Appendix I

Bloom's Taxonomy
Verbs for Learning

Knowledge	Comprehension	Application	Analysis	Synthesis	Evaluation
					judge
				compose	appraise
			analyze	plan	rate
		translate	compare	design	value
		interpret	diagram	propose	revise
	restate	apply	experiment	arrange	estimate
	describe	employ	differentiate	assemble	assess
	recognize	use	test	prepare	select
define	explain	dramatize	inspect	collect	critique
memorize	tell	demonstrate	question	create	editorialize
repeat	express	practice	relate	set up	decide
list	identify	illustrate	examine	organize	evaluate
recall	locate	operate	distinguish between	hypothesize	verify
name	report	sketch	calculate	combine	grade
observe	review	select	classify	invent	choose
sort	paraphrase	sequence	dissect	infer	pro/con
cluster	cite	test-out/solve	contrast	estimate	compare
		organize	deduct	produce	convince
		frame	investigate	forecast	argue
		manipulate	categorize	formulate	justify
		how to	separate	emulate	persuade
		show	survey	speculate	prioritize
		make	arrange	make	rank
		teach		imagine	recommend
		photograph		compare	predict
		record		generalize	discuss
					debate

Bloom's Taxonomy

6 Evaluation	appraise, choose, compare, conclude, decide, defend, evaluate, give opinion, judge, justify, prioritize, rank, rate, select, support, value
5 Synthesis	change, combine, compose, construct, create, design, find an unusual way, formulate, generate, invent, originate, plan, predict, pretend, produce, rearrange, reconstruct, reorganize, revise, suggest, suppose, visualize, write
4 Analysis	analyze, categorize, classify, compare, contrast, debate, deduct, determine the facts, diagnose, diagram, differentiate, dissect, distinguish, examine, infer, specify
3 Application	apply, compute, conclude, construct, demonstrate, determine, draw, find out, give an example, illustrate, make, operate, show, solve, state a rule or principle, use
2 Comprehension	convert, describe, explain, interpret, paraphrase, put in order, restate, retell in own words, rewrite, summarize, trace, translate
1 Knowledge	define, fill in the blanks, identify, label, list, locate, match, memorize, name, recall, spell, state, tell, underline

Reading and Writing Styles

Narrative Text Reading/Writing for the Story	Expository Text Reading/Writing for Information
Narrative text: Is often fiction in which the values are used to describe and/or to explain human behavior. It involves a setting and a character or characters who are involved in one or more conflicts, such as interpersonal, internal, or with society. The theme may be directly stated or implied. The piece makes sense when read from beginning to end. Narrative Characteristics: • Tells a story • Contains well-developed characters • Contains a setting describing where and when the story takes place • Contains a carefully fashioned plot with a problem and resolution • Contains a theme that explains the meaning of the story • Contains vocabulary used to enrich understanding of the story • May be written in first, second, or third person Traditional Narrative Structure: Beginning – contains a setting, characters, and problem(s), conflict(s) initiated events. Middle – turning points, crisis, rising action, climax, subplot, parallel episodes. End – resolution, falling action, ending. Narrative Text Types Include: Biographies (depending on text structure), dramas, diaries, excerpts from novels, fables, fantasies, folk tales, historical fictions, legends, mysteries, science fiction, short stories, sitcoms, tall tales, and others.	Expository Text: Is non-fiction in which the author seeks to explain or inform. The information can be verified as true. Common structures within expository texts include description, comparison/contrast, cause/effect, problem/solution, sequence, or a combination of such structures. Expository Characteristics: • To inform, explain, describe, enumerate, discuss, compare and contrast, and problem-solve • Subject oriented; is focused on a specific topic • Multiple organizational patterns, such as context clues or text features • Difficult to predict based on content • Various text patterns are signaled by different headings, sub-headings, and signal words • Contains facts and information using clear and precise dialogue Expository Structure: Includes definition, description, process (collection, time ordered, or listing), classification, comparison, analysis, and persuasion. Expository Text Types Include: ABC books, autobiographies, biographies, essays, book reports, brochures, cartoons, catalogs, comics, complaints, definitions, government reports, graphs and charts, interviews, invitations, journals, lists, memoirs (depending on purpose and text structure), newspaper/magazine articles, recounts of an event, research papers, speeches, and others.
Technical Text **Reading/Writing to Reach an End**	**Persuasive Text** **Reading/Writing to Consider an Action**

Technical Text:	Persuasive text:
Is non-fiction in which the author gives information to the reader that may be used to perform a task, including planning and decision making. The material may include explicit steps to follow or the steps may be implied in a graphic. Technical Characteristics: • Sentences are commonly shortened or fragmented • Numbered or bulleted lists are commonly used • Employs dictionary meanings of words • Focuses on an identified topic • Is organized in a logical and orderly way • Hierarchical organization in which information may be accessed at random • Domain specific terminology • Avoidance of humor, vague terms, figurative language, and interrogative and imperative sentences • Often employs subordination suggesting cause and effect • There is a balance of white space and text Technical Text Types Include: Brochures, classifications, consumer information, directions, floor plans, forms, graphs, charts, how-to guides, instructions, job preparation manuals, job related materials, maps, menus, questionnaires, recipes, regulations, schedules, school forms, syllabi, transcripts, warranties, and others.	Is nonfiction in which the author intends to convince the reader to adopt a particular opinion or to perform a certain action. Persuasive Characteristics: • To take an informed stand on an issue using persuasive reasons and elaborating on those reasons • The author considers the state of the reader's emotion, beliefs, desires, or commitments • Attempts to solve a problem by evoking change • Written to convince the reader to adopt the writers point of view • Focuses on a central purpose and sometimes relies on propaganda and sarcasm • Author uses appeal to reason, emotional appeal, and endorsement by an influential figure, such as the bandwagon approach, glittering generalities, testimonials, citing authority, statistics, and other techniques that appeal to reason or emotion Persuasive Text Includes: • Introduction to the problem • Background to the problem • Proposal to remedy the problem • Argument for the proposal • Refutation of apposing sides • Call to action Text Types Include: Advertisements book reviews, brochures, business letters, charitable campaign appeals, commercials, written debates, editorials, essays, letters to the editor, art critiques, movie critiques, political campaign literature, position papers, posters, single editorials or letters, speeches, and others.

Taxonomy of Education Objectives
Cognitive Domain

Levels	Illustrative Behavior	Selected Action Verbs		
6.00 Evaluation	• Makes judgments based upon evidence of logical accuracy and consistency • Able to indicate logical fallacies • Makes judgments about the value of a work (art, music, writing) based upon the highest known standards	appraise assess choose compare conclude contrast criticize detect evaluate	forecast grade interpret judge justify rank rate relate score	select weigh
5.00 Synthesis	• Gives a well organized speech • Write a creative short story, poem, painting, or musical composition • Integrates learning into a plan for solving a problem • Formulates a new scheme for classifying objects, events, or ideas	conclude compile compose create devise design plan modify manage categorize	generate organize revise tell write rewrite summarize reconstruct rearrange formulate	reorganize
4.00 Analysis	• Recognizes unstated assumptions and/or logical fallacies in reasoning • Distinguishes between facts and inferences • Analyzes the structure of a work (art, music, writing)	analyze appraise break down categorize compare diagram differentiate	discriminate distinguish identify illustrate subdivide point out relate	select separate infer test
3.00 Application	• Applies concepts, principle, laws, and/or theories to new situations • Solves mathematical problems	apply change demonstrate manipulate operate	predict prepare produce relate show	solve trace
2.00 Comprehension	• Demonstrates an understanding of facts and principles • Demonstrates an understanding of non-literal statements (metaphor, irony, symbolism, and exaggeration) • Translates mathematical material into symbolic statements	compute convert defend describe discuss distinguish estimate explain extend infer	paraphrase predict report review rewrite tell translate give examples locate	
1.00 Knowledge	• Knows common terms and facts • Knows methods and procedures • Knows basic concepts and principles • Identifies something seen	cite count define identify label list match	repeat reproduce select state name	

Taxonomy of Education Objectives
Psychomotor Domain

Levels	Illustrative Behavior	Selected Action Verbs
6.00 Non-Discursive	- Able to use gesture and facial expressions - Able to demonstrate rhythmic creative movement - Able to design ones own series of movements in free response activities	compose create dance express gesture perform skate
5.00 Skilled	Able to perform advanced/complex sports skills, dance skills, and/or manipulative skills	assemble dismantle bat manipulate build play serve catch punt type clean saw
4.00 Physical Abilities	- Able to display a high degree of endurance - Able to exert strength (tension against resistance) - Able to demonstrate a high degree of flexibility (range of motion in the joints) - Able to demonstrate dexterity and quickness (agility)	bend exercise manipulate perform run (long distance) swim (long distance) weight lift wrestle change direction
3.00 Perceptual Abilities	- Able to distinguish between a circle and a square, between a "b" and a "d" - Able to differentiate between various sounds and their corresponding pitch and intensity - Able to differentiate between varying textures - Able to demonstrate good eye-hand and eye-foot coordination	categorize sing catch throw copy hit differentiate walk (forward/backward) identify jump perform play point out recite recognize reproduce select
2.00 Basic	- Able to do locomotor movements, such as crawling, sliding, walking, running, etc. - Able to non-locomotor movements, such as pushing, pulling, stooping, etc	If you are working with students who have mastered basic movements, objective need not to be written at this particular level.
1.00 Reflex	Movements are involuntary in nature. They are functional at birth.	Curriculum developers need not concern themselves with writing objectives for this particular level.

Assessments in Art

Assessment is an integral part of expected learning outcomes. Criteria are expected outcomes and observable evidence of learning. Assessment is part of the instructional process. It is the key to using outcomes or standards in decision-making concerning program evaluation. Assessment must be matched to instruction and curriculum content. Assessment can guide future planning and instruction by giving educators feedback on the overall program. It is a basis for improvement of instruction as well as program evaluation and justification. It is a systematic basis for making inferences about progress and a basis for accountability in schools. Assessment results can be included in QPA (Quality Performance Accreditation). Assessment can provide information on two fundamental questions: How are we doing? How can we do it better?

Meaningful assessment is most feasible at the local levels where assessment of achievement informs the teacher and the learner about the effectiveness of instruction and experiences in relationship to expected learning outcomes. Assessment focuses educators on what is really important for students. A quote from Albert Einstein's office wall states "not everything that counts can be counted and not everything that can be counted counts". Assessment guides us in deciding what counts and how to observe and document it.

Characteristics of Good Assessment
    What is good assessment? The word assess comes from the French "assidere" which means "to sit beside". Many publications and organizations have compiled lists of characteristics that describe good assessment. Following is a compilation of some of these lists:
- Achievement standards are defined before assessment is developed.
- The main purposes of assessment should be to improve teaching and learning and to measure students' progress.
- All students of all cultural backgrounds should have equal and unbiased opportunity to learn what is being assessed.
- The tasks to be assessed should be congruent with the standards or outcomes that the students are expected to meet. Tasks should be developmentally appropriate.
- The standards or outcomes students are expected to meet should be addressed by the instruction, including problem solving and process skills.
- Assessment should reflect cognitive complexity.
- Tasks should require higher level thinking skills, represent content quality, and cover a full range of curriculum.
- Assessment must be meaningful to students, which will result in a higher level of motivation for students.
- The results of assessment should be a means of communication in the appropriate context of curricula, class size, outcomes, and pupil expenditures.
- Teachers should be involved in designing and using the assessment system.
- Assessment procedures and results should be understandable and credible to all teachers, students, parents, and the public.
- Assessment systems should be subject to continuous review and improvement.
- Assessment must be cost effective and feasible for implementation: space concerns, equipment, resources, time, cost, student load, etc.
- The key to effective assessment is a match between the task and the intended student outcome.

Assessment Grading
Periodic grading fulfills the following needs:
- helping teachers to reach conclusions about their pupils
- assisting teachers in making plans for the future in general, helping them to appraise the effectiveness of their teaching.

From the point of view of the pupils, reports have the purposes of:
- helping them to realize the progress they have made.
- pointing out where they might improve their work.
- indicating what they might do in the future to make progress.

These points must be kept in mind by the grader:
- The method of reporting must be easily understood by all parents.
- The report should reflect the objectives and practices of the art program.
- The system of reporting should not demand a dis*proportion*ate amount of clerical work.
- There are a variety of evaluations that are effective without making grades a matter of reward.

A Variety of Assessment Formats

In addition to traditional tests, authors cite a wide variety of assessment formats that can be adapted to most disciplines. Donna Kay Beattie (1990) included the following for consideration: tests, checklists, rating scales, journals, portfolios, questionnaires and inventories, group discussions, critiques, rubrics, teacher interviews, peer, parent, and other interviews, self-evaluation, visual identification, other performances (skits, pantomimes, role playing, debates, game playing, creating puzzles, stories, and problems), and observation.

Critical Attributes of Selected Assessment Strategies

Portfolio

A portfolio is an accumulate assessment which records a student's development over time. The **N**orthwest **R**egional **E**ducational **L**aboratory's (NREL) definition of portfolio states that "a portfolio is a purposeful collection of student work that exhibits to the student (and/or others) the student's efforts, progress, or achievement in a given area(s)". In using portfolios, students are expected to collect, select, reflect, and assess. Portfolios provide educators with a complete profile of the student over a period of time. Portfolios can provide structure for involving students in developing and understanding criteria for good efforts, in taking ownership for the criteria, and in applying the criteria to their own and other students' work.

Judy Arter and Vicki Spandel (1991) compiled a series of questions that need to be considered when designing a portfolio system. Who will design the portfolio system? What is the purpose of the portfolio? What is the relationship between curriculum, instruction, and the portfolio? What work goes into the portfolio? Who will select the work? What criteria will be used for assessing portfolio entries? What types of staff development will be needed for teachers and administrators to develop and implement portfolios? Portfolios may include performance tasks and a variety of other student work samples, along with observations and evaluations from the student and other persons as well as the teacher. Portfolios can vary in content—works in progress, best pieces, required items, optional items, student reflection on their work and their processes, reflections on experiences, etc. Other forms of alternative assessment can be included in a portfolio. What goes in depends on the purpose of the portfolio, which can range from improving a student's self esteem to documenting student achievement, to accountability reporting and program evaluation. Students are usually involved in the selection of work that is included in a portfolio. Teachers and peers may also be involved. This can vary according to grade level and experience of the students. Individual student conferences are important when using portfolios to allow students and teachers to review and reflect upon the meaning found in the contents of the portfolio. It must be determined who owns the portfolio and who will have access to it. Portfolios can have a variety of audiences such as teacher, parents, and administrators. Standardization is an issue.

Rubrics

Rubrics are sets of criteria that describe levels of performance or understanding. Rubrics provide students with expectations about what will be assessed as well as standards that need to be met. They can be used as a tool to provide students with information about where they are in relation to where they need to be. Use of rubrics increases consistency in the rating of performances, products, and student understanding. **N**orthwest **R**egional **E**ducational **L**aboratory provides a list of criteria for developing a quality rubric.

Rubrics:
- contain categories that cover the important dimensions of problem solving.
- are multi-dimensional to show different aspects of performance.
- have both content and process dimensions.

- can be applied consistently by anyone using it.
- accurately reflect student ability.
- are simple enough to be easily learned and used by the rater.
- reflect results that are easily understood by the teacher.
- are a basis for assigning well defined scores.
- provide clear information on how to integrate the results into instruction.
- provide clear expectations for students.
- are clearly understood by students.
- are based on current research and theory on cognitive functioning.

The following are some guidelines for writing rubrics:
- Determine exactly what learning (student knowledge and behavior) is the goal of the assessment task.
- Write the rubrics in terms of observable behavior.
- Use existing student work as models for the levels of achievements (samples or what has been produced?).
- Focus on the presence of behaviors rather than the absence of behaviors.
- When possible, avoid relying on adverbs and adjectives to define the distinctions between levels of performance.
- Try to identify clear distinctions in behavior.
- Avoid combining many different criteria in the same rubric.
- Write rubrics that evaluate quality of student work, not quantity.
- Avoid duplication of criteria—the same expectation should not be repeated in different rubrics for one task.

When writing a 5 point rubric, first write the specific elements of an acceptable or adequate performance, product, or understanding (level 3). This is the standard that all students are expected to meet. Then write parallel elements for exemplary (level 5) and unacceptable or inadequate (level 1) performance, product, or understanding. Level 0 would be no response. Often there will be no clear-cut "correct" response; rather, there will be degrees of correctness.

Performance Tasks

The Office of Technology Assessment (OTA) of the U.S. Congress (1992) provides a simple, yet insightful definition of performance assessment: testing that requires a student to create an answer or a product that demonstrates his or her knowledge or skills. It is important to note that proponents of "authentic assessment" made distinctions among the various types of performance assessments, preferring those that have meaning and value in themselves to those that are meaningful primarily in an academic context.

Characteristics of Performance Tasks

Performance tasks:
- may be individual and/or collaborative
- are open-ended
- integrate a number of skills and components
- have clear standards and rubrics
- reflect essential concepts and content
- apply appropriate "real-world" learning experiences
- require students to generate rather than choose a response
- are tasks rather than questions
- do not constitute assessment per se
- require critical criteria to evaluate student performances
- focus on the essential context of the curriculum, not just a single sub-skill
- allow for some student choice in how to approach or perform them
- require higher order thinking

- are part of the instructional process and show students how to improve
- provide students with multiple chances to perform the task so they can improve
- are a process, not a single test or measurement
- task grades are a means of communication
- with students and parents—letting them know what is expected
- task evaluation should be part of the learning process.

There are many reasons and means to assess. There is more that could be assessed than time to assess it all. Assessment should be imbedded into the instructional process. Assessment should be meaningful and feasible (both time and cost-wise). Assessment should be formulated in line with national, state, and district outcomes. Awareness of a wide range of assessment methods gives teachers a choice.

ART
Early Childhood through Late Adolescence/Adulthood
PreK-12

Standard #1   The teacher of art demonstrates a strong scholarly foundation in art education and has a clear conception of how art links students to the broad experiences of life.

Knowledge

1.   The teacher understands the history and philosophy of art education.
2.   The teacher discerns goals and purposes for art education.
3.   The teacher knows current trends and research in art education.
4.   The teacher compares and contrasts a variety of approaches and scholarly theories in art education.

Performance
1.   The teacher formulates a personal teaching philosophy of art education.
2.   The teacher interprets and uses current information to implement appropriate teaching practices for art education.
3.   The teacher applies current trends and research in art education to develop curricula and classroom practices.
4.   The teacher uses relevant approaches and theories to align art education curricula and practices to the standards, goals, and policies of the state and local district.

Standard #2   The teacher of art demonstrates knowledge, competency and teaching ability in the content of art, including aesthetics, art history, art criticism, and studio performance.

Knowledge

1.   The teacher understands aesthetic theories as they relate to the visual arts.
2.   The teacher understands methods and approaches to art criticism.
3.   The teacher knows art history and understands the cultural and historical contexts surrounding works of art.
4.   The teacher understands contemporary art and the art world.
5.   The teacher characterizes elements and principles of design.
6.   The teacher knows art involves critical thinking, emotion, and skill.
7.   The teacher recognizes two- and three-dimensional problems in visual art.
8.   The teacher discerns multiple solutions to visual and conceptual problems.
9.   The teacher understands the process of visual perception.
10. The teacher demonstrates knowledge of drawing, painting and collage by competently using a variety of media, styles, processes, and techniques.
11. The teacher demonstrates knowledge of printmaking, photography and digital imaging by competently using various processes and techniques.
12. The teacher demonstrates knowledge of clay, metals and fibers and other three dimensional media by competently using traditional and/or creative processes and techniques.
13. The teacher demonstrates knowledge of sculpture by competently using a variety of processes and techniques within carving, casting, modeling and constructing.
14. The teacher knows pedagogy which elicits creative behaviors.

Performance
1.   The teacher uses aesthetic theories to help students define art.
2.   The teacher leads students in reflecting upon and assessing the merits of individual student work and the work of others.
3.   The teacher demonstrates how history, culture, and the arts can influence each other.
4.   The teacher uses knowledge of art history to explain the contemporary art world.
5.   The teacher uses elements and principles of design to create and discuss effective artworks.
6.   The teacher plans lessons which utilize thought, expression and skill.
7.   The teacher poses two and three-dimensional problems to students.
8.   The teacher solicits multiple solutions to visual and conceptual problems in art.
9.   The teacher relates visual perception to the aesthetic experience.
10. The teacher plans lessons and presents studio experiences in drawing, painting and collage.
11. The teacher plans lessons and presents studio experiences in printmaking, photography and digital imaging.
12. The teacher plans lessons and presents studio experiences with clay, metals, fibers and other three dimensional media.

13. The teacher plans lessons and presents studio experiences in carving, casting, modeling and constructing.
14. The teacher applies pedagogy which elicits creative behavior.

Standard #3 The teacher of art creates an environment where individuals, art content and inquiry are held in high regard and where students can actively learn and create.

Knowledge

1. The teacher recognizes the effect a classroom's environment and ambiance has upon safety, learning, and creativity.
2. The teacher knows a variety of effective instructional strategies.
3. The teacher understands how the choice of media and processes impacts classroom design and arrangement.
4. The teacher knows the various safety factors to consider when arranging a classroom.
5. The teacher understands the safety measures for using art tools and operating art equipment.
6. The teacher recognizes the health hazards associated with some art materials, such as paint thinners and other potentially toxic substances.

Performance
1. The teacher creates a classroom environment and ambiance conducive to learning, creativity, and safety.
2. The teacher uses a variety of effective instructional strategies.
3. The teacher adjusts classroom arrangement to the specific media and processes used in art.
4. The teacher arranges the art classroom according to known safety factors.
5. The teacher implements appropriate safety practices when using art tools and operating equipment.
6. The teacher practices safe measures in storing, handling and ventilating of potentially dangerous substances.

Standard #4 The teacher of art selects and adapts a variety of appropriate resources, materials and technologies in order to design a curriculum which enables students to learn, make, and respond to art.

Knowledge

1. The teacher knows media and processes for a variety of age and ability levels.
2. The teacher understands the use of various traditional and emerging instructional materials.
3. The teacher knows human and environmental resources which enhance student learning.
4. The teacher understands curriculum theory and design and its effect on teaching practice.
5. The teacher knows the various career opportunities within the art field, and is knowledgeable of portfolio preparation.
6. The teacher understands the relation of visual art to other art forms.
7. The teacher understands the relation of curriculum design to the goals of art education.
8. The teacher knows the cost and value of materials, equipment, and how to manage a budget.

Performance
1. The teacher adapts media and processes to the age and abilities of students.
2. The teacher uses a variety of traditional and emerging instructional materials to augment teaching and enhance learning.
3. The teacher uses human and environmental resources to enhance learning.
4. The teacher implements curriculum theory to design an appropriate sequence of art lessons, art units and art curriculum.
5. The teacher includes portfolio preparation and discussions on art careers.
6. The teacher relates visual art lessons to other forms of art.
7. The teacher uses the goals and philosophy for art education to develop an art curriculum aligned to local, district and state standards and policies.
8. The teacher manages the art budget and keeps accurate records.

Standard #5 The teacher of art demonstrates knowledge of collaborative and promotional strategies for working with colleagues, families and community groups to achieve common goals for enriching the art program, enhancing students' learning and improving schools.

Knowledge

1. The teacher knows collaborative teaching strategies with art colleagues and colleagues from other disciplines.
2. The teacher knows entrepreneurial as well as educational initiatives which contribute to the general purpose of art education.
3. The teacher recognizes the role of families and other community members in shaping the improvement of education as well as the enhancement of the arts.

Performance
1. The teacher collaborates with colleagues to plan and implement initiatives which promote interdisciplinary studies and cooperative learning.
2. The teacher collaborates with families and community members to sponsor initiatives which bring communities and schools closer together.
3. The teacher develops relationships with families and other community members to gain valuable insights into students, their interests, and their ability to learn.

Standard #6 The teacher of art understands the purposes, principles, and design of assessments, as well as the importance of regular monitoring, analysis and evaluation for assessing student and program improvement.

Knowledge

1. The teacher understands various methods for the assessment and evaluation of students and programs.
2. The teacher understands the importance of student self-assessment.
3. The teacher knows the purposes and processes for analyzing and reporting assessment data.

Performance
1. The teacher conducts meaningful and appropriate assessments of programs and student progress to make quality instructional decisions.
2. The teacher creates fair and equitable assessments of works, skills and knowledge central to the content of art.
3. The teacher encourages student self-assessment as a part of teaching and learning.

Standard #7 The teacher of art demonstrates knowledge of professional art organizations, continues professional development, and shows responsibility to the field of art.

Knowledge

1. The teacher knows local, state and national art organizations.
2. The teacher knows of events and professional gatherings related to the arts.
3. The teacher recognizes responsibility for promoting the arts.

Performance
1. The teacher communicates with local, state and national art organizations.
2. The teacher participates in events which contribute to the professional development of self and others.
3. The teacher uses strategies which advocate for the arts.

Competitions and Contests

The following NAEA guidelines should be considered at the elementary level of competition:
The National Art Education Association does not endorse any unsupervised contest or competition in art for elementary or secondary schools. It is the position of this Association that the nature and purposes of contests are often incompatible with the goals and objectives of art education, and, therefore, careful consideration and evaluation of each such competition should be made by the individual instructor. Contests and competitions in art are undesirable in the following cases:

- they imply an intrinsic superiority of one student or one work of art over another in the elementary grades. Art education should be directed toward developing the creative potential of a wide spectrum of student capacities.

- they might encourage a standardization of skill and technique by limiting student expression instead of developing diversity of expression.
- they tend to exploit students and teachers by only imposing the interests and objectives of the sponsors at the expense of art and expression. Effective instruction should be based upon the needs, interests, and purposes of learners and teachers.
- they interrupt the planned developmental sequence of instructional experiences that are essential to effective instruction.
- they establish arbitrary standards which may be in conflict with those being developed within the planned instructional program.
- agencies initiating contests for schools have not included art educators in the planning stages.

A Sample School Board Policy on Contests for Students
    "Participation in contests is optional with the individual school. While there is no intent to refuse to cooperate with agencies sponsoring worthwhile contests, there is very definitely a desire to keep such cooperation within reasonable bounds. The following statements shall be a guide for determining participation in contests:
- the primary educational aims of the school and the needs and interests of their pupils must be a consideration at all times
- schools shall not be used to promote private or commercial interests
- schools shall not be used for direct sales promotion of individual competitive goods or services
- all materials or activities initiated by private sources shall be judged on grounds of their direct contribution to educational values, factual accuracy, and good taste
- consideration shall be given in all cases to protecting students and teachers against unreasonable added work and responsibilities;
- the administrator of each individual school shall see that specific rules and regulations for all approved contests are cooperatively developed with the sponsor and student organization or club. Such rules and regulations shall be made available to all participants and judges of said contests."

The following NAEA guidelines should be considered at the secondary level of competition:
1. The art teacher should assume the responsibility of making known to the student involved the specific rules of the art competition and the specific criteria upon which the artwork will be judged.
2. No work which has been directly copied from any published source should ever be entered into a competition unless the student has creatively modified or reinterpreted the original work using the student's own vision or style. Only work that is the unique creation of the individual student can be entered in competitions. Distinguish between blatant copying and inventive in corporation of borrowed motifs for a creative statement.
3. Students should not engage in reproducing other artists' visual images for the purpose of presenting them as their own creative work in competitions.
4. The art teacher should assume the responsibility of making the ethics of art competition known to students and to refuse to approve the entry of student work that carries any doubt as to its authenticity and originality. Keeping this policy in mind will also help avoid copyright infringement problems for the student artist.
5. The art teacher should assume the responsibility for aiding students in understanding that judgment of the work of art in any given contest is not a judgment of the worth of the creator, but only of the work itself in one particular instance.

Displaying Art
Using Learning/Artist Statements for Displaying Art Work
When creating a display of visual art, it is important to inform viewers as to the skills, knowledge, and thought processes utilized in the creation of the work. This might also include district or state standards, benchmarks, or objectives. Information such as this communicates that learning has taken place and that the end product was a result of more than just "fun". This body of information is often called a "learning statement" or "artist statement". Learning statements are usually created by the teacher and refer to the learning, skills, and knowledge accomplished in the lesson. The artist statement is usually written by the individual artist and explains in first person narrative the thought processes involved in the creation of the work. The learning statement can be created in two different formats. One format is a separate label for each piece of work which identifies the individual artist of the piece to which it is attached or near. The other format is a group learning statement that is displayed near a group of work and is on a larger scale. These should be mounted on a paper or poster-board or matte-board that allows for an even margin around the edges. This label can then be attached to the wall or display board near the work or be taped on the back and hung from the bottom edge of the work. It could also be created on a larger scale

(large font on full piece of paper) that is displayed for a group of individually labeled (with names only) works. Often these larger learning statements can be laminated for future use. Sometimes the learning statement or artist statement might contain a photo of the student, or groups of students working on the product. If using photos, make sure that you have parental permission. Below are examples of learning statements and an artist statement.

Artist Statement Individual Learning Statement

Regan Siegel
Tomahawk Elementary Grade 5
Media : Oil Pastels
Art Teacher : Mrs. Taylor
"As I drew my *cityscape*, I used warm colors for the buildings that I wanted to look close up, and cool colors for the buildings I wanted to look far away. I used just one vanishing point in this drawing"

Regan Siegel
Tomahawk Elementary Grade 5
Media : Oil Pastels
Art Teacher : Mrs. Taylor
Students learned about the rules of **one point perspective**. By establishing an **horizon line** and a vanishing point, they were able to draw **three-dimensional** objects for viewing accurately on a **two-dimensional** piece of paper.

Group learning statement displayed near individually labeled art works.
   Students in the Intro to Art classes became familiar with the life and work of American artist, **Georgia O'Keeffe**. They examined several of her flower paintings which number over one hundred. Using a small viewfinder, students focused on a section of a photograph of a flower. This created an **abstract** image of colors and shapes. Oil pastels were used to create color with **depth** and **shadow**. This lesson was aligned to the following Kansas Curricular Standards for Visual Arts, which are linked to the National Visual Art Standards.
   Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.
   Intentionally take advantage of the qualities and characteristics of art media, techniques, and process to enhance communication of their experiences and ideas.

Shooting Slides of Student Work
Shooting slides of student work can be easy and painless. You don't have to buy expensive tungsten film (indoor film) that costs about $10.00 for a roll of 36 slides, and you don't need expensive lights and tungsten bulbs. All you need is the Kansas sun and some outdoor slide film and a decent camera with the right lens. Using the suggestions below, one can cut the cost down as low as 35 cents a slide including the processing.
   - Instead of having the students "dupe" their slides, just take as many slides as they need (depending on the needs of the particular show or portfolio) of each piece.
   - Buy bulk loaded daylight (200 speed) slide film. It is good for overcast or bright days. It is available in canisters so it does not have to be loaded. Free-Style Photo Co. out of LA is one source, but sometimes local photo companies will match the price. Image Works in Lawrence does this. The bulk film is usually sold in 25 roll packages.
   - Shoot in *shade*d areas that are adjacent to lots of light. Overcast days are wonderful to shoot oils and pencil drawings since you have to deal with the glare on the surface if you shoot in the direct sunlight.
   - For 3-D pieces, simply put on a bench and use black and/or white cloth or colored paper as a backdrop.

- The most important thing is the lens used on your 35 mm camera. A **macro lens** works best; can take photos of small jewelry to very large canvases. With the 200 speed film, you can handhold your camera and avoid all the time it takes to set a tripod up. A telephoto lens will work but is heavy and can blur your shots.
- With a normal 55 mm lens, you cannot get closer than about 2 feet from the work which limits the visual impact of taking jewelry and small drawings. But if this is what you have, then just try to fill the viewfinder with the art. You will not be able to come closer to the work than about 2 feet to insure the focus.
- With the macro lens and 200 speed film, shutter speed is usually set at a 60th of a second with the corresponding f-stop

Museums

Museum experiences should be an important part of all art programs. Space does not allow for publishing the name and locations of all museums in the state. In addition to your area yellow pages, a source is The Official Museum Directory from the American Association of Museums, which may be owned by a local university or community museum or public library. Another valuable resource is The Field Trip Handbook: A Guide to Visiting Museums by Genean Stic.

Tips for using Museums
I. Before the field trip…
Advance Arrangements
Find out what the museum education department has to offer, such as docents, planned tours, outreach programs art vans, buses, suitcases, and traveling exhibits, special galleries for children, admission charge.
Plan ahead. Make reservations early whether you plan to use a docent or not. Tell the tour coordinator your objectives for the visit. Provide information about your group.
Visit the museum ahead of time, especially if you plan to conduct the tour yourself.
For teacher-directed tours, develop a student worksheet, game, or other learning activity to be used during the visit.

Student Preparation

Compose and send home necessary parent permission slips. Provide information to students related to works they will see via slides, video tape recordings (VTR), etc. Explain the purposes of a museum. Discuss roles of staff members of a museum, i.e., director, curator, security guard, etc. Obtain such information from the museum if needed. Create nametags for students to wear to help the docents personalize their interactions. Discuss museum manners and discipline policy, such as not touching art work.

II. After the field trip…

Follow the visit with discussions reviewing major points, have students experiment with a particular medium they saw, and find out about their interest or write a poetic reflection or journal reflection. Provide feedback to the museum. Conduct a trip assessment.

Needs of Special Students

There are several laws affecting art teachers who work with all students. These laws include: The Individuals with Disabilities Education Act of 1997 (IDEA '97), Section 504 of the Federal Rehabilitation Act, and the Elementary and Secondary Schools Act, 2002. IDEA '97 guarantees an "education in the least restrictive environment" to all students with disabilities. Section 504 states that no student shall be excluded from participation in school activities on the basis of his or her disability. The purpose of this act was to assure that all students with disabilities have a free, appropriate public education and receive related services designed to meet his or her unique needs as determined by the IEP team. This means that students with disabilities must be educated to the fullest extent possible in the same manner as their peers. While there is a need to be informed about the students' learning needs, we should not limit the student's participation on that basis. The more a teacher understands about the learning of all students, the more the teacher will be able to meet the students' individual needs. Most art teachers are not expected to have an extensive background in special education; however, the students, special education teachers, parents, para-educators, and peers are an excellent resource. When appropriate, students with disabilities may need adapted equipment and materials to complete the assigned work and to participate in classroom activities. Frequently these adaptations are easy-to-construct devices made from ordinary materials, such as Velcro wristbands or clothespins, chalk, crayon, or pencil holders. Simple adaptations allow students the freedom to participate in the same activities as their peers. Students with disabilities must be allowed to express their own thoughts in their work. The environment in which the student deals with art must also be examined. The removal of barriers in making art

activities more physically accessible is an important concern for teachers. Special education teachers and art teachers must work together and use the knowledge of both to meet the needs of all students. Cooperation between both of these educators would lead to the best possible program for each student. The teacher should be aware of the potential that artistic expression may have in the over-all education of students with disabilities. The art teacher should ask the following questions:

- Have you attended the student's IEP team meeting?
- Have you had the opportunity to collaborate with the special education teacher?
- Does the student have a behavior intervention plan?
- What accommodations does the student receive in instruction in other classes?
- Will there be special education support when this student is in the art class? Para-educator?
- Special education teacher? Peer support?
- Does the student have a medical plan? (asthma, allergies, taking medications, etc.)

Adaptive Strategies for the Visual Arts
from: Access to the Arts, p. 69-70, Accessible Arts, Inc.,100 State Avenue, Kansas City, KS 66102 913-281-1133.
When working with both students with special needs and regular education students, one must look at the media's functional requirements and the student's functional abilities. When working with students with special needs, it is very important to understand the functional abilities and limitations of each student. The teacher must determine requirements of the art experience and make suitable adjustments to allow the student to participate fully and to succeed.

- appropriate positive reinforcement
- assemble individually created parts into a collaborative work
- attach cords to keep from falling
- auditory cues
- avoid secluded work areas
- cart to transport materials
- color coding
- create mood through environmental changes, lighting, background sound
- demonstrate activities
- electric scissors
- enlarge diameter of brush point and pencil handles
- face-to-face communication
- fasten paper to work surface
- feel the process in action
- give one direction at a time allowing student to complete each step
- gloves or straps with Velcro and Velcro on tools for gripping
- support the student's hand to facilitate the required motions
- provide an orderly, organized work surface
- participate as a member of a group of students
- position using table top easel
- provide protective gear (such as wearing visors and hardhats) for hazardous processes
- provide a quiet place where students can work away from others
- raise table height or redesign easels to accommodate wheelchairs
- repeat activities regularly
- sensory experiences
- sign language
- simplify instruction
- store hazardous materials securely
- tactile cues
- visual cues
- work surfaces with raised edges

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- variety of projects from which to select

Adapting Curriculum for Limited English Speaking Students
Resource: Eubanks, Paula. Art specialists adapt curriculum for ESOL students. *Art Education*. Reston, VA. 22002

Teachers are increasingly challenged with ways to help create a successful learning environment for populations of students whose native language is not English. These students are challenged as well by having to learn a new language while understanding the parameters of living in a new and different culture. In an article published in the March 2002 Art Education magazine (p. 41), author Paula Eubanks outlines several important instructional strategies:
- use cooperative learning tasks that foster functional communications
- use informal, family-like settings in which the teacher works with small groups rather than focusing on large group instruction
- include in the curriculum the work of artists from the cultures of your students
- help all students think critically through aesthetic and art criticism
- use a variety of strategies including:
  o visual cues
  o peer tutoring
  o student's native language
  o cooperative learning projects
  o simplify tasks by breaking them down into steps

A Safe Work Environment

The responsibility for providing a safe work environment is shared by teachers, staff, principals, administration, and school board. The teacher must control many physical and human nature conditions to avoid student injury in the art room. Student behavior will be affected by direct safety education and teaching example. Promoting early safety habits will encourage students to accept the responsibility for accident prevention.

A school district can be charged with the wrongful acts of its employees. School authorities will generally recognize the teacher as negligent in most accident cases if proper safety is not followed. It is the teacher's obligation to recognize and eliminate factors that may contribute to the cause of accidents. Safety is of constant concern in the art room. Rate safety in your art room by using the following safety checklist. Rate each item as S-for satisfactory; U-for unsatisfactory (needs immediate attention); NA for not applicable.

Safety checklist
Accident preventing conditions:
- protective guards on all machines
- appropriate table surfaces for tasks, such as cutting, painting, heat resistance, etc.
- approved safety storage cabinet for flammable materials
- appropriate ventilation for specific activities
- adequate lighting for all visual arts activities
- immediate access to running water
- food and drink prohibited from working areas

- access to emergency equipment, such as fire extinguisher; eyewash stations, etc.
- access to protective equipment, such as goggles, masks, gloves, etc.

Teacher precautions:
- provide written reports of defective machinery or hazardous conditions (submit to the school principal, keep a copy)
- keep hazardous tools and equipment covered or locked when not in use
- post rules above or near tools and machines
- establish safety zones
- plan and maintain a safe and orderly arrangement of tools and machines
- keep aisles and exits clear
- keep fire extinguisher on the wall
- label all materials
- keep flammable materials in an authorized storage room
- keep a continuous check on the safe use of gas
- be aware of special student considerations: allergies, epilepsy, fainting, pregnancy
- minimize skin contact, inhalation, and ingestion of hazardous materials/ chemicals, gas fumes, dust from dyes, pigments, and glazes, etc.

Promoting a safe work environment
- demonstrate the correct use of tools and machines
- give safety tests before permitting students to use tools and machines and keep most current tests on file
- demonstrate how and when to use personal safety equipment: goggles, masks, gloves, etc.
- provide students with safety information; use graphic aids or bulletin boards to emphasize safety
- know and practice how to use an emergency alarm

Student responsibility:
- properly use tools, equipment, and supplies
- act in a manner conducive to the safety of self and others
- notify the teacher immediately in case of injury
- recognize the danger of horseplay and inattentiveness
- keep floor and work areas clear of littler, paint, and water
- wear face masks, goggles, ear plugs, or gloves for protection if the situation requires

Contaminated waste disposals:
- district designated biohazard waste disposal container for contaminated items
- gloves for coming in contact with blood and bodily fluids
- district designated biohazard waste containers for disposal of contaminated tools. A fresh 10% bleach solution may be used to sterilize in lieu of disposal.
- instructor immunization for hepatitis

Material selection
The teacher has the legal responsibility to select safe art materials and tools. Products that contain a hazardous label are specifically prohibited for K-6 purchase by Federal law. Malpractice, civil, or professional liability claims could result from the teacher's failure to comply. Look for products that are certified with the Art and Craft Materials Institute and Ceramic Manufacturers seals.

Stages of Artistic Development

How do children grow artistically? In <u>Children and the Arts</u>, Hargreaves (1989) defines artistic development as involving both behavior and skill in an art form such as the visual arts. Many philosophers, psychologists, and educators have described children's graphic development in general stages that are explained through cognitive approaches, although others have considered aesthetic development as a basis. Why should teachers know about children's artistic development? As in other areas of their lives, children's artistic development can be recognized and useful to teachers. As a record of their intellectual, emotional, and social growth, children's artwork allows teachers opportunities to learn about their students' lives, interests, and needs. Their artwork also offers insights into how they think and if they understand. In order to plan developmentally appropriate art lessons, this knowledge is crucial. In order to guide our students, a general understanding of their graphic development is essential. In <u>Emile</u> (1761), Jean-Jacques Rousseau recognized that children's mark making began simply and became more complex over time. He suggested teachers provide experientially based activities and work along with students to guide this artistic development. Others have declared that the connections between making marks and concept building could be termed "visible" thinking or problem solving in action. It is the child's growing ability to organize ideas and to use the nonverbal processes of manipulating, sorting, constructing, integrating symbols, and appreciating other points of view that are the basis for acquiring cognitive skills. A general outline of artistic development begins with tool use and discovery of materials. Through these explorations the artistic product is then recognized as having meaning which leads to symbolic development. After considerable practice and use of their symbols to communicate, children confront the expectations of their culture. In America, this leads to a concern for learning visual rule systems in order to depict objects and events realistically. When these rules are mastered, artistic intent becomes the issue for adolescents. The following brief descriptions of these developmental stages should be supplemented by several authors. Their articles, books, and charts are listed in the

Resources. Age ranges are offered with these stages as suggestions only. Individuals may progress rapidly at times and whole groups may seem to stop at a plateau. As in other areas of learning, these spurts and calm periods allow for variety and depth in instructional options. Observing your own class' behaviors and products will help in determining your lessons.

Scribbling: 2-4 Years

In the broader arena of communication development through the senses, artistic development is often compared with parallel development in spoken language. Both of these developing systems are often dismissed as "just" scribbling or "just" babbling. However, this beginning tool use leads to behavior and later skills that enable children to learn other communication systems such as letters and numbers. In the case of scribbling, control of the tool allows marks made as a result of physical movement to be noticed and practiced. Dots are dragged to form lines which are repeated, then change direction and are enclosed to form shapes. Kellogg (1970) researched approximately one million drawings of preschool children to look for patterns in their scribbles. She described 20 kinds of marks and 17 placement patterns that are the basis for our organizational knowledge. This artistic development empowers children to influence and control their environment. Once the connection is made between a mark and a meaning through naming and play, then dots, lines and shapes become the basis for our graphic communication in drawing, writing, and using numbers as symbols. Children of this age need a variety of safe materials (non-toxic crayons, play-dough, paints, large size paper) to explore through their tactile, kinesthetic, and visual senses during this phase. A child-friendly, safe environment will support such exploration. A designated place and time to practice these foundation skills are also important. Encouragement and interest from adults will assist their efforts to recognize and use their developing symbolic skills.

Symbolic Stages 4-8 Years

These stages may be labeled as Pre-schematic/Pre-representational and Schematic or Representational. The earlier stage begins the search for symbols to represent thoughts through combination of shapes, lines and dots. Shapes with dots as facial features become a human figure if vertical lines are attached (tadpole man) or an animal if arranged horizontally. These symbols become increasingly differentiated and detailed as the child is discovering her or his need to communicate. A rectangle with an arched line becomes a handbag to be "picked up" or wavy lines become roads with racing objects and noises. These symbols are generalized in category (i.e., representing all dogs) and often change in composition daily. Symbols are presented floating above the edge of the paper as baseline or radiating from a central object. Colors are usually selected on the basis of preference. As the child gains control and finds it necessary to communicate stories more clearly, symbols will become fixed as schema. In the Schematic stage children repeat their geometric shapes as more specific symbols. Figures are still frontal, but heads might include profiles. Color relates to individual specifics and to cultural conventions such as a blue sky, a yellow sun, and green grass. Clarity of symbols is important to present the interrelationships demanded of the narrative. The organization or space also shows the child's knowledge of gravity with objects perpendicular to any baseline and the consideration of multiple views to show inside and outside details. Often all the space will be filled with schema used in a variety of ways, but each schema will have its own separate space. For emphasis, exaggeration of people, actions, or objects is used. Many researchers have examined the problem solving activities that children of this age develop to show what they know during this phase of graphic development. Their artwork is often useful in assessing this knowledge. However, with graphic symbols it becomes more frustrating as the child's expectations of realistic images does not keep up with his or her skill development.

Realism 8-12 Years

Children want to know the right "rules" in all phases of their educational development during this state. In graphic development, much of their schematic solutions are perceived as unsatisfactory. Figures are less geometric, but emphasize differences between girls and boys. They often appear still with shoulders, muscles, and joints that curve. Three-quarter views are attempted and some shading is tried. Details are added for identification and realism. Depth becomes important as objects overlap or are inferred. The plane and horizon appear while the baseline disappears. Color is used to enhance the forms.

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Adolescent Art 13-18 Years
   Adolescents are changing physically, emotionally, socially, and intellectually. They are often concerned with their ability to express personal or political views on these changes in artwork. They understand that visual images are powerful ways to convey experience. During this stage their technical skills may need to be continually developed as well as their discussion skills, which allow them to perceive and reflect upon their own and others' artistic intentions. Figures become proportional, have joints that bend, show volume, and are more naturalistic. Often they are emphasized for expressive purposes. Color is used both actually and abstractly. Space includes visual perspective. Showing the relevance of their participation in art is critical during this stage to their future roles as maker, perceiver, critic, and supporter of the arts. Involving the community of the school, the outside environment, and surrounding community as resources will assist this goal.

Summary
   This brief overview has described the artistic stages of development from the beginning mark-making of the preschooler, to the symbolic development needed for communication in primary education, the cultivation of realistic representation during intermediate elementary education, and finally to the consideration of the artist's intentions in secondary education. Students in any of these stages may show characteristics from different stages in specific art work. These are transitional pieces that can be analyzed to consider the problems presented. Teachers may then challenge students with more complex problems or provide technical information and visual resources as solutions. Exemplary art work from many sources should be offered. Direct experiences such as demonstrations or viewing and discussing real art work are the most beneficial. Secondary sources such as reference sheets, books, or art reproductions (prints, posters, slides) are also helpful. Replicating, rearranging or re-conceptualizing an art work or art style can be an intense learning experience. There are many art education texts and articles with explanations of the stages of artistic development. The selection of resources listed on the Resources page may assist in further research. During this phase, the knowledge from previous stages is both used and discarded. Children need to be shown several types of solutions to their problems of representing the figure and objects in space. Teachers, peers, and visual resources can assist this process. They need time to practice these options and encouragement. Drawing from observation is recommended by many researchers. Differentiating kinds of graphic systems needed for visualizing a math problem, diagramming a timeline, developing a map, designing a sign, observing and recording a science project, or expressing a feeling is crucial to broadening and continuing all learners' artistic development.

Technology
   Technology development is moving at lightning speed and is quickly outdated. Therefore, the Writers of these standards have chosen to address the different types of technology that are currently available, along with definitions and possible uses within an art room.
- **CD Rom drive**- a drive within the computer or attached to it by box that allows programs stored on CD's to be played on your computer. CDs can be run with a CD or copied to your hard drive and run separately. Within the art room there are many CD Rom programs especially from the major museums that have the entire collection on CD for viewing.
- **CD Rom rewriteable drive**- a drive on the computer that allows you to create your own CD's which could be used to make electronic portfolios.
- **DVD drive/ DVD rewriteable drive**- A drive on a computer that allows images from a DVD to be shown. A DVD has better image quality and sound capabilities.

Digital Camera- a camera that takes digital images and allows them to be shown on a computer, copied, and printed from a computer. In the art room digital images can be used to create animations, enhanced photos, and other special effects. Images can also be used to make presentations on artists or create an electronic portfolio of student's work.

Camcorder- a camera that allows you to take digital movies. Can be used to create animations, used in Claymation, and to record events within the art room. Some digital cameras have these capabilities.

Flash memory- removable card that can hold over 2 megabytes of memory and is used with a digital camera. It is like a floppy disc for the camera used with the computer.

Scanner- a flatbed machine that allows you to scan pictures or documents and save them on your computer. Scanners can be used to save images from students or old books for future use.

VCR – a machine that allows you to show a tape of a program, artist, or video on your television. A VCR allows you to show videos of artists, art techniques, or recorded programs.

Zip drive- can be a detachable drive that allows you to save many things in compacted form thereby clearing your hard drive. Many artists and art teachers have large files of digital images, and these can be stored on a zip drive allowing the computer to work more efficiently.

PDA- (like a Palm or IPA) A handheld device that can be used to store images, documents, calendars and addresses. It is a portable computer that allows you to travel and have information on hand and then to sync it with your computer to store. PDAs have advanced and include programs with drawing capabilities.

Palm camera- a device that fits on a PDA that allows you to take digital images like a digital camera. It allows you to use a PDA as a camera.

Resource: Gregory, Diane C., Ed. 1997). New Technologies in Art Education. Reston: National Art Education Association.

Time and Scheduling

Possibly no subject employs a greater variety of learning activities than art education—lecture, discussion, demonstration, audio-visual programming, field trips, group and independent projects, and the production of art objects in many different media. These impose certain requirements of time. In some media, the technical process requires extended work periods and permits interruption at only certain times. A trip to the museum may be counter-educational if the students must be rushed past the art works without time to contemplate them. Creative self-expression and productive self-management cannot be promoted in periods so brief that lock-step direction is necessary and individual time patterns for imagination, reflection, and experimentation are impossible. If art is to develop from and contribute to the life of learning in the school, flexibility in scheduling is essential, and the regularly scheduled art periods must be long enough to nurture, rather than prevent, the creative process.

Basic
- The regularly scheduled and supplementary time allocated to art education is sufficient to meet the basic quality standards for curriculum.
- Regularly scheduled class periods planned for art production must provide time for instruction, motivation, distribution of materials, production, clean-up, and evaluation.
- In scheduling itinerant teachers, time is allotted for travel between schools or classes and for preparation for the next art experience.
- In scheduling itinerant teachers, time is allotted for travel between schools or classes, and care is taken to avoid scheduling classes in sequence at widely separated locations in the building.
- Flexibility enables classes, small groups, and individuals to engage in art activities when there is special need, interest, or opportunity.
- Field trips and other community-based learning experiences are timed and scheduled as an integral part of the curriculum.
- Art classes meet within the regular school day.
- Art experiences, conducted by a highly qualified and fully certified art specialist, are provided throughout the year for all students in grades K-6, totaling at least 100 minutes weekly, in a flexible time frame (elementary).

- If the classroom teacher has useful instructional aids, these are sent to the art room with the class (elementary).
- Art classes meet as often and as regularly per week throughout the semester or year as other academic subjects, and receive equivalent academic credit (junior high/middle).
- In grades 9 through 12, courses emphasizing studio or art history and criticism are scheduled for at least 200 minutes weekly and receive equivalent academic credit (high school).

Elementary
- Art experiences, conducted by a certified art specialist, are provided throughout the year to all children in grades 2-6, totaling at least 180 minutes weekly, in a flexible time frame.
- In grades K-1, art experiences are provided at least once each day.
- Other than fixed periods in the school day, art experiences arise from timely interests and need for visualization, that is, a spontaneous motivation growing out of regular classroom work or any unusual happening such as a change in weather or some personal group experience.

Superior
- The regularly scheduled and supplementary time allocated to art education is sufficient to meet the superior quality standards for curriculum.
- In addition to regular instruction, time is provided for supplementary independent and individual art experiences in the regular classroom or the art studio.
- Cooperative planning provides in advance or anticipated extraordinary art activities.
- The schedules of art staff assigned for supplementary instruction for classes, groups, and individuals (e.g., gifted students' special interests, projects and interdisciplinary activities) include appropriate allocations of time.
- Specially interested students are able to study in the community library, museums, galleries, or other sites.
- Opportunities for the specially interested and/or talented students are offered and encouraged beyond the regular school day.

Middle and Senior
- Modular scheduling provides longer class periods for certain art, studio, and field experiences.
- An art club or special interest class is regularly scheduled.
- At least one visual art course is required at the senior high level.

Appendix II

Resources
Books
(Organized according to standards).

Processes - Standard I

Understand and Applying Media, Techniques, and Processes

Brookes, Mona, <u>Drawing With Children</u>, 9110 Sunset Blvd., Los Angeles, CA 90069, J.P. Tarcher, Inc., 1986

Edwards, Betty, <u>Drawing on the Artist Within</u>, New York, NY, Simon and Schuster, Inc., 1986

Edwards, Betty, <u>Drawing on the Right Side of the Brain</u>, 9110 Sunset Blvd., Los Angeles, CA 90069, J.P Tarcher, Inc., 1979

Ocvirk, Otto G., and Stinson, Robert E. and Wigg, Philip R., Bone, Robert O. and Cayton, David L., <u>Art Fundamentals Theory and Practice</u>, Madison, Wisconsin, Dubuque, IA, Brown and Benchmark, 1994

Topal, Cathy Weisman, <u>Children and Painting</u>, Worchester, MA, Davis Publications, 1992

Wachowiak, Frank and Clements, Robert D., Emphasis Art: A Qualitative Art Program for Elementary and Middle Schools, Seventh Edition, New York, NY, Addison Wesley Longman, Inc., 2001

Organization - Standard 2

Using Knowledge of the Elements of Art and Principles of Design

Bates, Jane, <u>Becoming An Art Teacher</u>, 10 Davis Drive, Belmont, CA 94002-3098 USA, Wadsworth/Thomson Learning, 2000

Communication/Standard 3

Creating Art Works Through a Choice of Subjects, Symbols, and Ideas.

Buser, Thomas, *E*xperiencing Art Around Us*.* New York, New York, West Publishing Company, 1995 Davis, Gary A., <u>Creativity is Forever</u>, Second Edition, Dubuque, IA, Kendall/Hunt Publishing Company, 1983

Roukes, Nicholas, Art Synectics: Stimulating Creativity in Art, Worchester, MA, Davis Publications, 1984

Roukes, Nicholas, <u>Design Synectics: Stimulating Creativity in Design</u>, Worchester, MA, Davis Publications, 1988

Winter, Roger, <u>On Drawing</u>,.San Diego, CA, Collegiate Press, 1999

Cultures/Standard 4

Understanding the Visual Arts in Relation to History and Cultures.

Brommer, Gerald F., <u>Discovering Art History</u>, Worchester, MA, Davis Publications, Inc.,1997

Fitzjohn, Sue, Weston, Minda, and Large, Judy, <u>Festivals Together: A Guide to Multicultural Celebration</u>, 1 Lansdown Lane, Stroud, Gloucestershire, United Kingdom GL5 1BJ, Hawthron Press, 1993

London, Peter, <u>Step Outside: Community-Based Art Education</u>, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1996

Merrill, Yvonne Y., <u>Hands-On Rocky Mountains and Hands-On Alaska</u>, 2359 East Bryan Ave., Salt Lake City, UT 84108, Kits Publishing, 1996

Schuman, Jo Miles, <u>Art From Many Hands: Multicultural Art Projects</u>, Worchester, MA, Davis Publications, 1981

Reflections/Standard 5
Reflecting Upon and Assessing the Characteristics and Merits of Art

Bunchman, Janis and Briggs, Stephanie Bissell, <u>Pictures and Poetry: Activities for Creating</u>, Worchester, MA, Davis Publications, 1994

Stewart, Marilyn G., <u>Thinking Through Aesthetics</u>, Davis Publications, Inc, Worcester, Massachusetts U.S.A., 1997

Beattie, Donna Kay, <u>Assessment in Art Education</u>, Davis Publications, Inc, Worcester, Massachusetts U.S.A., 1997

Connections/Standard 6
Making Connections Between the Visual Arts and Other Disciplines.

Chancer, Joni and Rester-Zodrow, Gina, <u>Moon Journals: Writing, Art and Inquiry Through Focused Nature Study</u>, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1997

Cornett, Claudia, <u>The Arts as Meaning Makers: Integrating Literature and the Arts Throughout the Curriculum</u>, Upper Saddle River, NJ 07458, Prentice-Hall, Inc., 1999

Diehn, Gwen, <u>Making Books That Fly, Fold, Wrap, Hide, Pop Up, Twist and Turn</u>, Asheville, NC, Lark Books, 1998

Hubbard, Ruth and Ernst, Karen ed., <u>New Entries: Learning By Writing and Drawing</u>, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1996

Johnson, Paul, <u>Pictures and Words Together: Children Illustrating and Writing Their Own Books</u>. 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1997

Johnson, Paul, <u>A Book of One's Own: Developing Literacy Through Making Books</u>, Second Edition, 361 Hanover Street, Portsmouth, NH 03801-3912, Heinemann, 1998

NAEA Stokrocki, Mary editor, <u>Interdisciplinary Art education: Building Bridges to Connect Disciplines and Cultures</u>, National Art education Association, 1916 Association Drive, Reston, VA 20191, 2005

Piazza, Carolyn L., <u>Multiple Forms of Literacy: Teaching Literacy and the Arts</u>, Upper Saddle River, NJ 07458, Prentice-Hall, Inc., 1999

Stephens, Pamela and Walkup, Nancy, <u>Bridging the Curriculum Through Art</u>, Glenview, IL, Crystal Productions, 2000

Walkup, Nancy, and Stephens, Pam, <u>Take 5 Art Prints</u>, Interdisciplinary Connections: Art and Language Arts, Interdisciplinary Connections: Art and Mathematics, Interdisciplinary Connections: Art and Science, Interdisciplinary Connections: Art and Social Studies, Glenview, IL, Crystal Productions, 1997-1999

Resources
World Wide Web

Web directories for art information are useful tools since they organize web sites by topic:

ADAM:
http://www.adam.ac.uk/index.html
the gateway to art, design, architecture & media information on the Internet.

ISLMC Art Education Page:
http://falcon.jmu.edu/~ramseyil/arteducation.htm
ISLMC features information clearinghouse of state-level legislation and policies related to art, links to museums, individual artists, lesson plans, techniques, journals, costumes, art history, etc.

Internet Art Resources:
http://artresources.com

Kansas Art Education Association:
www.kaea.com
KAEA is the Kansas state professional organization for art educators. It is affiliated with the National Art Education Association.

Voice of the Shuttle: Art & Art History Page:
http://vos.ucsb.edu
Alan Liu's award-winning site offers links to museums, artists, galleries, copyright issues regarding images, theory, clip-art, and more.

World Wide Arts Resources:
http://www.wwar.com/

Reproductions of art are frequently accessible through the web either by museums displaying objects in their collections or by commercial sites. Some examples:

Amico: Art Museums Image Consortium:
http://www.amico.org/

Corbis:
http://www.corbis.com

Corbis (affiliated with Microsoft's Bill Gates) has the largest image collection in the world, with 65 million historical, contemporary, celebrity, news, and fine art images.

Saskia, Ltd:
http://www.saskia.com

Other good uses for the Web include finding current information about organizations, instruction in special processes, current exhibition schedules, curriculum materials, or art materials. Some examples:

African Voices
http://www.mnh.si.edu/africanvoices/
Explores the diversity, dynamism, and global influence of Africa's peoples and cultures over time in the realms of family, work, community, and the natural environment. It includes historical and contemporary objects from the Smithsonian's collections; commissioned sculptures, textiles, pottery; and audio selections from interviews, literature, proverbs, prayers, folk tales, songs, and oral epics.

America at Work/America at Leisure, 1894-1915
http://memory.loc.gov/ammem/awlhtml/
Features motion pictures that showcase work, school, and leisure activities in the United States includes films of the U.S. Postal Service from 1903, cattle breeding, fire fighters, ice manufacturing, logging, calisthenics and gymnastic exercises in schools, amusement parks, boxing expositions, football, parades, swimming, and other sporting events.

American Masters: Alfred Stieglitz
http://www.pbs.org/wnet/americanmasters/database/stieglitz_a.html
Presents an essay, timeline, video clips, and interviews examining this photographer, artist, and art impresario. Stieglitz was a powerful force in the arts of the early 20th century and an important interpreter of emerging modern culture. This website is a companion to first full-length film biography of the photographer, "Alfred Stieglitz: The Eloquent Eye".

The American Revolution and Its Era: Maps and Charts of North America and the West Indies, 1750-1789
http://memory.loc.gov/ammem/gmdhtml/armhtml/armhome.html
Features more than 2,000 items, many with distinct coloration and annotations. Cartographers can compare multiple editions, states, and impressions of several of the most important maps of the period, follow the development of a particular map from the manuscript sketch to the finished printed version and its foreign derivatives, and examine the cartographic styles and techniques of surveyors and map makers from 7 nations: Great Britain, France, Germany, Spain Holland, Italy, and the United States.

Art Now Gallery Guide:
http://www.gallery-guide.com
Current exhibition information for numerous museums and galleries.

ARTSEDGE The National Arts and Education Information Network:
http://artsedge.kennedy-center.org
ARTSEDGE includes many links to curriculum plans, book and software reviews, and ideas for integrating arts education into the K-12 curriculum drawing.

By the People, For the People: Posters from the WPA, 1936-1943
http://memory.loc.gov/ammem/wpaposters/wpahome.html
A collection of 900 boldly colored and graphically diverse posters produced as part of FDR's New Deal. These striking silk screens, lithographs, and woodcuts were created to publicize health and safety programs; cultural programs including art exhibitions, theatrical, and musical performances; travel and tourism; educational programs; and community activities.

Cultural Arts Resources for Teachers and Students

http://www.carts.org/
Features resources and best practices for combining oral history and community study with dance, theater, music, and visual arts. This site also presents curricular materials from City Lore, an organization that sponsors artist residencies in schools and staff development for teachers in New York and other cities.

Italian Painting of the 16th Century
http://www.nga.gov/collection/gallery/ita16.htm
A collection of High Renaissance art. The exhibit looks at the different styles of Raphael, Titian, and other artists and examines how their artwork differed from the next generation of Italian painters.

Kansas Education Resource Center (KERC)
http://www.kerc-ks.org/
The Kansas Education Resource Center contains tools for teachers to use in aligning classroom instruction and assessment to Kansas' academic standards.

The Miraculous Draught of Fishes
http://www.nga.gov/feature/artnation/bassano/index.htm
Examines Jacopo Bassano's 1545 painting and compares it with other works that also depict the New Testament story in which Jesus calls Peter to become a disciple. Bassano's painting was one in a long line of "copies," or variations on a theme, a standard practice in the Renaissance. Here we see that certain elements —garments and figure groupings—were copied from another work but were altered to achieve greater dramatic effect.

National Art Education Association (NAEA):
http://www.naea-reston.org

Raphael and His Circle: Drawings from Windsor Castle
http://www.nga.gov/exhibitions/raphaelinfo.html
Raphael developed the principles of composition, types of figure drawing, and systems of workshop collaboration that set the standards for much of the next four centuries.

School Tours
http://www.nga.gov/education/school.htm
Features 38 paintings and sculptures selected from tours designed for students in Grades Pre K-3 and 4 - 12. Each work is accompanied by an explanation of its significance and is presented alongside other works related to a theme, such as weather, animals, and nature, heroes and heroines, elements of art, the painter, the sculptor, American art, Renaissance art, mythology, and others. Information is provided about scheduling a school tour and about more than 150 teaching resources that the Gallery loans (free) to educational institutions, community groups, and individuals.

"Spirit of an Age":
http://www.nga.gov/exhibitions/spiritinfo.htm
Provides information about 15 images from one of the most significant presentations of 19th Century German painting ever shown in the U.S. The 75 works by 35 artists were on display from the collection of the Alte Nationalgalerie (Old National Gallery), Berlin. (NGA) contains more than sixty drawings by Raphael (1483-1520) and provides an overview of the brief career of one of Western art's greatest painters. He developed the principles of composition, types of figure drawing, and systems of workshop collaboration that set the standards for much of the next four centuries.

Virtue and Beauty
http://www.nga.gov/exhibitions/2001/virtuebeauty/vbintro.htm

Features nearly a dozen portraits of women in Florence created between 1440 and 1540. These paintings, marble sculptures, medals, and drawings reflect a time when subjects in art expanded to include not only rulers and their consorts but also women of the merchant class.

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Art Museums in Kansas
Educational Material
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Martin and Osa Johnson Safari Museum
111 North Lincoln Avenue
Chanute KS 66720
620-431-2730
www.Safarimuseum.com
osajohns@safarimuseum.com
Contact: Conrad Froehlich

Coutts Memorial Museum of Arts
P.O. Box 1
El Dorado KS 67042
316-321-1212
http://skyways.lib.ks.us/museum/coutts
coutts@southwind.net
Contact: Terry Scott

Walker Art Collection of the Garnett Public Library
P.O. Box 385
125 West 4th Avenue
Garnett KS 66032
785-448-3388
khmge@terraworld.net
Contact: Robert Logan

Spencer Museum of Art University of Kansas
Lawrence KS 66045
785-864-4710
http://www.spencerart.ku.edu/
spencer@ukans.edu
Contact: Christina Mitchell

Carnegie Arts Center
605 S. 5th Street
Leavenworth KS 66048
913-651-0765
cacprograms@llvnworth.com
www.leavenwortharts.com
Contact: Lori Hyde

Birger Sandzen Memorial Gallery

P.O. Box 348
Lindsburg KS 67456
785-227-2220
www.sandzen.org
finearts@sandzen.org
Contact: Muriel Gentine

Marianna Kistler Beach Museum Kansas State University
701 Beach Lane
Manhattan KS 66506
785-532-7718
www.ksu.edu/bma
klwalk@ksu.edu
Contact: Katherine Walker Schlageck

McPherson Museum and Arts Foundation
1130 Euclid
McPherson KS 67460
620-241-8464
Contact: Nadine Logbeck

Kauffman Museum
Bethel College
27th and North Main
Newton KS 67117
316-283-1612
asa@bethelks.edu
Contact: Rachel Pannabecker

Johnson County Community College Gallery Carlson Center, Rm. 105
12345 College Blvd.
Overland Park KS 66210
913-469-4450 or 469-8500 ext. 4221
www.jccc.net
amercier@jccc.net
Contact: Angel Mercier

The Nelson-Atkins Museum of Art
4525 Oak
Kansas City, Missouri 64111
816-751-1278
teacher services: abrubaker@nelson-atkins.org
www.nelson-atkins.org
Contact: Camie Downning

The Kemper Museum of Contemporary Art
4420 Warwick Blvd.
Kansas City, MO 64111
816-753-5784 FAX 816-753-5806
www.kemperart.org
kristy@kemperart.org

Contact: Kristy Peterson

Salina Art Center
P.O. Box 743
Salina KS 67402
785-827-1431 or 785-820-8012
http://www.salinaartcenter.org/
wmoshier@artcenter.org
Contact: Wendy Moshier

Mulvane Art Museum Washburn University
17th & Jewell
Topeka KS 66621
785-231-1010
www.washburn.edu/mulvane
zzbyoder@washburn.edu
Contact: Brogan Lasly

Wichita Art Museum
619 Stackman Drive
Wichita KS 67203
316-268-4921
wisenhuntb@wichitaartmuseum
www.wichitaartmuseum.org
Contact: Andrea Keppers