, fitness, etc., in artwork and in the environment.

The inclination and ability to turn mistakes to advantage and to transform seemingly unusable materials (scraps, waste products, and other rejects) into artwork.

Presentation skills which include effective interaction between artwork and the environment.

Interest in and the ability to improve the quality of the visual environment.

8. *Career development and work habits.*

Understandings, skills, and attitudes with regard to:

- . What an artist is, including the concept of an artist as someone who cares about what he/she is doing and therefore does things exceptionally well.
- . What an artist does, including the role of artists and art-related activities in various cultures -- past, present, and projected.
- . How an artist works, including the creating process and the habits and other considerations related to successful completion of that process.
- . How one becomes an artist, including both awareness of and ability to use sources of information and help with regard to career development in the arts.
- . How an artist is, has been, and might be regarded, including attitudes toward art and artists, the "culture industry," and commitment to the arts.

**The habit of doing everything as well as one can, performing even ordinary tasks with artistry and skill.**

9. *Personal well being (self-esteem and physical, mental, and emotional health).*

**A sense of achievement and personal capability born of "seeing" and/or successfully interacting with something or someone for the first time.**

**Pride of accomplishment and personal fulfillment through creating something that didn't exist before, that might never have existed if they (the students) hadn't created it, and that is appreciated by others.**

**Self-confidence, born of the concept of artists and, therefore, of themselves (the students) as "people who make a difference," who exert some control over materials, circumstances, and their environment, and who happen to things rather than having things always happen to them.**

**Multisensory observation, memory, recall, and the habit of alertness to surroundings (noting without conscious effort the location and accessibility of doors and windows in a room, signs or pathmarks in unfamiliar environments, who and/or what is behind or near, what is happening in various parts of the surrounding area, patterns of behavior and deviations from those patterns or routines, etc.), which is important for personal safety and might also contribute to the safety of others.**

**Understanding, use, and observance of color coding (as in traffic signals, electrical connections, conduits, warnings with regard to hazardous conditions or harmful substances, etc.), which is also important for personal and public safety.**

**The ability to draw sufficiently accurate representations of persons, places, things, and/or their relationships to each other to be of genuine use in positive identification, which is invaluable for personal safety and might**

to the safety of others as well.

Awareness of subtle as well as obvious advertising techniques, which might help students to become less susceptible to influence and more able to make responsible choices and decisions.

The ability to "work through" a problem or to address a feeling in artwork, so that, by coming to understand their problems, concerns, hopes, fears, fantasies, etc., students may be able to deal with them and sometimes even turn them to advantage.

An awareness, born of finding similar problems and feelings in the work of artists in other times and places, that problems, concerns, hopes, fears, fantasies, etc., are not unique to them (the students) but are part of the human condition.

A sense of belonging, born of an interaction with classmates and other artists in making, sharing, experiencing, and evaluating artwork.

Patience, inventiveness, perseverance, and the ability to deal with open-endedness and ambiguity, to see problems as opportunities, and to overcome limitations.

10. *Lifetime learning and personal development.*

The habit of searching out the fundamental characteristics of things, the manner in which they are put together, and how they work.

The ability and inclination to continue their involvement with art by:

- . Taking art courses, reading books and articles about art and artists, watching art-related media presentations, making effective use of art galleries, museums, libraries, historic sites, and similar cultural institutions, etc.
- . Developing and maintaining drawing books or visual journals, collecting things that might be transformed into artwork, and designing, building, drawing, carving, modeling, or otherwise engaging in creative activity.
- . Rearranging furniture, redecorating rooms at home, helping with the design and construction of solar additions, patios, etc., creating attractive table settings and food or flower arrangements, designing and making their own clothes, or in other ways effecting improvements in the visual quality of the environment.

The ability and the inclination to "shift perceptual gears," to understand other points of view, to develop and/or recognize alternatives, and to use these skills in planning, problem solving, and other forms of daily activity.



## SOURCES AND RESOURCES

*When this painting is hung on a wall in a gallery, I won't be there to explain what I want you to see. And if you see it -- if you see my personal fantasy come alive through color and shape and form -- that's all I can ask.*

-- Richard Lytle



## REFERENCE SOURCES

### ART HISTORY

Gardner, Helen. *Art through the ages*. 7th ed. rev. by Horst de la Croix and Richard G. Tansey. New York: Harcourt Brace Jovanovich, Inc., 1980.

Gombrich, Ernest H. *Reflections on the history of art: views and reviews*. ed. by Richard Woodfield. Berkeley, CA: University of California Press, 1988.

\_\_\_\_\_. *The story of art*. 14th ed. Englewood, NJ: Prentice Hall Press, 1985.

\_\_\_\_\_. *Tributes: interpreters of our cultural tradition*. Ithaca, NY: Cornell University Press, 1984.

Hamlin, Talbot. *Architecture through the ages*. New York: Putnam Publishers Group, 1953.

Hartt, Frederick. *Art: a history of painting, sculpture, and architecture*. 2 vols. New York: Harry N. Abrams, Inc., Publishers, 1976.

Hatcher, Evelyn P. *Art as culture: an introduction to the anthropology of art*. U Pr of America, 1985.

Janson, Holst W. *The history of art*. 3rd ed., rev. by Anthony F. Janson. New York: Henry N. Abrams, Inc., Publishers, 1987.

*Pelican history of art*. ed. by Nikolaus Pevsner. Baltimore: Penguin Press, 1953-80. (In progress).

### BIBLIOGRAPHIES, GUIDES, and HANDBOOKS

Arntzen, Etta Mae, and Robert Rainwater. *Guide to the literature of art history*. Chicago: American Library Association; London: Art Book Company, 1980.

*ARTbibliographies MODERN*. Vol. 4, 1973- . (For vols. 1-3, see *LOMA*, below.) semiannual. Santa Barbara, CA: ABC-Clío.

*Bibliographic guide to art and architecture*. 1975- . annual. Boston, MA: G. K. Hall.

Blazek, Ron. *The humanities: a selective guide to information sources*. 3rd ed. Englewood, CO: Libraries Unlimited, Inc., 1988.

Bunch, Clarence, ed. *Art education: a guide to information sources*. (Art and architecture information guide series, vol. 6). Detroit, MI: Gale Research Company, 1978.

Ehresmann, Donald L. *Fine arts: a bibliographic guide to basic reference works, histories, and handbooks*. 2nd ed. Littleton, CO: Libraries Unlimited, Inc., 1979.

*Guide to reference books*. ed. by Eugene P. Sheehy. Chicago and London: American Library Association.

Jones, Lois S. *Art research methods and resources: a guide to finding art information*. Dubuque, IA: Kendall/Hunt Publishing Company, 1985.

*LOMA: literature of modern art, an annual bibliography*. 1971-1973. annual. (This bibliography ceased publication with its coverage of 1971 and became the first three volumes of *ARTbibliographies MODERN*, listed above). London: Lund Humphries.

Muehsam, Gerd. *Guide to basic information sources in the visual arts*. (Information resources series). Guilford, CT: Jeffrey Norton Publishers, Inc., 1978.

*Museums of the world*. 3rd rev. ed. (Handbook of international documentation and information, v. 16) Munchen and New York: Saur, 1981.

## DIRECTORIES

*American art directory.* 1898- . New York: R.R. Bowker.

*Catalog of museum publications and media.* 2nd ed., ed. by Paul Wasserman. Detroit, MI: Gale Research Company, 1980.

*Directory of minority arts organizations.* Washington, DC: National Endowment for the Arts, Civil Rights Division

Hall, James L., and Marjorie J. Brown, eds. *Online bibliographic databases: an international directory.* 4th ed. Detroit, MI: Gale Research Company, 1986.

*Information resources in the arts: a directory.* comp. by Lloyd W. Shipley, National Referral Center. Washington, DC: United States Library of Congress, 1986.

*The official museum directory.* 1971- . New York: American Association of Museums and Crowell-Collier Educational Corporation.

*Ulrich's international periodicals directory: a classified guide to periodicals, foreign and domestic.* (Bowker international serials database). New York: R. R. Bowker.

The University of the State of New York. *Directory of colleges and universities in New York State providing complete programs in art, music, dance, and theatre.* compiled by Roarke Sharlow. Albany, NY: The State Education Department, 1987.

---

*New York State funded teacher resource and computer training centers.* Albany, NY: The State Education Department, Division of Teacher Certification, annual.

## ENCYCLOPEDIAS and DICTIONARIES

Adeline, Jules. *The Adeline art dictionary, including terms in architecture, heraldry, and archaeology.* tr. from the French. with a supplement of new terms by Hugo G. Beigel. New York: Frederick Ungar, 1966.

*A biographical dictionary of artists.* (*The encyclopedia of visual art*, v. 2). Sir Lawrence Gowing, general ed. London: Macmillan; Englewood Cliffs, NJ: Prentice Hall Press, 1983.

*Biographical dictionary of Japanese art.* Yutaka Tazawa, supervising ed. Tokyo: Kodansha International, 1981. (Biographical sketches are grouped by categories which include calligraphy, graphic design, tea ceremony, gardens, ceramics, swords, metalwork, textiles, and laquer as well as painting, prints, sculpture, and architecture).

*The book of art: a pictorial encyclopedia of painting, drawing and sculpture.* 10 vols. Danbury, CT: Grolier, Inc., 1965.

Britannica Educational Corporation. *The Britannica encyclopedia of American art.* New York: Simon and Schuster, 1973.

Daniel, Howard. *Encyclopedia of themes and subjects in painting.* New York: Henry N. Abrams, Inc., Publishers, 1971.

*Encyclopedia of world art.* 15 vols. London: McGraw-Hill Book Company, 1959-1968.

Fielding, Mantle. *Mantle Fielding's dictionary of American painters, sculptors, and engravers.* new, completely rev., enl., and updated ed. ed. by Glenn P. Opitz. Poughkeepsie, NY: Apollo Press, 1983.

Fleming, John, et. al. *The Penguin dictionary of architecture.* 2nd ed. (Reference series). London: Penguin, 1972.

- Hall, James L. *Dictionary of subjects and symbols in art*. New York: Harper and Row, Publishers, 1974.
- The illustrated dictionary of art and artists*. ed. by David Piper. New York: Random House, 1984.
- Mayer, Ralph. *The artist's handbook of materials and techniques*. 4th ed. New York: Viking, 1981.
- \_\_\_\_\_. *A dictionary of art terms and techniques*. New York: Harper and Row, Publishers, 1975.
- McGraw-Hill dictionary of art*. ed. by Bernard S. Myers. 5 vols. New York: McGraw-Hill Book Company, 1969.
- Murray, Peter and Linda. *The Penguin dictionary of art and artists*. rev. ed. (Reference series). London: Penguin Press, 1984.
- The Oxford companion to art*. ed. by Harold Osborne. Oxford: Clarendon, 1970.
- The Oxford companion to twentieth-century art*. ed. by Harold Osborne. Oxford and New York: Oxford University Press, 1981.
- Praeger encyclopedia of art*. 5 vols. New York: Praeger Publishers, 1971.
- Quick, John. *Artists' and illustrators' encyclopedia*. 2nd ed. New York: McGraw Hill Book Company, 1977.
- Reynolds, Kimberley, and Richard Seddon. *Illustrated dictionary of art terms: a handbook for the artist and art lover*. New York: Peter Bedrick Books, 1984.

## INDEXES and ABSTRACTS

- A-V online*. (formerly *NICEM*; 1966- ). Albuquerque, NM: Access Innovations, Inc.
- Architecture database*. (*Architectural periodicals index*, 1978- ; *Architectural books catalogue*, 1984- ). London: British Architectural Library at the Royal Institute of British Architects.
- Art index*. Vol. 1, January, 1929- . New York: H.W. Wilson Company.
- Art literature international*. (RILA; 1973- ). Williamstown, MA: J. Paul Getty Trust.
- Arts and humanities search*. 1980- . Philadelphia, PA: Institute for Scientific Information.
- Books in print: an author-title-series index to the publisher's trade list annual*. 1948- . New York: R. R. Bowker.
- Clapp, Jane. *Sculpture index*. Metuchen, NJ: Scarecrow Press, Inc., 1970.
- Ellis, Jessie Croft. *Index to illustrations*. Boston: Faxon, 1966.
- ERIC*. 1966- . Bethesda, MD: ERIC Processing and Reference Facility; Washington, DC: United States Department of Education, OERI.
- Haulice, Patricia P. *World painting index*. 2 vols. Metuchen, NJ: Scarecrow Press, Inc., 1977.
- Monro, Isabel S. and Kate M. *Index to reproductions of American paintings*. New York: H.W. Wilson Company, 1948. First Supplement, 1964.
- \_\_\_\_\_. *Index to reproductions of European paintings*. New York: H.W. Wilson Company, 1956.
- National Museum of American Art. *Inventory of American paintings executed before 1914*. Washington, DC: Smithsonian Institution.
- \_\_\_\_\_. *Inventory of American sculpture*. Washington, DC: Smithsonian

Institution.

Robertson, Jack. *Twentieth century artists on art: an index to artists' writings, statements, and interviews*. Boston, MA: G. K. Hall, 1985.

Smith, Lyn W., and Nancy D. W. Moure. *Index to reproductions of American paintings ... published since 1960*. Metuchen, NJ: Scarecrow Press, Inc., 1977.

## **SUPPORT GROUPS AND ORGANIZATIONS**

### **PROFESSIONAL ORGANIZATIONS**

**Advocacy for the Gifted and Talented (AGATE)**, Box 995, Schenectady, NY 12301-0995.

**Association for Supervision and Curriculum Development**, 125 North West Street, Alexandria, VA 22314-2798 (703) 549-9110.

**International Society of Education Through the Arts (INSEA)**, P.O. Box 44205, Cincinnati, OH 45244.

**National Art Education Association (NAEA)**, 1916 Association Avenue, Reston, VA 22091.

**New York State Art Teachers Association (NYSATA)**, 470 Commack Road, Commack, NY 11725

**United States Society of Education Through the Arts (USSEA)**, P.O. Box 44205, Cincinnati, OH 45244

### **SOURCES OF INFORMATION ABOUT FUNDING**

**The Grantsmanship Center**, 650 South Spring Street, Suite 507, Los Angeles, CA 90014. Telephone: 1-800-421-9512.

**New York Foundation for the Arts (NYFA)**, 5 Beekman Street, Suite 600, New York, NY 10038. Telephone: (212) 233-3900.

**New York State Council on the Arts (NYSCA)**, 915 Broadway - 8th Floor, New York, NY 10010. Telephone: (212) 587-4611.

**The New York State Library grants information collection**, State Library, Cultural Education Center, Albany, NY 12230. Telephone: (518) 474-5161.

**Very Special Arts - New York**, 5 Bradhurst Avenue, Hawthorne, NY 10532. Telephone: (914) 592-2180.

### **SOURCES OF INFORMATION ABOUT HEALTH AND SAFETY PRODUCTS AND SERVICES**

**Abledata (ABLE)**. National Institute on Disability and Rehabilitation Research, Mail Stop 2305, United States Department of Education, 400 Maryland Avenue, SW, Washington, DC 20202. Telephone: (202) 732-1192. Provides detailed information on rehabilitation products and technical aids related to personal care, therapeutic, sensory, educational, and transportation needs of persons with handicapping conditions.

**Center for Safety in the Arts**, 5 Beekman Street, New York, NY 10038. Telephone: (212) 227-6220. Modem: (212) 385-2034.

# APPENDIX

*Learning originates from what we're drawn to -- emerges  
from what we value.*



# STATE REQUIREMENTS AND RECOMMENDATIONS

*The Regents of the University of the State of New York and the Commissioner of Education have long been authorized by the Legislature, in a number of statutory enactments over the years, to promulgate Rules of the Regents and Regulations of the Commissioner for the purpose of implementing statutory provisions. Those Rules and Regulations, when filed with the Secretary of State, have the force and effect of law.*

-- Foreword, *Rules of the Board of Regents and Regulations of the Commissioner of Education*



**EXCERPTS FROM RULES OF THE BOARD OF REGENTS AND REGULATIONS OF THE COMMISSIONER OF EDUCATION**

The following provisions in Part 100 of the *Rules of the Board of Regents and Regulations of the Commissioner of Education*, Chapter II: Commissioner's Regulations, Subchapter E: Elementary and Secondary Education, relate to public and nonpublic elementary school programs in New York State. All references to visual arts education and all information related to material in this publication, *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6*, have been highlighted.

**100.2 General school requirements.**

*(s) Students with handicapping conditions.*

- (1) Each student with a handicapping condition, as such term is defined in section 200.1(cc) of this Title, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs.
- (2) **Instructional techniques and materials used by schools shall be modified to the extent appropriate** to provide the opportunity for students with handicapping conditions to meet diploma requirements. At each annual review of a student's individualized education program, the committee on special education shall consider the appropriateness of such modifications.

**100.3 Program requirements for students in grades prekindergarten through six.**

*(a) Prekindergarten and kindergarten programs in public schools and in voluntarily registered nonpublic schools.*

- (1) Each such school operating a prekindergarten or kindergarten program shall establish and provide an educational program based on and adapted to the ages, interests, and needs of the children. Learning activities in such programs shall include:
  - (i) development of communication skills and exposure to literature;
  - (ii) dramatic play, creative art, and music activities;
  - (iii) participation in group projects, discussion, and games;
  - (iv) science and mathematical experiences;
  - (v) large muscle activities in prekindergarten and instruction in physical education pursuant to section 135.4(c)(2)(i) of this Title in kindergarten; and
  - (vi) instruction in health education for students in kindergarten pursuant to section 135.3(b) of this Title.
- (2) Each such school operating a prekindergarten or kindergarten program shall develop procedures to actively involve each child's parents or guardians in such programs.

*(b) Program requirements in grades one through six.*

- (1) **Required subjects.** During grades one through six, all students shall receive instruction in arithmetic, reading, spelling, writing, the English language, geography, United States history, science, health education, music, visual arts, physical education, and, where student need is established, bilingual education and/or English as a second language.

- (i) Instruction in health education shall be pursuant to section 135.3(b) of this Title.
- (ii) Instruction in physical education shall be pursuant to section 135.4(c)(2)(i) of this Title.

(2) Required academic tests.

- (i) Except as otherwise provided in subparagraph (ii) of this paragraph, at the specified grade level, all students shall take the following tests, provided that alternative testing procedures may be used as provided for in section 100.2(g) of this Part:
  - (a) the pupil evaluation program tests in reading and mathematics in the third grade;
  - (b) the pupil evaluation program test in writing in the fifth grade;
  - (c) the pupil evaluation program tests in reading and mathematics in the sixth grade;
  - (d) the pupil program evaluation test in social studies by the end of the sixth grade; and
  - (e) the pupil program evaluation test in science by the end of the sixth grade.
- (ii) Students receiving instruction at home may take, but shall not be required to take, the pupil evaluation program tests.

***EXCERPTS FROM NEW YORK STATE BOARD OF REGENTS ACTION PLAN TO IMPROVE ELEMENTARY AND SECONDARY EDUCATION RESULTS IN NEW YORK***

The goals for elementary- and secondary-school students and the instructional requirements in the Regents Action Plan have a number of "nondisciplinary" implications -- implications for changes which cut across both subject areas and grade levels. These generic changes are integral to the plan and are intended to have as much influence as the goals and requirements on the way elementary and secondary education proceeds in New York State. The generic changes:

- . Increase focus on early childhood education through enactment of the Regents proposal for State funding of optional prekindergarten programs for children at age 4 years.
- . Concentrate the early school years on developing the child's capacity in English -- speaking, listening, reading, and writing....
- . Require Statewide evaluation of standards specified in State syllabi in both elementary and secondary schools. Increased expectations for pupil performance at the secondary level will not be realized unless there is a greater emphasis on standards in the elementary school years.
- . Ensure that all students are learning to think logically and creatively and to apply reasoning to issues and problems in all subjects at all grade levels....
- . Focus planning on more efficient and effective use of existing instructional time.
- . Extend the school year to provide 10 additional days for staff development, curriculum development, and review of program results.
- . Incorporate instruction in the use of computers and other technology as applied to particular

subjects rather than as stand-alone courses,...

- . Implement education for civic values....
- . Encourage local innovations for achieving Statewide goals for students....
- . Encourage programs to...increase the retention of students in school through graduation....
- . Bring about changes in teaching approaches and techniques...Special interdisciplinary projects are recommended, and Statewide curriculum development in all subjects will incorporate interdisciplinary objectives in State syllabi....
- . Extend teaching and learning beyond the school day. Learning and academic progress are not limited to in-class study or instruction. A major objective for the schools must be to help students to learn how to learn by themselves. The Regents encourage a significant emphasis, therefore, on expanded reliance on thoughtful and effective "extra-class work" at school, at home, and at libraries and other cultural institutions....

## ADDITIONAL REQUIREMENTS AND RECOMMENDATIONS

All relevant laws and Commissioner's Regulations apply to all prekindergarten and kindergarten programs administered by public schools, regardless of funding source. Schools which are voluntarily registered by the State Education Department are considered equivalent to public schools.

### PREKINDERGARTEN AND KINDERGARTEN

- . Regulations of the Commissioner of Education require that half-day kindergarten classes be in session for 2 1/2 hours daily. Full-day kindergartens must have at least 5 hours of instruction each day. These time allotments are exclusive of lunch.
- . Kindergarten is the child's introduction to the world of school, and, as such, represents an opportunity to develop the skills of information gathering and processing. **These skills may be gained through any content that the child finds appealing and interesting.** The areas of literature, mathematics, art, music, and science are generally suitable to this end. There is no formal State syllabus covering the kindergarten curriculum.
- . The recommended class size for prekindergarten is 15-18 with a teacher and an aide or assistant. The recommended class size for kindergarten is 20-24. A teacher aide or assistant will provide opportunity for enrichment and personalization of the program.
- . Self-contained classrooms are recommended for prekindergarten and kindergarten programs. **Specialized staff should be available to classroom staff to assist in providing enrichment in art, music, movement, library services, etc.**

### GRADES ONE THROUGH SIX

- . **At least 10% of the time students in the primary grades (1-3) spend in school each week should be devoted to visual arts education. In the intermediate grades (4-6), the weekly allotment for visual arts education should be at least 5% of that time.**
- . **It is highly recommended that visual arts education in elementary schools be provided by certified art teachers with assistance, whenever feasible, from artists-in-residence or community art resource persons.**



## Developing a Curriculum from the Syllabus

### Checklist A: PROCESS

The purpose of **Checklist A: Process** is to help you to track your progress as you work your way through the development of a "living" curriculum from *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6*. Put a checkmark ( ) in the space provided as you complete each of the following stages in the curriculum development process.

I/We:

- Developed a working familiarity with the syllabus.
- Defined the problem.
- Assessed my/our strengths:
  - Curriculum strengths.
  - Personal/Professional strengths.
  - School strengths.
  - Community strengths.
  - Student strengths.
- Created a content outline.
- Developed an action plan.
- Implemented the action plan.
- Produced a "living" curriculum based on an adaptation of the requirements and recommendations in *Art for Elementary Schools: Syllabus, Prekindergarten - Grade 6* to local conditions and student characteristics.



# Developing a Curriculum from the Syllabus

## Checklist B: PRODUCT

The purpose of **Checklist B: Product** is to help you to assess your written curriculum. It can be used as a "pretest" to identify strengths in existing curriculum publications, as a content outline, and/or as a "posttest" to ensure that newly developed or revised curriculum documents meet syllabus requirements and recommendations before they "go to press."

Write the name of your document in the space provided. Then indicate the status of the document in terms of each of the following criteria by putting a checkmark ( ) or a number from a rating scale of your own design in the space before each item.

\_\_\_\_\_ :

\_\_\_\_\_ Is an **effective advertisement** for my/our elementary school visual arts education program.

\_\_\_\_\_ (OPTIONAL) Contains a **title page** that gives the title of the document; the author(s) and/or editor(s), if applicable; the publisher; the place and date of publication; and other relevant information.

\_\_\_\_\_ (OPTIONAL) Contains a **"board of education page"** which lists the names and titles of the local school board members, chief school officer, and top administrators -- including the chairperson for elementary school visual arts education.

\_\_\_\_\_ Contains a **foreword** or some other form of preliminary section which identifies the nature and purpose of the document, its target audience, the history of its development, and the names and titles of the people who contributed -- in any way -- to its development.

\_\_\_\_\_ Contains a **table of contents** which serves as an effective blueprint for the document.

\_\_\_\_\_ (OPTIONAL) Lists the **Regents goals and/or local goals for education**.

\_\_\_\_\_ Contains a **statement of mission or purpose** (on a page by itself or in an introductory section) that:

\_\_\_\_\_ Establishes a rationale or a reference point for the curriculum.

\_\_\_\_\_ Is consistent with State policy and local education philosophy.

\_\_\_\_\_ Helps readers to understand why visual arts education is important enough

to be a required subject; why your curriculum includes what it includes; how your curriculum relates to the Regents goals, local education goals, the rest of the art education program in the home school and/or district, and the other disciplines in the students' total education program; what your curriculum can contribute to life in the community; etc.

\_\_\_\_\_ Contains clearly stated **program goals** that are derived from the mission statement and consistent with the program goals in the syllabus.

\_\_\_\_\_ Contains clearly stated **learning outcomes and/or objectives** that are derived from the program goals and geared to the program objectives in the syllabus.

\_\_\_\_\_ Contains a **scope and sequence** derived from the learning outcomes and/or objectives that enables the reader to see quickly and clearly what the curriculum deals with at each age/grade level over a given period of time.

\_\_\_\_\_ Contains a **developmentally organized series of lesson plans** which:

\_\_\_\_\_ Are geared to the items in the scope and sequence.

\_\_\_\_\_ Are single-focused (i.e., designed to achieve a single objective related to a single item in the scope and sequence and to a single program objective in the syllabus).

\_\_\_\_\_ Can be completed in single class sessions.

\_\_\_\_\_ Relate visual arts and other art experiences to the students' out-of-school lives.

\_\_\_\_\_ Integrate the customs, opportunities, and circumstances in the students' out-of-school lives into the lessons or learning experiences.

\_\_\_\_\_ Help students to understand the value of diversity in American culture and to see in a positive light the many contributions of African Americans, Asian Americans, Latinos, and Native Americans as well as those of our European founding fathers.

\_\_\_\_\_ Include full attention to the accomplishments of cultures in other parts of the known world, past as well as present.

\_\_\_\_\_ Develop cross-disciplinary skills and understandings, thus making the students' total education program more holistic and contributing to their achievement of the Regents goals.

\_\_\_\_\_ Are primarily activity-centered (i.e., have the students doing things and, therefore, actively rather than passively engaged in the lesson); nonsexist (i.e., designed for the *learner*, whether boy or girl); worthwhile from the students' point of view as well as the teacher's; and designed to help students to become increasingly independent in planning, implementing, and evaluating their own

learning experiences.

\_\_\_\_\_ Can easily be modified to accommodate not only handicapping conditions, but also differences in student interests, strengths, abilities, and learning styles.

\_\_\_\_\_ Include strategies with clearly stated criteria for evaluating the effectiveness of the lesson in achieving its objective.

\_\_\_\_\_ Describes what the curriculum includes with regard to **vocabulary development**.

\_\_\_\_\_ Describes what is being done to maintain a safe environment for learning and what the curriculum includes with regard to **health and safety factors**.

\_\_\_\_\_ Describes how the curriculum **meets the needs of special student populations**.

\_\_\_\_\_ Describes how **local resources** -- human, material, environmental, etc. -- have been incorporated into the curriculum.

\_\_\_\_\_ Contains an **evaluation plan** for determining the effectiveness of the curriculum in achieving its stated purpose.

\_\_\_\_\_ Contains a **bibliography or media** (print and nonprint) **resource list** which includes complete citations (author/editor/producer(s), title, edition, series name or number, place of publication/production, publisher/distributor(s), and date of publication/production) for all books, periodicals, films, videotapes, recordings, etc., that were used in developing the curriculum or that might be useful in implementing it.

\_\_\_\_\_ (OPTIONAL) Contains a **list of professional organizations, community groups, and other sources of help and/or information** available within the district that might be helpful in implementing the curriculum.

\_\_\_\_\_ (OPTIONAL) Contains an **appendix** which includes such "add-ons" as a list of the equipment and materials necessary for successful implementation of the curriculum, a glossary of terms used in the curriculum document, sample test items, etc.



# **SAMPLE PATTERNS OF ORGANIZATION**

*In art, as in life, the fit between structure and spontaneity  
is everything.*



## SCOPE AND SEQUENCE CHARTS



SCOPE AND SEQUENCE

PROGRAM CONTENT	LEVEL I PreK & Kindergarten	LEVEL II Grades 1 & 2	LEVEL III Grades 3 & 4	LEVEL IV Grades 5 & 6
<b>UNDERSTANDING ART and ARTISTS</b>				
Nature of Art	as product	as process imagery	way of seeing visualizing	as idea induces aesthetic response
Nature of Artists	a person who calls self an artist	has names	has specialties	various categories of artists
Functions of Art	ornamentation recreation	illustration communication	representation interpretation	social commentary historical record
Functions of Artists	does something exceptionally well	creates pictures, sculptures, cartoons, etc.	motivates	controls
Uses and Applications of Art	drawing, painting, claywork, puppetry, computer arts	photography printmaking fiberwork	filmmaking copier art	video
Art for Other Purposes	architectural design table setting	graphic design textile design	flower arrangement environmental design	urban planning lighting design
Art-Related Activities	display	criticism	review	writing

PROGRAM CONTENT	LEVEL I	LEVEL II	LEVEL III	LEVEL IV
	PreK & Kindergarten	Grades 1 & 2	Grades 3 & 4	Grades 5 & 6

**CREATING ART**

**Content:**

**Images**

mother/father  
family/eyes  
leaves, clouds  
lives/shapes

friends/helpers  
letters  
fish birds  
forms

fall  
mythological figures  
negative/positive

figure/gesture  
historical figures

**Ideas**

softness  
warmth  
friendship

danger  
happiness  
love

freedom  
change  
energy

complexity  
courage  
growth

**Structure:**

**Mode**

drawing/painting  
ceramics  
computer art  
architecture

photographs  
print  
fiber art  
collage

film  
copier art  
hologram  
sculpture

videotape  
jewelry  
light show

**Principles of Design**

order  
balance

symmetry  
contrast  
variety

change  
unity  
distortion

proportion  
randomness  
tension

**Technique**

finger painting  
constructing  
modeling

dry brush  
resist  
rubbing

wash  
pixilation  
slip  
digitizing

tracking  
panning  
zoom  
random generation

PROGRAM CONTENT	LEVEL I		LEVEL II		LEVEL III		LEVEL IV	
	PreK & Kindergarten		Grades 1 & 2		Grades 3 & 4		Grades 5 & 6	
Style	subjective objective personal style	abstract expressionism Asian-Africanism personal style	impressionism contemporary Latino Native American personal style	super realism the New York School Slavic Germanic Romantic personal style				
Materials								
Media	paint, sand clay computers paper wax	snow markers wind wood	film	ink videotape				
Tools	brushes crayons computers	cameras saws	pencils kilns looms scales copy machines holographic equipment	pens T-squares records video equipment				
Elements	color space shape	form line texture	motion	light time				

<b>PROGRAM CONTENT</b>	<b>LEVEL I PreK &amp; Kindergarten</b>	<b>LEVEL II Grades 1 &amp; 2</b>	<b>LEVEL III Grades 3 &amp; 4</b>	<b>LEVEL IV Grades 5 &amp; 6</b>
<b>VALUING ART</b>				
<b>Critical Process:</b>	naming	describing	analyzing interpreting	evaluating
<b>Investment Process:</b>				
<b>Themselves</b>	as serious artist		art teacher	art critics
<b>Art-Related</b>	viewer		art for other purposes	
<b>Art Work</b>	gift giving		personal	financial return
<b>Artists</b>			attend exhibits	financial support
<b>Societal:</b>				
<b>Art Work</b>			beautification	commercial
<b>Artists</b>			through public	financial

	Level I	Level II	Level III	Level IV
	K	Grades 1-2	Grades 3-4	Grades 5-6
U-1 WHAT AN ARTIST IS	1. Children will be able to identify persons with unique talents, both in the art world and in the world around them.	1. Children will be able to identify artists' having specific names and characteristics: painter, potter, sculptor, weaver, cartoonist, illustrator. 2. Children will be able to specify that an artist can also be a dancer, musician, composer, poet, etc.	1. Children will be able to develop awareness of art specialties such as sculptor, poet, filmmaker, painter, etc. 2. Children will be able to develop an extended acquaintance with various styles/schools such as Impressionism, Realism, Expressionism.	1. Children will be able to recognize the major movements in the History of Art from prehistoric through modern times.
U-2 WHAT AN ARTIST DOES	1. Children will be able to identify different kinds of artists and what they make or do.	1. Children will be able to realize that artists share their feelings and ideas. Artists also influence our thinking and seeing in new and different ways. An artist is a visual recorder of our life and times.	1. Children will become aware that an artist shares personal experiences and feelings through artwork. 2. Children will become aware that an artist also shapes our surroundings, helps us to make decisions, and develop problem solving techniques. An artist creates a visual record of our culture.	1. Children will be able to understand how art has influenced our society today in their exploration of Art History.
U-3 HOW AN ARTIST WORKS	1. Children will become familiar with tools and materials an artist uses. 2. Children will become familiar with different art processes i.e. brainstorming, spontaneous, planned, chaotic, choice art.	1. Children will be able to discover and understand that an artist uses color, shape, texture, movement, etc. in the same way as people use words.	1. Children will be able to look at the world from a variety of perspectives. 2. Children will be able to make interpretations, notes and visuals on what s/he sees. 3. Children will be able to collect what would be useful in creating.	1. Children will discover that artists derive the images and ideas for their work from observation and personal experiences and combine them with their imagination and creativity.
U-4 HOW TO BECOME AN ARTIST	1. Children will become aware of their own uniqueness and individuality.	1. Children will be able to understand that they can be artists if they are really interested in the way things look, smell, feel and are willing to experiment, imagine and create their own images. Accidents and mistakes can be turned into advantages.	1. Children will become aware that they can or will be artists if they invest time and energy in art-related activities.	1. Children will be able to examine many fields in which an art career is possible. 2. Children will be able to identify the skills needed for these various careers. 3. Children will discover that their own uniqueness, individuality and art abilities may open the door to some exciting career possibilities.
U-5 HOW AN ARTIST MIGHT BE REGARDED	1. Children will be able to appreciate the uniqueness and value of others work.	1. Children will be able to form judgements or opinions about art work. They will look for other works by the same artist. 2. Children will become aware of the different roles artists have played in society.	1. Children will be able to understand various roles (religious, historical, etc.) art has played throughout the ages.	1. Children will be able to examine visual images from the past to reveal the artists contributions to our culture past and present. 2. Children will be aware that ones culture is often judged by its commitment to the arts.

In the interests of sharing, tentative permission to reproduce this scope and sequence chart under development by art specialists in Livingston-Steuben-Wyoming BOCES, has been given by Patricia Lockwood, Staff/Curriculum Development Network Representative.

Level I		Level II		Level III		Level IV	
K		Grades 1-2		Grades 3-4		Grades 5-6	
1-1 HOW TO BEGIN TO CREATE ARTWORK	<p>1. Children will be able to recognize and choose from a variety of art processes.</p> <p>2. Children will be able to differentiate between art as a process and art as a product.</p>	<p>1. Children will be able to articulate their ideas, choose and arrange materials. They will develop their thinking and decision making skills.</p>	<p>1. Children will be able to assemble work materials to execute a task and organize their space.</p>	<p>1. Children will be able to define the problem and choose their subject.</p>			
1-2 USING CONTENT IN CREATING ART	<p>1. Children will be able to accumulate images and ideas from their experiences and relate this back to their artwork (individual experiences and/or a common experience)</p>	<p>1. Children will be able to develop and use image and idea and awareness of their environment through the elements of art thereby increasing their powers of visualization and imagination.</p>	<p>1. Children will be able to build "image and idea" or "experience" banks by stimulating their powers of thought and imagination through questioning, brainstorming, sharing experiences, and using their 5 senses.</p>	<p>1. Children will be able to develop a message that they are trying to communicate using the language of art. (ex. idea or theme)</p>			
1-3 HOW TO SELECT AND USE MATERIALS IN CREATING ARTWORK	<p>1. Children will be able to identify different art media (ie. pencil, crayon, paint, clay, etc.).</p> <p>2. Children will be able to select materials as it relates to their particular art work.</p>	<p>1. Children will be able to discover the elements of space such as value, color, shape, form, line, texture, and movement. They learn principles of design such as unity, variety, contrast, focus, and balance. They discover styles such as realism and abstraction.</p>	<p>1. Children will be able to use a variety of tools, media, processes and elements of art.</p> <p>2. Children will be able to develop a healthy respect for media, tools and resources and for others who also use these things</p> <p>3. Children will be able to develop a sense of personal responsibility for the selection, use and care of materials.</p>	<p>1. Children will be able to select a way to use art elements, principles, and media in creating their work.</p>			
1-4 USING STRUCTURE IN CREATING ARTWORK	<p>1. Children will become aware of structure through assembling, sorting, and arranging in 2-D and 3-D format.</p>	<p>1. Children will be able to discover and understand what structure is, does and how to use it in their design. They will discover 2-D and 3-D structure, sequence, variety of techniques and own personal style.</p>	<p>1. Children will be able to discover and understand structure and composition in their artwork.</p>	<p>1. Children will be able to identify the need to organize their work and use in a unique way elements, principles and media to execute their art.</p>			
1-5 PRESENTING ARTWORK	<p>1. Children will be able to display their artwork where others can see it which validates their work.</p> <p>2. Children will be able to describe the particular art process by which their work was created.</p>	<p>1. Children will be able to select their best work, sign their name, and prepare it for display.</p> <p>2. Children will be able to share the process and the content of their work.</p>	<p>1. Children will be able to sign, label, and display their artwork.</p> <p>2. Children will be able to discuss their artwork and its development.</p>	<p>1. Children will understand the importance of exhibiting their art works as an integral part of the artistic process.</p> <p>2. Children will be able to communicate their ideas expressed in their work using the language of art.</p>			

		Level I		Level II		Level III		Level IV	
		K		Grades 1-2		Grades 3-4		Grades 5-6	
1-1	APPROACHING ART-WORK	1. Children will be able to experience art work through touching, feeling, looking, climbing and interacting in other ways. 2. Children will be able to gather ideas through visual aids.	1. Children will be able to become aware that artists often tell us how they want us to experience their work by the type (advertisement, building, cartoon, ceramic, film, light show, etc.) and the size of their work. 2. Children will be able to experience real artwork whenever possible.	1. Children will be able to discover and understand that approaching artwork is an individual matter in which they experience art with as many senses and from as many vantage points as possible.	1. Children will be able to describe what they see in a work of art.				
1-2	INTERPRETING ART-WORK	1. Children will be able to distinguish between their own art work and the artwork of others by identifying similarities and differences.	1. Children will be able to name and describe what they see and feel in the art work. They will bring their own knowledge and experience to the work. They will be able to draw conclusions from the experience.	1. Children will be able to discover that they can find meaning in art-work in much the same way they find it in stories, poems, and other types of written work. 2. Children will become acquainted with some of the available resources for helping people to increase their "feeling/thinking" response to artwork (galleries, libraries, books, etc..)	1. Children will be able to understand what is happening, what the artist is trying to say, and how the work is organized.				
1-3	EVALUATING ARTWORK	1. Children will discover some of the ways in which artwork is useful or helpful to them.	1. Children will discover and understand how to value art work, both forming and sharing judgements with others.	1. Children will be able to discover and understand that they can find out how "good" or successful their own and other artists' work is by "measuring" the work in terms of: - Purpose and expectation - Standards or criteria - Viewer/participant response	1. Children will be able to make a judgment regarding the art work based on their description, analysis and interpretation.				
1-4	ARTWORK AS LEARNING RESOURCE	1. Children will be able to locate art beyond the classroom through the use of "learned" art vocabulary in the classroom.	1. Children will be able to extend their ability to derive information from the art work of various times and places.	1. Children will be able to realize our knowledge of the past comes from art.	1. Children will be able to appreciate and enjoy art. 2. Children will be able to talk about art with other people. 3. Children will be able to produce more personal and meaningful art.				



SCOPE AND SEQUENCE CHART

REGENTS GOALS	LEVEL I	LEVEL II	LEVEL III	LEVEL IV				
Each student will	Prekindergarten	Kindergarten	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6
Master communication and composition skills.	Perceptual motor development	Visual discrimination	Imaging	Observing with precision	Finding essences			
	Visual awareness	Spatial relations	Organization of space	Part/whole relationships	Focal point			
Imagining	Spatial awareness	Directionality	Location					
	Gross motor skills	Eye/hand coordination	Sequencing	Fine motor skills	Manual dexterity			
Language	Temporal conditioning	Temporal awareness	Temporal awareness	Temporal relationships	Visual textures			
	Tactile awareness	Tactile discrimination	Anticipation	Logical thinking	Recognition of alternatives			
Learn methods of inquiry and gain knowledge through the disciplines and use the methods and knowledge in interdisciplinary applications	Cognitive development	Choice/result	Choice/result	Relationships				
	Understanding and use of language	Art as language	Movement as language	Nonverbal sound as language				
The critical process	Following conditioning	Vocabulary (English/other)	Oral description/explanation	Written description/explanation				
	Understanding and use of existing and emerging technologies	Computer arts	Photography	Copier arts	Holography	Computer conferencing		
The properties and resultant uses of media, tools, and elements	Sand, blocks, clay	Clay, tempera, yarn, chalk, paper, milk	Cloth, stones, felt	Wood scraps, fibers, found items, com-puters, magnets...	Gouache, synthetic resins, motors...			
	Brushes, sponges...	Boxes, oil crayons...	Cartons, magazines...	Markers, cameras...	Line, space, motion			
Awareness of purpose and content	Color, shape, form	Color, shape, form	Color, shape, form	Change	Interrelationships			
	Identity	Diversity			Structure			
Examining first impressions								
Identifying structure and significant detail								
Interpreting/Evaluating								
The relationship between artwork and other aspects of life during its time								

163



## LESSON PLANS



# A MODEL FORMAT FOR LESSON PLANS

IDENTIFICATION

Lesson Title:  
Subject Area(s):  
Learning Level:  
Duration:  
Author(s):

PURPOSE

Regents Goal:  
Program Objective:

Lesson Objective: *To help students to*

THE LESSON

Prerequisite(s):  
Equipment and Materials:  
Motivation:  
Procedure:

Vocabulary:  
Modifications:

RESULTS

Anticipated Learning Outcomes:

*Students will* •

•  
•  
•

Evaluation Strategy:

Enrichment/Reinforcement:



## AN EXPLANATION OF THE MODEL

### IDENTIFICATION

- Lesson Title:** A 1- to 3-word label that names or identifies the lesson.
- Subject Area(s):** The discipline or disciplines (art, music, mathematics, physical education, science, social studies, etc., and combinations thereof) to which the lesson relates.
- Learning Level:** I, II, III, or IV in the syllabus; the age/grade level of the students for whom the lesson was designed.
- Duration:** Approximately how long the lesson will take (45 minutes, an hour, etc.)
- Author(s):** The name, position, and place of employment of the person(s) who developed the lesson.

### PURPOSE

- Regents Goal:** The primary goal in the "Statement of Regents Goals for Elementary- and Secondary-School Students" (see pp. - ) that successful participation in the lesson will help students to achieve. This category links the lesson to the Regents goals.
- Program Objective:** The primary program objective (see p. ) in the syllabus to which the lesson relates. This category links the lesson to the syllabus.
- Lesson Objective:** *The specific purpose of the lesson;* a subobjective or "stepping stone" to the achievement of the program objective identified above. The array of representative lesson objectives on pp. - suggests the types of understandings, skills, and attitudes that might be included here.

### THE LESSON

- Prerequisite(s):** Knowledge, skill, experience, etc., if any, that students should have before the lesson begins in order to participate fully in the lesson and/or benefit from it.
- Equipment and Materials:** Whatever supplies and resources, human or material, are needed for successful implementation of the lesson.

- Motivation:** How to interest and/or prepare students for active participation in the lesson.
- Procedure:** A step-by-step description of the lesson itself which tells the reader what to do and, as necessary, how to do it.
- Vocabulary:** Words and phrases used in or related to the lesson which students should be helped to understand.
- Modifications:** Changes in equipment, materials, motivation, procedure, and/or vocabulary that will capitalize upon the strengths and accommodate the needs of special populations.

## RESULTS

- Anticipated Learning Outcomes:** What students are expected to learn from the lesson. Includes achievement of the purpose of the lesson (the lesson objective) plus additional learnings, many of which are relate to other subject areas and/or the Regents goals.
- Evaluation Strategy:** A means of determining the value or effectiveness of the lesson in achieving its stated purpose (the lesson objective) based on assessment of student learning.
- Enrichment/Reinforcement:** Followup activity; assignments or suggestions for out-of-school experiences; extensions or variations of the lesson designed to help and encourage slower or less able students, to strengthen interest and commitment in average students, and to maximize development in aesthetically gifted and talented students.

SAMPLE LESSON PLANS



Lesson Title: Egg Environs

Subject Area(s): Art, Science

Learning Level: I, II, III, IV

Duration: Two 40-45 minute periods

Author(s): Nancy Caponegro  
Art Educator  
St. James Elementary School  
Lake Avenue  
St. James, New York 11780

Regent Goals: 1, 2, 3, 9

Program Objective:

C-2 To help students to discover and understand how to develop and use content (image and idea) in creating artwork.

Lesson Objective:

To extend the students' ability to enlarge their experience banks by enabling them to see more by looking at things from different perspectives and noting relationships between form and function.

Prerequisite(s):

Knowledge of eggs and contents of eggs.

Equipment and Materials:

Seven Eggs by Meredith Hooper  
paper  
coloring implements  
scissor

Motivation:

Students' curiosity about the natural world, including eggs, serves as the motivation for creating imaginary egg environments.

Procedure:

Read and show the book, Seven Eggs. Talk about the possibilities of what might be inside an egg. Note the inclusion of humor at the end of the book.

After reading the book and discussing eggs, let the students hatch their own ideas and create their artwork. Challenge students to create a living environment in an egg shape and

to create an occupant. They should investigate what could be found inside an egg and how the egg size would vary.

Answer questions as they arise. Assist with any difficulties in translating ideas to project. The student's level will dictate the involvement required, i.e., older children may want to research and get much more scientific.

**Vocabulary:**

Egg, hatch, humor, environment, occupant.

**Modifications:**

**Anticipated Learning Outcomes:**

*Program*  
Teaching  
Objectives

Outcomes

- |     |  |
|-----|--|
| C-2 | Students will extend their abilities to enlarge their experience banks by seeing more by looking at things from different perspectives and noting relationships between form and function. |
| V-4 | Students will become aware that they are or can be artists if they experiment with all kinds of things and think about what happens.   |
| U-3 | Students will become aware that an artist finds similarities in seemingly dissimilar things and differences in things that appear to be alike.   |

**Cross-Disciplinary Learning**

Students will gain understanding of the science of the composition and structure of an egg.

**Evaluation Strategy:**

Evaluation will take place through observation of students project results during the lesson.

**Enrichment/Reinforcement:**

This lesson could be done in conjunction with a science lesson such as the hatching of chicks.

Lesson Title: Bunnies and Monsters

Subject Area(s): Art

Learning Level: II

Duration: 40-45 minute session

Author(s): Terry Lindsley-Barton  
Wheeler Elementary School  
Nedrow, New York 13120

Regents Goals: 1, 3, 6, 9, 10

Program Objective:

U-1 To help students discover and understand what an artist is.

Lesson Objective:

To acquaint students with the names, works, and some of the identifying characteristics of the works of artist in such categories as illustrators.

Prerequisite(s):

Equipment and Materials:

books illustrated by Beatrix Potter and Maurice Sendak  
other descriptive book of teacher's choice  
crayons, pencils, white paper

Motivation:

Dynamic illustrations of Beatrix Potter and Maurice Sendak serve an inspiration and motivation for student illustrations for a book.

Procedure:

Discuss Beatrix Potter and Maurice Sendak and their stories with students. Read stories with the class. Discuss the author's choice of images in the books. Pick out individual images and discuss why they were chosen for the book. What is important in the illustrations and in the stories?

Read another story but do not show the illustrations to the students. Discuss important parts of the story with the students. Discuss possible ways of illustrating the story.

~~Instruct students to create an illustration for the story which the teacher has read.~~

Additional Instructional Strategies:

Vocabulary:

illustration, illustrator

Modifications:

Anticipated Learning Outcomes:

*Program*  
~~Teaching~~  
Objectives

Outcomes

- U-1 Students will become acquainted with the names, works, and some of the identifying characteristics of the works of artist in such categories as illustrators.
- C-2 Students will discover and understand that they and other artists share their thoughts, feelings, and ideas through images which are the "words" and "sentences" of visual language, and which can be real, and/or have meaning and therefore "say" something.
- C-3 Students will extend their discovery of the things they and other artists can make and/or do with simple materials to include experience with book illustration.

Cross-Disciplinary Learning Students will gain developing skills in reading for interpretation of information and discovering related ideas, and expanding on information and concepts.

Evaluation Strategy:

Compare different student illustrations. Did they chose the same subjects or parts of the story? Evaluate students on their ability to explain their choices and the effectiveness of their visual communication of the storyline in their illustration. Their choice of topic should also be evaluated -- did they select an important part of the story to illustrate?

Enrichment/Reinforcement:

Write an original story with illustrations.  
Create a bookjacket

Lesson Title: Coded Messages - Printmaking

Subject Area(s): Art

Learning Level: II

Duration: 1 session

Author(s): Karen Fitzgerald  
Jamaica Arts Center  
161-04 Jamaica Avenue  
Jamaica, New York 11432

Regents Goals: 1, 3, 9 & 10

Program Objective:

Lesson Objective:

C-4 To help students to discover and understand how to use technique in creating artwork.

To acquaint students with the techniques of using art materials for printmaking in order to help them discover ways of producing images that do or say what they (the students) want them to do or say.

Prerequisite(s): Ability to write phrase or sentence.

Equipment and Materials:

Styrofoam rectangles cut from supermarket meat trays (trim off the tray sides.)  
Water soluble printing inks  
Pencils  
Ordinary drawing paper (newsprint)  
White bond paper cut to a size that is 3" larger on all sides than the styro plate  
Newspapers to protect table tops  
Paper towels to clean off fingers if no sink is available

Motivation:

A coded message is used to add drama to learning the fundamentals of printmaking.

Procedure:

Ask student what a code is. Talk briefly about what you can encode, why we have codes. Ask students to chose something to encode (no longer than one sentence). Write this on planning paper.

Demonstrate ways of encoding letters: turning them upside down, on their sides, etc. Turning them backwards will

produce regular letters because of the mirroring process when printed.

Demonstrate printing: Put on about as much ink as a woman applying lipstick to her lips.

Print. Gently rub paper to transfer the ink. Do not pound it or top it. Rub thoroughly.

Vocabulary:

Printmaking, styrofoam, code, encode, mirror image, ink, process, rub, transfer

Modifications:

Anticipated Learning Outcomes:

*Program*  
Teaching

Objectives

Outcomes

C-4 Students will be acquainted with the techniques of using art materials for printmaking in order to help them discover ways of producing images that do or say what they (the students) want them to do or say.

C-4 Students will discover a new way of grouping or arranging (structuring) things in order to show what they (the students) think is special in their world.

Cross-discipline  
Learning

Increased awareness of language, the elements  
Language.

Evaluation Strategy:

Evaluation takes place as a class critique. Look at each student print. See if the codes protect their secrets.

Enrichment/Reinforcement:

Ask each student to identify who in their community would have the most use for codes. Ask them to pretend they are that person and write a message which could be coded. Discuss these messages in the context of talking about the community.

LESSON TITLE: SPACE IN THREE PARTS

SUBJECT AREA(S): Art

LEARNING LEVEL: Level III Grade 4

DURATION: Two periods

AUTHOR: Mary Jo Gallo, Brentwood Union Free School,  
Brentwood, New York 11717

Regents Goals: 3 & 9

PROGRAM OBJECTIVE: C-3 To help students select and use materials  
(media, tools, elements) in creating art work.

LESSON OBJECTIVE: To increase the students' sensitivity to space  
in their environment and let them experience the expressive  
potential of this element by understanding that the illusion of  
space (depth or distance) can be created in two dimensional art  
work.

PREREQUISITE(s): Basic drawing skills - cutting and pasting  
skills.

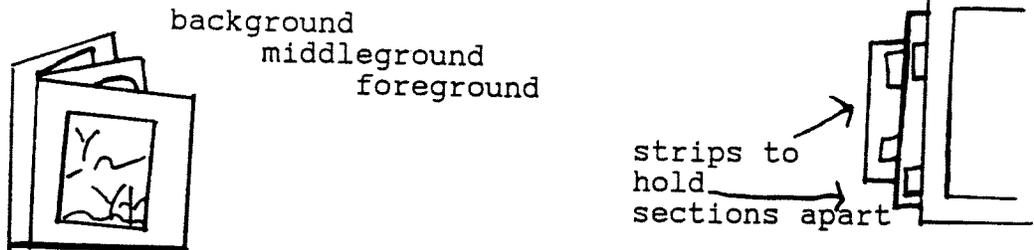
EQUIPMENT AND MATERIALS: Precut oaktag frames, assorted colored  
paper, glue, scissors.

MOTIVATION: Discussion of a reproduction of a Gauguin painting,  
pointing out spatial illusions, methods of achieving depth and  
distance. Describe the lesson while viewing at least one completed  
project. Discuss subjects which would be appropriate for this  
spatial concept.

PROCEDURE:

1. Brief discussion (while looking at Gauguin's work) of what  
methods an artist might use to show space in 2 D work  
(overlapping, less detail in background, etc.)
2. Show children a ready made three layered project and tell them  
they will have to compose a picture showing space and depth  
like Gauguin or any artist. They will see this better because  
they will have three frames to work with; putting foreground  
objects in the first frame, middleground in second frame and  
background in last frame, all of which will be mounted  
together with styrofoam or balsa strips between the segments.
3. Discuss suitable subject matter, i.e., underwater scene,  
outerspace scenes, park scene, street scene, circus, zoo,  
forest, etc. Distribute supplies
5. Review spatial objectives by evaluating final projects with  
students.

6. Display in showcase



VOCABULARY: foreground, middleground, background, two dimensional

MODIFICATIONS: Any art reproduction can be used to show illusion of space.

ANTICIPATED LEARNING OUTCOMES: C-3 Students will have learned how to select and use materials, tools and elements in creating their art work. U-3 - Students will have experienced how an artist works and become more aware that artists experiment with new materials and use familiar ones in a new and different way.

EVALUATION STRATEGY: Observe work in progress, evaluate finished work by discussion.

ENRICHMENT/REINFORCEMENT: Landscape painting project.

Lesson Title: Native American Weaving

Subject Area(s): Art, Social Studies

Learning Level: III, IV

Duration: Five 45 minute sessions

Author(s): Lorre Florin  
Ogdensburg City School District  
J. F. Kennedy Elementary School  
Ogdensburg, N.Y. 13669

Regents Goals: 3, 6, 9, 10

Program Objective:

C-4 To help students to discover and understand how to use structure (technique) in creating artwork.

Lesson Objective:

To help students to discover and understand some of the characteristics of fiber arts, particularly Native American fiber arts.

Prerequisite(s):

Students should be familiar with Native American culture including functional arts through Social Studies <sup>and earlier visual arts education</sup> classes.

It is helpful if students are familiar with the several choices of fiber art methods suggested (see Procedures, below). If they are not, it will probably be necessary to add an additional class session or two to familiarize them with each process so that they can make an informed choice for their own work.

Preparation of Classroom:

Prepare a bulletin board showing fiber arts of Native American groups and fiber arts which reflect the Native American aesthetic.

Equipment and Materials:

yard  
cardboard  
burlap  
ruler  
pencil  
needle

thread

For Enrichment:

Books: "American Indian Design and Decoration" by LeRoy H. Appleton. Dover Pub., Inc., N.Y.

"American Indian Prose and Poetry, : edited by Gloria Levitas, Frank R. Videlo and Jacqueline J. Videlo. Capricorn Books, N.Y., 1974.

Art Reproductions: Paintings of Indian Life by Frederic Remington, Charles Russell, and Bart Forbes.

Motivation:

Encounter with three guests -- a contemporary fiber artist, a lacemaker, and a traditional Native American (fiber artist, preferably) -- provide the motivation for students to create their own fiber art based on Native American styles.

Procedure:

Sessions 1-3:

Three visitors will come to the class to talk about and demonstrate fiber arts: a contemporary fiber artist, a lacemaker, and a Native American (fiber artist if possible). Students should be encouraged to talk to and interact with the visitors and to understand the artistic links among the different traditions.

Particular focus should be given to Native American functional and symbolic fiber arts. Point out regional differences in Native American style. For example, geometric designs were commonly made by Indian women of the Plains and were not symbolic but used repetitively because of tribal customs and tribal pride. Plains Indians did not use plant forms but rather used animals and insects. On the Great Lakes, floral motifs were common.

Sessions 4-5:

Begin by reminding students of what they experienced with the three guests. Instruct students to select a fiber arts method for their own work which will best enable them to express their own ideas. Review each of the following processes with students and then direct them to begin to create a fiber artwork, using the method of their choice.

Cardboard loom: Some students may use a piece of cardboard as a loom. Measure one inch borders on opposite sides of cardboard. Cut vertical slits, about one third inch apart in

the borders. Thread yard through the slits. Yard for the woof may be wound around a small piece of cardboard or a pencil that may function as a shuttle.

Girdleback or belt loom: Students may want to experiment with a variety of looms similar to what the Indians used. On the girdleback, or belt loom, one end of each warp yard is attached to the waist and the other end of the warp is attached to a post (chair or door knob can substitute). No shuttle is involved; instead the weft is woven with the fingers.

Finger weaving: Another type of loom that students may experiment with is known as finger weaving or downward weaving and was the type used by eastern Native Americans. For this, students use a bar onto which is tied the warp threads. The other end of the threads are hung loosely.

Pulled burlap weaving: Other students may prefer working with burlap, pulling out threads to create an open pattern of spaces, some of which may be left as spaces and some of which may have the warp threads tied forming patterns. Yarn or beads may be threaded through, creating a variety of textures. Patterns may be sown on the burlap by use of the cloth, yarn, thread, or any other material. Fringes add interest and may be decorated with beads (a design motif used by the Plains Indians). Hook rug backing can also offer a suitable material for creating similar patterns.

Subjects for patterns and designs of student work should be original but students can use Indian artworks as a stimulant for their imaginations. Students should be instructed to use their knowledge of Native American style in their choices. If they are thinking of the Plains Indians, they should not use plant forms but instead animal and insect forms. If they are thinking of the Great Lakes Indians, floral motifs should be used.

#### Vocabulary:

loom, weft, warp, geometric designs, tactile, texture

#### Modifications:

#### Anticipated Learning Outcomes:

C-4 Students will discover and understand some of the characteristics of fiber arts, particularly Native American fiber arts.

C-3 Students will extend their discovery of the things they and other artists can do with materials to include experience and some understanding of the expressive potential of fibers and looms.

- C-3 Students will extend their understanding of choice to include the relationships between choice and results in creating fiber arts.
- C-2 Students will extend their acquaintance with some of the ways in which artists (fiber artists) develop images and ideas in creating artwork.
- C-2 Students will develop their inclination as well as their ability to enlarge their image/idea banks by broadening their world to include the Native American cultures.
- U-1 Students will extend their acquaintance with names, works and some of the identifying characteristics of the works of local fiber artists and Native American fiber artists.
- U-2 Students will become aware that an artist preserves, enlarges, and transmits cultural and artistic heritage.

Cross  
Disciplinary  
Learning            Cross disciplinary learning will occur through the introduction of social and geographic concepts which interface with the Social Studies syllabus including development of observation/conclusion skills for deriving certain kinds of information from artwork (e.g., how Native American people lived).

#### Evaluation Strategy:

Evaluation will take place through oral discussion with students of their fiber artwork, using the following elements as focus for evaluation:

- the artwork should be either woven, or designed using cloth, yard, thread, or any other material in combination to produce tactile texture
- the artwork should show original ideas derived from the influence of American Indian woven work
- the student should demonstrate by drawing and/or verbalizing, that cultural context and Native American styles are understood.

#### Enrichment/Reinforcement:

The teacher can read Indian stories and epic tales which will produce better involvement and understanding of the various Indian societies. Two books which offer table and symbolic messages are LeRoy H. Appleton's "American Indian Design and Decoration," and "American Indian Prose and Poetry" edited by Gloria Levitas, Frank R. Videlo and Jacqueline J. Videlo.

A display of paintings of Indian life by Frederic Remington, and Charles Russell, along with watercolors by the contemporary illustrator Bart Forbes, can acquaint students with more information about Native American culture and history.



## ORGANIZING THE LESSON PLANS FOR TEACHING

The items in a scope and sequence deal with the understandings, skills, and attitudes to be developed in students; the **plans** for the learning experiences or lessons through which those understandings, skills, and attitudes are to be developed are usually organized or "filed" in the same order as the items they represent -- for ready access; but the order in which those lesson plans are **implemented** depends upon such factors as:

- . The interests, readiness, and other characteristics of the students who will be participating in the learning experiences;
- . The availability of facilities, equipment, and supplies;
- . Possible relationships between your visual arts education program and what your students are learning in their regular education classrooms; and
- . The interests and preferences of the teacher.

Since the purpose or objective of a lesson can usually (but not always) be achieved through almost any **content** or **subject matter**, many teachers like to organize their lesson plans for *teaching purposes* according to their own strengths, the school calendar, changes in season, or themes. Examples include:

- Festivals and celebrations
- Expanding the child's world
- Our community
- Explorations -- then and now
- Gifts from other parts of the world
- Creating a new culture
- Creatures of mind, myth, and reality
- Aesthetic principles (rhythm, line, tempo, dynamics, etc. applied to all the arts)
- Seeing art through architecture (or clothing, or interior design, etc.)
- Art in the natural world -- fruits, flowers, plants, and trees
- Art in the human world -- what people look like, do, believe in, etc.
- Art as identity
- Art as a way to bring about change

How would **you** organize your lesson plans for teaching purposes?



# STUDENTS WITH HANDICAPPING CONDITIONS

*I struggled to understand words that seemed to  
garble before my eyes, numbers that came out  
backwards, sentences that were hard to grasp.*

**-- Nelson Rockefeller**

1

.....

.....

.....

The Board of Regents, through the revised Part 100 Regulations of the Commissioner and the Action Plan, has made a strong commitment to integrating the education of students with handicapping conditions into the total school program. According to Section 100.2(s), "Each student with a handicapping condition, as such term is defined in Section 200.1(ii) of this Chapter, shall have access to the full range of programs and services set forth in this Part to the extent that such programs and services are appropriate to such student's special educational needs." Districts must have policies and procedures in place to make sure that students with handicapping conditions have equal opportunities to access diploma credits, courses, and requirements.

The majority of students with disabilities have the intellectual potential to master the curricular content requirements for a high school diploma. Most students who require special education attend regular education classes in conjunction with specialized instruction and/or related services. These students must attain the same academic standards as their nonhandicapped peers in order to meet these requirements. For this reason, it is very important that, at all grade levels, students with handicapping conditions receive instruction in the same content areas so as to receive the same informational base that will be required for proficiency on Statewide testing programs and diploma requirements.

The teacher providing instruction through locally developed curriculums based on this syllabus has the opportunity to provide an educational setting which will enable the students to explore their abilities and interests. Instruction may be provided to students with handicapping conditions either by teachers certified to teach visual arts education or by special education teachers. Teachers certified to teach visual arts education would be providing instruction to students with handicapping conditions who are recommended by the Committee on Special Education (CSE) as being able to benefit from instruction in a regular educational setting and are appropriately placed in this setting. Special education teachers may also provide this instruction to students with handicapping conditions in a special class setting.

Teachers certified to teach visual arts education should become aware of the needs of those students with handicapping conditions who are participating in their classes. Instructional techniques and materials must be modified to the extent appropriate to provide these students with the opportunity to meet diploma requirements. Information or assistance is available through special education teachers, administrators, the Committee on Special Education (CSE), or a student's Individualized Education Program (IEP).

**Additional assistance is available through consultant teacher services. The implementation of this service will allow school districts to provide direct and indirect**

services to students with handicapping conditions who are enrolled full-time in a regular education program. **Direct consultant teacher services** consist of individualized or group instruction which would provide such students with instructional support in the regular education classroom to help them benefit from their regular education program. **Indirect consultant teacher services** will provide support to the regular education teacher in the modification and development of instruction and assessment that effectively deals with the specialized needs of students with handicapping conditions.

## **STRATEGIES FOR MODIFYING INSTRUCTIONAL TECHNIQUES AND MATERIALS**

1. Prior to having a guest speaker or taking field trips, it may be helpful to structure the situation. Use of a checklist or a set of questions generated by the class will help students to focus on relevant information. Accessibility for students with handicapping conditions should be considered when field trips are arranged.
2. The use of computer software may be appropriate for activities that require significant amounts of writing by students.
3. Students with handicapping conditions may use alternative testing techniques. The needed testing modifications must be identified in the student's Individualized Education Program (IEP). Both special and regular education teachers need to work in close cooperation so that the testing modifications can be used consistently throughout the student's program.
4. Identify, define, and preteach key vocabulary. Many terms in this syllabus are specific and may need continuous reinforcement for some students with handicapping conditions. It would also be helpful to provide a list of these key words to the special education teacher in order to provide additional reinforcement in the special educational setting.
5. Check periodically to determine student understanding of lectures, discussions, demonstrations, etc., and how this is related to the overall topic. Encourage students to express their understanding. It may be necessary to have small group discussions or work with partners to determine this.
6. Provide students and special education teachers with a tape of lectures that contain substantial new vocabulary content and of guest speakers for further review within their special education classes.
7. Assign a partner to a student for the duration of a unit as an additional resource to facilitate clarification of daily assignments, timelines for assignments, and access to daily class notes.
8. When assigning long-term projects/reports, provide a timeline with benchmarks as

indicators for completion of major project/report sections. Students who have difficulty with organizational skills and time sequence may need to see completion of sections to maintain the organization of a lengthy project/report.

Special education teachers providing this instruction must also become familiar with the goals and objectives of the curriculum. It is important that these teachers provide their students with the same or equivalent information contained in the syllabus.

Regardless of who provides the instruction, cooperation between teachers of regular and special education programs is essential. It is important for the students as well as the total school environment.

### **ALTERNATIVE TESTING TECHNIQUES**

Another consideration in assisting students with handicapping conditions to meet the requirements of regular education is the use of alternative testing techniques. Alternative testing techniques are modifications of testing procedures or formats which provide students with handicapping conditions equal opportunity to participate in testing situations. Such techniques provide the opportunity to demonstrate mastery of skills and attainment of knowledge without being limited or unfairly restricted by the existence of a handicapping condition.

The Committee on Special Education (CSE) is responsible for identifying and documenting the student's need for alternative testing techniques. This determination is made when a student is initially referred to the CSE, is reviewed annually for as long as the student receives special education services, and is reviewed when it has been determined that the student no longer needs special education services. These modifications are to be used consistently throughout the student's educational program. Principals must ensure that students who have been identified by the CSE as educationally handicapped are provided with the alternative testing techniques which have been recommended by the CSE and approved by the Board of Education.

Alternative testing techniques which have been specified on student IEPs for use by a student must be used consistently in both special and regular education settings. Regular classroom teachers should be aware of possible alternative testing techniques and should be skilled in their implementation.

The coordination and cooperation of the total school program will assist in providing the opportunity for a greater number of students with handicapping conditions to meet the requirements needed to pursue a high school diploma. The integrated provision of regular education programs, special education programs, remediation, alternative testing techniques, modified teacher techniques and materials, and access to credit through alternatives will assist in enabling such students to pursue high school diplomas to a greater degree. Teachers who provide instruction through curriculums based on this syllabus have a unique opportunity to assist such students in achieving their

individual goals.

Additional information on alternative testing procedures is available in a manual entitled *Alternative Testing Techniques for Students with Handicapping Conditions*, which can be obtained from:

New York State Education Department  
Office for Education of Children with  
Handicapping Conditions  
Room 1071 Education Building Annex  
Albany, NY 12234

### **INFUSING AWARENESS OF PERSONS WITH DISABILITIES THROUGH CURRICULUM**

In keeping with the concept of integration, the following subgoal of the Action Plan was established:

*In all subject areas, revisions in the syllabi will include materials and activities related to generic subgoals such as problem solving, reasoning skills, speaking, capacity to search for information, the use of libraries and increasing student awareness of and information about the disabled.*

The purpose of this subgoal is to ensure that appropriate activities and materials are available to increase student awareness of disabilities and issues in regard to disabilities.

This syllabus, by design, includes information, activities, and materials regarding persons with handicapping conditions. Teachers are encouraged to include other examples as may be appropriate to their classrooms or the situation at hand. Teachers are also encouraged to assess the classroom environment to determine how the environment may contribute to student awareness of persons with disabilities.

**A GLOSSARY OF TERMS  
AS THEY ARE USED IN THIS PUBLICATION**

*"When I use a word," Humpty Dumpty said..., "it means  
just what I choose it to mean -- neither more nor less."*

**-- Lewis Carroll**



- adaptive behavior:*** the effectiveness with which the individual copes with the natural and social demands of his/her environment
- analysis:*** scrutiny; critical examination; the separation or breaking up of a whole into its fundamental elements or constituent parts
- annual review:*** an evaluation, conducted at least once a year by the Committee on Special Education (CSE), of the status of each student with a handicapping condition and each child thought to be handicapped who resides within the school district for the purpose of recommending the continuation, modification, or termination of the provision of special education programs and services for the student to the local board of education
- anticipated learning outcome:*** (see *learning outcome*)
- art:*** superlative skill and ingenuity in any form of creative activity
- artwork:*** a general term for the product(s) of art activity
- works of art:*** artwork judged by qualified art critics as of high quality; masterpieces
- art education:*** the study of the process and products of aesthetic activity, including the nature of art; the functions of art; the uses and applications of art; the content, structure, and materials of art; the creating process; and the manner in which one finds meaning in artwork and makes judgments with regard to the artist's achievement
- arts resource guide:*** (see *guide*)
- assess:*** to appraise; to determine the nature, status, significance, or merit of something (e.g., to *assess* one's strengths; to *assess* what students learned through participation in a given lesson, group of lessons, or the curriculum as a whole)
- assessment:*** act of assessing; the process of determining the nature, status, significance, or merit of something (e.g., to do a *strengths assessment*); the first part of an evaluation plan; also, the results of the assessment process
- directive or objective-oriented assessment:*** the process of determining the extent to which specific objectives are being met in a given teaching/learning situation
- nondirective or holistic assessment:*** the process of determining what is happening in a given teaching/learning situation through direct observation, without suggestions or requirements that tell the assessor what to look for
- formative assessment:*** a kind of "monitoring" that provides information about a given teaching/learning situation as the situation progresses
- summative assessment:*** a final or "summary" appraisal that provides information about a given teaching/learning situation after it is over
- strengths assessment:*** the process of determining the nature, status, significance, or merit of

existing resources, including what students presently understand, are able to do, and feel about certain things, which provides baseline data for the development of syllabus-based living curriculums geared to local circumstances and student characteristics

- attitude:** a persistent disposition, primarily grounded in feeling or emotion, to react either positively or negatively to an activity, a person, a group, an object, a situation, a value, etc.; a state of readiness that can be activated into significant or meaningful behavior by appropriate motivation
- balanced program:** a visual arts education program which engages students in a variety of learning experiences in understanding, creating, and valuing art through both directed and creative activity
- behavioral objective:** (see *objective*)
- child development:** growth or change in a child's physical, mental, perceptual-motor, emotional, psychosocial, etc., characteristics due to maturation and/or learning, whether planned or incidental
- cognition:** the act of processing information into knowledge and understanding; includes perception, introspection, and memory
- comprehension:** the ability to grasp information or an idea; the first level of understanding in the process of cognition
- concept:** a term that expresses a general or abstract idea and includes all that is characteristically associated with or suggested by that idea (e.g., diversity, home, language, peace, truth)
- curriculum:** a planned sequence of learning experiences designed to produce the desired learning outcomes in the syllabus; includes in-class lessons, field trips, homework, districtwide or schoolwide interdisciplinary activities (fairs, plays, school/community events, etc.); the bridge between State policy expressed in the syllabus and local classroom teaching and learning
- curriculum development:** the process of adapting the syllabus to local conditions and student characteristics and then creating a planned sequence of learning experiences through which the desired learning outcomes in the syllabus will be achieved
- curriculum guide:** (see *guide*)
- curriculum resource guide:** (see *guide*)
- desired learning outcome:** (see *learning outcome*)
- developmental learning:** a systematic, sequential approach to teaching and learning that enables students to become increasingly independent, even self-actualized, human beings through active participation in learning experiences tailored to their ~~particular strengths and other characteristics~~

**directed learning:** education or instruction guided and aided by the teacher, generally by means of suggestions, tasks, or problems

**directive or objective-oriented assessment:** (see *assessment*)

**discovery learning:** the approach advocated in this document; a procedure which involves students in situations that (a) initiate the process of inquiry, (b) stimulate exploration, experimentation, and/or other forms of search behavior, and (c) produce moments of insight when the students see the relationships between and among the things before them, grasp the organizing principles and/or understand the reasons why expected or observed happenings did or did not take place, relate their observations to prior knowledge, and therefore learn; does not preclude guidance by the teacher, but does preclude teacher domination

**discrepancy analysis:** examining the differences between what is and what should be (e.g., identifying the critical differences between what already exists in your curriculum what your curriculum should contain in order to meet syllabus requirements and/or recommendations)

**elements:** the basic components, tangible or intangible, of which something is made (e.g., the *elements* of art are color, form, light, line, motion or movement, shape, space, texture, and time)

**evaluate:** to draw conclusions from assessment data and make judgments about the value or effectiveness of something (e.g., to *evaluate* a particular lesson as a means of achieving a desired learning outcome)

**evaluation:** the process of drawing conclusions from assessment data and making judgments about the value or effectiveness of something; the second half of an evaluation plan; also, the results of the evaluation process

**evaluation plan:** a description of the strategies to be used in determining the effectiveness of a given learning experience or lesson, group of lessons, or the curriculum as a whole as a means of bringing about stipulated changes in student understanding, skill, attitude, behavior, etc.; consists of two parts, *assessment* and *evaluation*

**formative assessment:** (see *assessment*)

**goal:** aim, end, or "compass point" which gives direction to an effort; the result or achievement toward which effort is directed

**Regents goals:** desired learning outcomes for public and nonpublic school students in New York State expressed in the "Statement of Regents Goals for Elementary- and Secondary-School Students" in the *New York State Board of Regents Action Plan to Improve Elementary and Secondary Education Results in New York* (1986)

**program goals:** aims, hopes, directions, etc., for visual arts education programs in public and nonpublic schools in New York State derived from the Regents goals and the recommendations of

subject matter specialists

**guide:** a publication designed to provide direction and help

**curriculum guide:** a publication that links syllabus requirements and recommendations to districtwide goals and objectives so that the education of students throughout the district will be comprehensive, consistent, and holistic

**curriculum resource guide:** an aid to the development of syllabus-based learning experiences or lessons tailored to local circumstances and student characteristics

**arts resource guide:** an aid to the development of syllabus-based learning experiences or lessons in specific art-related content categories (e.g., drawing, painting, computer graphics, holography)

**interdisciplinary studies resource guide:** an aid to the development of syllabus-based learning experiences or lessons which combine content and objectives for other subject areas (e.g., English language arts, mathematics, social studies) with those for visual arts education

**home school curriculums:** locally developed courses of study based on the State syllabus, tailored to home school circumstances and student characteristics, and in active daily use

**interdisciplinary studies resource guide:** (see *guide*)

**individualized education program (IEP)** a written plan which specifies the special education programs and services to be provided for a student with a handicapping condition in order to capitalize upon that student's strengths and meet his or her unique educational needs

**instructional objective:** (see *objective*)

**knowledge:** any body of known facts or ideas inferred from such facts or accepted as truths on good grounds (a *knowledge* of art terms); tests for knowledge primarily involve recognition and recall of information

**learning experience:** lesson; a planned assortment of teaching/learning *activities* (listening, watching, drawing, painting, molding, modeling, digitizing, etc.) that comes to closure within a given space of time, usually the class period; the means through which a learning outcome will be achieved

**learning outcome:** result; change(s) in understanding, skill, attitude, or behavior produced by a given learning experience or lesson, group of lessons, or the curriculum as a whole; the core of a teaching/learning objective and the basis for evaluating the learning experience or lesson, etc.

**anticipated learning outcome:** a result one can legitimately expect if a given learning experience or lesson, group of lessons, or the curriculum as a whole is successful

**desired learning outcome:** one of the results identified in the three program content areas of

the syllabus; the core of one of the program objectives to be achieved through the development and implementation of locally developed curriculums

**least restrictive environment:** that placement of an individual handicapped student which provides the special education needed by the student, facilitates the student's education to the maximum extent appropriate with other students who are not handicapped, and is determined following consideration of the proximity of the placement to the student's place of residence

**lesson plan:** the written curriculum for a single class session; includes a lesson objective, the specific program objective in the syllabus to which the lesson objective relates, the primary Regents goal that participation in the lesson will help students to achieve, motivation, procedure, vocabulary, modifications for special populations, anticipated learning outcomes, an evaluation strategy, and suggestions for enrichment or reinforcement

**modifications:** adaptations; changes in equipment, materials, motivation, procedure, vocabulary, etc., that will tailor a given learning experience or lesson, group of lessons, or the curriculum as a whole to the needs of special student populations

**nondirective or holistic assessment:** (see *assessment*)

**objective:** an expression of commitment to the achievement of a learning outcome; the specific purpose, task, or function of a given learning experience or lesson, group of lessons, or the curriculum as a whole; a statement of intent or purpose that is clear, concrete, and attainable within the parameters of the lesson, etc.

**behavioral, instructional, or performance objective:** the specific purpose of a learning experience or lesson, group of lessons, or the curriculum as a whole phrased as a learning outcome which describes measurable behavior that should result from the learning experience; states exactly what students should be able to do after having received the instruction; and/or identifies specific performance criteria that will prove that the objective has been achieved

**program objective:** a statement of purpose or commitment to the achievement of one of the desired learning outcomes identified in the three program content areas in the syllabus

**perception:** the process of deriving information from the environment through the senses; the organization and/or integration of sensory impressions into meaningful wholes

**principle:** a natural law or fundamental truth that governs activity and produces specific results (e.g., the *principles* of design include unity, variety, rhythm, balance, etc.)

**program goals:** (see *goal*)

**program objective:** (see *objective*)

**Regents goals:** (see *goal*)

**related services:** speech pathology, audiology, psychological services, physical therapy, occupational therapy counseling services, and other appropriate support services pursuant to

section 4401 of the Education Law, including those listed in section 4002 (2)(g), and medical services as defined in this section

- resource room program:** a special education program for a handicapped student registered in either a special class or a regular class who is in need of specialized supplementary instruction in an individual or small group setting for a portion of the school day
- scope and sequence:** the core of the curriculum; an abstract of the curriculum, a sort of "year-at-a-glance" which identifies what the curriculum will deal with (scope) at each age/grade level (sequence) of the instructional program over a given period of time; the range of instruction within certain parameters in a given subject area which serves as the basis for the structured group of learning experiences that is the curriculum
- skill:** any mental or physical act done with ease and precision; manipulative proficiency, eye/hand coordination, etc.; dexterity in performance with art media
- special education:** specially designed instruction or special services or programs as defined in subdivision 2 of section 4401 of the Education Law provided at no cost to the parent in order to meet the unique needs of a student with a handicapping condition
- strategy:** a plan or method for achieving a specific objective or result (e.g., a *strategy* for evaluating the effectiveness of the curriculum)
- strengths assessment:** (see *assessment*)
- student:** learner; technically, a person engaged in serious study, especially one doing independent study, but used in this document as a categorical term which includes prekindergarteners, children, pupils, etc., in accordance with the terminology used in the Regents goals
- gifted and talented students:** students who differ from other students in their ability to learn at faster rates; to find, solve, and act on problems more readily; to make rapid and more sophisticated linkages and connections; and to manipulate abstract ideas
- student with a handicapping condition:** a person who has not attained the age of 21 prior to September first and who is entitled to attend public schools pursuant to section 3202 of the Education Law and who, because of mental, physical, or emotional reasons, has been identified as having a handicapping condition and can receive appropriate educational opportunities from special services and programs approved by the Education Department
- summative assessment:** (see *assessment*)
- syllabus:** a document stating the expected learning outcomes (including goals, objectives, concepts, skills, and understandings) in a given subject; a framework for the development of local curriculum documents
- synthesis:** the combination of separate elements into a whole

***teacher:*** a person employed in an official capacity for the purpose of inducing stipulated changes in understanding, skill, attitude, and/or behavior by guiding and directing the learning experiences of students in an educational institution, whether public or private; a person who, because of rich or unusual experience or education or both in a given field, is able to inspire a love of learning, to create meaningful interactions between students and subject matter, and, in general, to contribute to the growth and development of independent, even self-actualized, human beings

***teacher effectiveness:*** the ability of a teacher to inspire a love of learning; to induce stipulated changes in understanding, skill, attitude, and/or behavior; and, in general, to contribute to the growth and development of independent, even self-actualized, human beings by creating a meaningful interaction between students and subject matter

***understanding:*** internalized information that makes experience intelligible and enables one to act wisely; also, a high level of comprehension

***works of art:*** (see *art*)

