Arizona Arts

Visual Arts: Grades 9, 10, 11, 12

Adopted 2015

Creating

1. **Generate and conceptualize artistic ideas and work**
   a. Use multiple approaches (such as exploring artwork from the past, experimenting with materials, expressing a personal concern) to begin creative endeavors.
   b. Shape an artistic investigation of an aspect of present-day life using contemporary practices of art or design.
   a. Individually or collaboratively formulate new creative problems based on student's existing artwork.
   b. Plan personal artwork or design choosing from a range of traditional and contemporary artistic practices.
   a. Visualize and hypothesize to generate plans for creating art or design that explores social issues.
   b. Follow or break established conventions in the making of multiple works of art or design based on a theme, idea, or concept.

2. **Organize and develop artistic ideas and work**
   a. Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art).
   b. Demonstrate safe and skillful handling of materials, tools, and equipment; explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools, and equipment.
   c. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.
   a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using various approaches (such as using the using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art).
   b. Use art media with skill, purpose, and craftsmanship; and demonstrate awareness of ethical implications of making and distributing creative work.
   c. Redesign an artwork, everyday object, or place in response to contemporary issues (such as "Sun Mad" by Yolanda Lopez, "George Washington Carver Crossing the Delaware" by Robert Colescott, vacant lot as community garden).
   a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

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b. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

c. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

3. Refine and complete artistic work

a. Apply traditional, cultural, or contemporary criteria to examine, reflect on, and plan revisions for works of art and design in progress.

a. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art.

a. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Presenting

4. Select, Analyze and Interpret artistic work for performance

a. Analyze, select, and curate artifacts (such as pop culture items, heirlooms, personal collections) and/or artworks for presentation (such as in spaces in the classroom, digital presentation, on school campus, local businesses, public spaces).

a. Examine, select, and justify choices of personal artwork for a collection or portfolio presentation.

a. Analyze, select, curate, and present artwork for a specific exhibit or event.

5. Develop and refine artistic techniques and work for presentation

a. Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks) and ways an exhibition is presented (such as examining an exhibition catalogue, visiting an online exhibition, visiting a museum).

a. Evaluate, select, and apply methods or processes appropriate to display and preserve artwork in a specific place (such as spaces in the classroom, on school campus, local businesses, public spaces).

a. Investigate and compare methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns).

6. Convey meaning through the presentation of artistic work

a. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

a. Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

a. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

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Responding

1. Perceive and analyze artistic work

a. Speculate about ways in which art impacts people's perception and understanding of human experiences (such as the impact of Diego Rivera's political murals or Pablo Picasso's "Guernica", Jacob Lawrence's "Migration Series").

b. Analyze how one's understanding of the world is affected by experiencing visual imagery (such as icons, logos, advertisements).

a. Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (such as electronic devices, household appliances, shopping malls).

b. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, marketing campaigns).

a. Reflect upon how responses to art develop over time based on knowledge of and experience with art and life.

b. Identify commonalities in visual images made in the same era or culture (such as fashion, automotive design, furniture, buildings).

8. **Interpret intent and meaning in artistic work**

a. Interpret an artwork or collection of works, supported by relevant and sufficient evidence (such as subject matter, media, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art) found in the work and its various contexts (artists' life and times).

a. Construct a persuasive interpretation of an artwork or collection informed by the perspective of an art specialist(s) (such as art historians, art critics, curators, reviewers, and other artists).

a. Defend a plausible interpretation of an artwork in comparison to the artist's stated intention for that artwork.

9. **Apply criteria to evaluate artistic work**

a. Establish relevant criteria, as distinct from personal preference, to evaluate a work of art or collection of works.

a. Determine the relevance of criteria used by others (such as the general public compared to art specialists) to evaluate a work of art or collection of works.

a. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Connecting

10. **Synthesize and relate knowledge and personal experiences to make art**

a. Document the process of developing ideas that reflect group concerns from early stages to fully elaborated ideas.

a. Utilize inquiry methods of observation, research, and experimentation to explore community concerns through artmaking.

a. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

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11. **Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding**

    a. Describe how knowledge of culture, traditions, and history may influence personal responses to art (such as compare initial response to an artwork at the beginning of the course and periodically throughout the course to identify changes in perception after study of the context).

    a. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

    a. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propaganda art, James Montomery Flag's Uncle Sam army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers, Elizabeth Catlett's "Sharecropper").