



VISUAL ARTS

ARTISTIC PROCESS CREATE

ALASKA ARTS STANDARDS

Anchor Standard #1 - Generate and conceptualize artistic ideas and work

Enduring Understanding: Creative and innovative thinking are essential life skills to be developed.

Essential Questions: What conditions, attitudes, and behaviors support creative, innovative, and inventive thinking? What encourages people to take creative risks? How does collaboration expand the creative process? How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

| Kindergarten-2nd | | | 3rd-5th | | | 6th-8th | | | HS Proficient | HS Accomplished | HS Advanced |
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| a. Engage in exploration and imaginative use of materials (example: cause and effect). | a. Collaboratively engage in exploration and imaginative use of materials. | a. Collaboratively brainstorm multiple approaches to an art or design problem (such as celebrations, cross-curriculum projects, school events, etc.). | a. Brainstorm and elaborate on an imaginative idea. (example: artwork based on a story or fantasy) | a. Independently brainstorm multiple approaches to a creative art or design problem. | a. Combine ideas to generate an innovative concept | a. Collaboratively combine concepts to generate innovative ideas. | a. Apply strategies to overcome creative blocks. (examples: view from different perspectives, pause to view others work) | a. Document early stages of the creative process in traditional or new media. (examples: journal, sketchbook, digital) | a. Use multiple approaches to begin creative endeavors. (view artists past and present, experiment with materials, focus on a social statement) | a. Individually or collaboratively formulate new creative problems based on student's existing artwork. | a. Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change. |
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| b. Engage collaboratively in creative art-making in response to an artistic problem. | b. Use careful observation in preparation for making a work of art. | b. Make art or design to explore personal interests, questions, and curiosity. | b. Apply knowledge of available resources, tools, and technologies to investigate personal ideas or cultural background through the art-making process. | b. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers (individual or shared group). | b. Identify diverse methods of artistic investigation in selecting an approach for beginning a work of art. | b. Formulate an artistic investigation of personally or culturally relevant content for creating art. | b. Develop criteria to guide making a work of art or design to meet an identified goal. | b. Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. | b. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | b. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. | b. Follow or break established conventions in the making of multiple works of art or design based on a theme, idea, or concept |

Anchor Standard #2 - Organize and develop artistic ideas and work

Enduring Understanding: Using art elements and design principles, artists/designers experiment with forms, structures, materials, concepts, media, and art-making processes, while balancing experimentation, freedom, and responsibility in developing and creating artworks.

Essential Questions: How do artists/designers work and reflect on the direction of their work? How do artists and designers learn from trial and error? What responsibilities come with the freedom to create? How do objects, artifacts, places, and design shape lives and communities?

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| a. Using experimentation, build skills in various media and approaches to art-making. | a. Explore uses of materials, tools, approaches (such as using art elements, applying artistic ideas from diverse cultures, etc.) to create works of art or design. | a. Experiment with various materials, tools, and approaches (such as using elements and principles of design, applying artistic ideas from diverse cultures, etc.) to explore personal interests in a work of art or design. | a. Create artwork using a variety of artistic processes, materials, and approaches (such as using elements and principles of design, applying artistic ideas from diverse cultures, etc.). | a. Develop technical skills and explore art-making approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, etc.). | a. Develop skills in multiple art-making techniques and experiment with approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, etc.) through practice. | a. Demonstrate openness in trying new ideas, materials, methods, and approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) in making works of art and design. | a. Demonstrate persistence in developing skills with various materials, methods, and approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) in creating works of art or design. | a. Take risks to pursue ideas, themes, meanings, and approaches (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.) that emerge in the process of art making or designing. | a. Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.). | 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 design, applying artistic norms of diverse cultures, addressing social issues in contemporary art, etc.). | 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. Observe safe practices with art materials, tools, and equipment. | b. Demonstrate safe and proper procedures for using materials, tools, and equipment. | b. Demonstrate safe procedures for using materials, tools, equipment, and studio spaces. | b. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment. | b. Utilize and care for and safe use of materials, tools, and equipment. Practice safe and responsible digital posting/sharing with awareness of image ownership. | b. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment. | b. Reinforce quality craftsmanship and explain environmental implications of conservation, care, and cleanup of art materials, tools, and equipment. | b. Demonstrate and apply safe use of tools, materials, and equipment. Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats. | b. Demonstrate and apply safe use of tools, materials, and equipment. Demonstrate awareness of ethical practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design. | b. Demonstrate and apply safe use of tools, materials, 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. | b. Demonstrate and apply safe use of tools, materials, and equipment. Demonstrate awareness of ethical implications of making and distributing creative work. | b. Demonstrate and apply safe use of tools, materials, and equipment. 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. |
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| c. Create art that represents natural and constructed environments. | c. Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means. | c. Repurpose objects to make something new. | c. Individually or collaboratively construct representations, diagrams, or maps of places that are part of your personal or cultural life. | c. Describe, and visually represent regional constructed environments. | c. Describe and visually document places and/or objects of personal significance. | c. Design or redesign objects or places (such as eating utensils, clothing, wheelchair-friendly nature trails, etc.) that meet the identified needs of diverse users. | c. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas. | c. Select, organize, and design images and words to make visually clear and compelling presentations. | c. Redesign an artwork, everyday object, or place in response to contemporary issues. | c. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place. | c. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives. |

Anchor Standard #3 - Refine and complete artistic work

Enduring Understanding: Artists/designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work.

Essential Questions: What role does perseverance play in revising, refining, and developing work? Considering art forms and careers, how do artists/designers grow and become accomplished? How do artist/designers create works of art or design that communicate effectively?

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| a. Explain the process and/or subject matter of personal artwork. | a. Use art vocabulary to describe choices. | a. With peers, discuss and reflect about choices made in creating artwork. | a. Enhance visual information by adding details in an artwork. | a. Revise artwork in progress on the basis of insights gained through peer discussion and self reflection. | a. Using art vocabulary, create artist's statements to describe personal choices. | a. Reflect on whether personal artwork conveys the intended meaning and revise accordingly. | a. Reflect on and explain important information about personal artwork in an artist statement or another format (such as essay, story, or poem). | a. Apply relevant criteria (such as craftsmanship, originality, well-organized composition) to examine, reflect on, and plan revisions for a work of art or design in progress. | 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. |



VISUAL ARTS

ARTISTIC PROCESS
PRESENT

ALASKA ARTS STANDARDS

Anchor Standard #4 - Select, analyze, and interpret artistic work for performance, presentation, and/or production

Enduring Understanding: Artists/designers consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

Essential Questions: Why do people value objects, artifacts and fine artworks, and select them for presentation? What criteria, methods, and processes are used to select work for preservation or presentation? How are artworks cared for, and by whom?

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| a. Identify reasons for saving and displaying objects, artifacts, and artwork. | a. Explain why some objects, artifacts, and artwork are valued over others. | a. Categorize artworks based on a theme or concept. | a. Investigate and discuss possibilities and limitations of spaces for exhibiting artwork. | a. Analyze how past, present, and emerging technologies have impacted the presentation of artwork (such as photographic/digital reproductions, posters, postcards, printouts, photocopies, etc.). | a. Analyze similarities and differences associated with presenting two-dimensional, three-dimensional, and digital artwork (such as hanging on wall, placing on pedestal, lighting, video display monitor, space to walk around a sculpture, etc.). | a. Define the roles and responsibilities of museum professionals (such as museum educator, curator, security guard, conservator, docent, exhibition designer, etc.). Explain the skills and knowledge needed in maintaining and presenting objects, artifacts, and artwork. | a. Compare how technologies have changed the way artwork is presented and experienced (such as audio tours, interactive screens, digital projections, virtual tours, etc.). | a. Develop and apply criteria for evaluating a collection of artwork for presentation (such as grouping strategies, consideration of eye level, measuring, etc.). | a. Analyze, select, and curate artifacts (such as pop culture items, heirlooms, personal collections, etc.) and/or artworks for presentation (such as in spaces in the classroom, digital presentation, on school campus, local businesses, public spaces, etc.). | 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; discuss the decision making process. |

Anchor Standard #5 - Develop and refine artistic work for performance, presentation, and/or production

Enduring Understanding: Artists/designers, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.

Essential Questions: What does the role of revision play in creating artwork? What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

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| a. Explain why artists and others keep art, and what they might do to keep it safe (such as a folder, portfolio, on the wall). | a. Explain the purpose of a portfolio or collection (such as keeping artworks safe, reviewing artworks later, deciding which artworks are best, etc.). | a. Distinguish between different materials or artistic techniques for preparing artwork for presentation and preservation (such as mounted on construction paper, elevated on a base, hung from the ceiling, adding a label with name/title). | a. Identify appropriate exhibit space and prepare works of art for presentation (such as a counter space, bulletin board, display case, media center, etc.) and write an artist statement (such as a descriptive sentence). | a. Analyze the various considerations for presenting and protecting art (such as the work of indigenous peoples in archeological sites or museums, indoor or outdoor public art in various settings, other art in temporary or permanent forms both in physical or digital formats, etc.). | a. Develop a logical explanation for safe and effective use of materials and techniques for preparing and presenting artwork (such as debating or writing about the care and transportation of personal artwork, care of family heirlooms, unprotected Native American petroglyphs, etc.). | a. Individually or collaboratively, develop a visual plan (such as a mock gallery in a box, floor plan, etc.) for displaying works of art (such as analyzing exhibit space, identifying the needs of the viewer, planning for the security and protection of the artwork, etc.). | a. Based on criteria (such as visual similarities, media, unity of subject matter, etc.) analyze and evaluate methods for preparing and presenting artworks in an exhibition (such as a collection of postcard reproductions, student artwork, objects of visual culture, etc.). | a. Collaboratively prepare and present selected theme-based (such as joy, celebration, protest, environment, etc.) artwork for display, and formulate exhibition narratives (such as text panel, video introduction, docent talk, etc.) for the viewer. | a. Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks, etc.) and ways an exhibition is presented (such as examining an exhibition catalogue, visiting an online exhibition, visiting a museum, etc.). | 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, at local businesses, in public spaces, etc.). | a. Investigate and compare methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns, etc.). |

Anchor Standard #6 - Perform, present, and/or produce artistic work

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists/designers, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Questions: What is purpose of exhibiting art? How do collected, preserved, and presented works cultivate appreciation and understanding of beliefs, values and experiences?

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| a. Explain what an art museum is; distinguish how it is different from other buildings. | a. Identify the roles and responsibilities of people who work in and visit museums and other art venues. | a. Analyze how art exhibited inside and outside of schools contributes to communities. | a. Identify and explain how (and where) different cultures record and illustrate stories and preserve history through art. | a. Compare and discuss purposes of exhibiting art in virtual museums, art museums, art galleries, community art centers, or other venues (such as school lobbies, bulletin boards, local businesses, etc.). | a. Cite evidence about how an exhibition in a museum or other venue (such as school lobby, bulletin board, local business, etc.) presents ideas and provides information about a specific concept or topic. | a. Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community. | a. Analyze how different venues may affect the experience of viewing/experiencing art (preservation, security measures, location). | a. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. | 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. |



VISUAL ARTS

ARTISTIC PROCESS RESPOND

ALASKA ARTS STANDARDS

Anchor Standard #7 - Recognize and analyze artistic work, including those from diverse cultural traditions

Enduring Understanding: Engaging in and reflecting on art supports understanding and appreciation to self, others, the natural world, and constructed environments. Art/design and images influence understanding of and responses to the world.

Essential Questions: How do life experiences influence the way you relate to art? How does learning about art impact how we interpret the world? What can we learn from our responses to art?

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| a. Identify various types (such as drawing, painting, sculpture, architecture, etc.) of art. | a. Select and describe the subject matter of art (such as artworks that illustrate life experiences of one's self and others). | a. Use art-specific vocabulary to describe aesthetic characteristics of one's natural world and constructed environments. | a. Use art-specific vocabulary to speculate about processes (such as texture marks in clay, pasted paper in a collage, brush marks in a painting) an artist used to create a work of art. | a. Use art-specific vocabulary to compare personal responses to a work of art before and after working in similar media. | a. Use art-specific vocabulary to compare how artworks made in different cultures reflect the times and places in which they were made. | a. Use art-specific vocabulary to identify how artworks/artifacts made in different cultures reveal the lives and values of the people living at that time and place. | a. Explain how location of artworks/artifacts (eg., Tlingit masks in museums or in ceremonial sites) influence how they are perceived and valued. | a. Explain how artists' choices of visual characteristics (eg., elements and principles in European art or other culture's visual traditions) are influenced by the culture and environment in which they live. | a. Speculate and analyze ways in which art impacts people's perception and understanding of human experiences (eg., impact of Diego Rivera's political murals, Pablo Picasso's "Guernica," Jacob Lawrence's "Migration Series," etc.). | a. Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (eg., electronic devices, household appliances, shopping malls). | a. Reflect upon and analyze how responses to art develop over time based on knowledge of and experience with art and life. |
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| b. Describe what an image represents. | b. Compare images that represent the same subject matter. | b. Compare images based on expressive properties (such as Albrecht Durer's calm "Hare," the energetic Energizer Bunny, the silly Bugs Bunny, etc.). | b. Determine and discuss messages communicated by an image (such as a deer in Native American petroglyphs, animal crossing signs, John Deere logo, etc.). | b. Analyze components (eg., elements and principles in design, visual traditions of various indigenous peoples, etc.) in imagery that convey messages. | b. Identify and analyze cultural associations suggested by visual imagery (eg., skulls and skeletons used in Day of the Dead festivals, guardian totems in Haida culture, broken chain as symbol of freedom, etc.). | b. Analyze ways that visual characteristics and cultural associations suggested by images influence ideas, emotions, and actions (eg., white is associated with European weddings and with mourning in some Asian cultures). | b. Analyze multiple ways that images influence specific audiences (flags at the opening ceremony of Olympic Games, athletic logos at sporting events). | b. Compare, contrast contexts (eg., video games, music concerts, etc.) in which viewers encounter images that influence ideas, emotions, and actions. Discuss how one's culture or environment influences these decisions. | b. Analyze how one's understanding of the world is affected by experiencing visual imagery (such as icons, logos, advertisements). | b. Evaluate effectiveness of an image(s) to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, etc.). | b. Identify commonalities in visual images made in the same era or culture (eg., fashion, furniture, buildings, etc.). |

Anchor Standard #8 - Interpret intent and meaning in artistic work

Enduring Understanding: People gain insights into meaning of artworks by engaging in the process of art criticism/critical inquiry.

Essential Questions: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does learning and using art vocabulary (i.e.. elements, principles, techniques, genres) help us understand and interpret works of art?

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| a. Interpret art by identifying subject matter and describing relevant details. | a. Interpret art by categorizing subject matter and identifying elements and basic principles. | a. Interpret art by identifying the mood suggested by a work of art by describing relevant subject matter, elements, and principles. | a. Interpret art by referring to contextual information (eg., artist's life, times) and analyzing relevant subject matter, elements, principles, and use of media. | a. Interpret art by referring to contextual information and by analyzing relevant subject matter, use of media, elements and principles, and/or artistic norms of culture within which the artwork is made. | a. Distinguish between relevant and non-relevant contextual information (eg., artist's life and times) to support interpretation of the mood, message, or meaning of that artwork. | a. Interpret art by analyzing elements and principles of design, visual characteristics of diverse cultures, and other visual characteristics, contextual information (eg., artist's life, times), subject matter, and use of media to identify ideas and mood. | a. Cite specific evidence from an artwork (eg., subject matter, media, elements and principles of design, artistic norms of diverse cultures, social issues in contemporary art, etc.) and relevant evidence from context (eg., artist's life and times) to support an interpretation of mood, message or meaning of that artwork. | a. Interpret art: Create a convincing, logical discussion to support an evaluation of art by citing both evidence visible in the artwork (primary source) and published verbal information about artwork or about the artist who made it. | a. Interpret an artwork or collection of works, supported by relevant and sufficient evidence (eg., subject matter, media, elements and principles of design, artistic norms of diverse cultures, social issues in contemporary art, etc.) found in the work and its various contexts (artists' life and times, for example). | a. Construct persuasive interpretation of an artwork or collection informed by perspective of an art specialist(s) (eg., art historians, art critics, curators, reviewers, other artists). | a. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis. Defend a plausible interpretation of an artwork in comparison to the artist's stated intention for that artwork. |

Anchor Standard #9 - Apply criteria to evaluate artistic work

Enduring Understanding: People evaluate art based on varied criteria.

Essential Questions: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How can people appreciate and respect a work of art aside from personal preference? How does collaboratively reflecting on artwork help us experience it more completely?

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| a. Explain reasons for selecting a preferred artwork. | a. Classify artwork based on different reasons for preferences (favorite color, favorite subject, etc.). | a. Use art-specific vocabulary to express preferences about artwork. | a. Distinguish one's preference for an artwork from one's evaluation of that artwork. ("I like it," is a preference while "It is good because..." is an evaluation). | a. Evaluate an artwork based on given criteria (such as realism, usefulness, expressiveness, formal excellence, craftsmanship, etc.). | a. Recognize differences in criteria used to evaluate works of art depending on styles (eg., Cubist, Anasazi, Aleut, etc.), genres (eg., portrait, still life, landscape, etc.), and media. | a. Develop apply relevant historical and cultural criteria (eg., canon of proportions for ancient Greek art, etc.) to evaluate a work of art. | a. Compare, explain difference between an evaluation of an artwork based on articulated personal criteria and an evaluation based on a set of criteria established by art specialists (curators, art historians, critics, reviewers, other artists). | a. Create a convincing, logical argument to support an evaluation of art by citing both primary and secondary sources. | a. Establish relevant criteria - as distinct from personal preference - to evaluate a work of art or collection of works. | a. Determine relevance of criteria used by others (eg., 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. |



VISUAL ARTS

ARTISTIC PROCESS CONNECT

ALASKA ARTS STANDARDS

Anchor Standard #10 - Relate, synthesize, and express both knowledge and personal experiences as a way to participate in the arts

Enduring Understanding: Participation in the arts encourages people to connect experiences to construct meaning.

Essential Question: How does participating in and with art enrich people's lives and raise awareness of community and environment?

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| C. D 1-6 Culturally-knowledgeable students are able to engage effectively in learning activities that are based on traditional ways of knowing and learning. | | | | | | | | | C.E. Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them. | | |
| a. Create art that tells a story about a personal or cultural experience. | a. Identify times, places, and reasons students make art (school, home, community, play). | a. Create works of art about events in home, school, cultural or community life. | a. Develop a work of art based on observations of environmental surroundings. | a. Create a work of art that reflects community or cultural traditions. | a. Create a work of art that reflects or is inspired by the natural and/or man-made environment from a new perspective. | a. Generate a collection of ideas reflecting current interests, concerns that could be investigated in art making. | a. Make art inspired by a local, cultural, or community artist. | a. Make art collaboratively to reflect on and reinforce positive aspects of group identity. | a. Document process of emerging ideas that reflect group concerns from early stages to fully developed ideas. | a. Utilize inquiry methods of observation, research, experimentation to explore community, environmental, cultural and social concerns through art making. | a. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design. |

Anchor Standard #11 - Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Enduring Understanding: People develop ideas and understanding of society, culture, and history through their interactions with and analysis of art.

Essential Questions: How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art influence, enhance, and preserve aspects of life?

| Kindergarten-2nd | | | 3rd-5th | | | 6th-8th | | | HS Proficient | HS Accomplished | HS Advanced |
|--|---|---|---|---|---|---|--|--|--|---|---|
| VA:CN11a-K | VA:CN11a-1 | VA:CN11a-2 | VA:CN11a-3 | VA:CN11a-4 | VA:CN11a-5 | VA:CN11a-6 | VA:CN11a-7 | VA:CN11a-8 | VA:CN11a-HSP | VA:CN11a-HSAC | VA:CN11a-HSAD |
| C.E. 1-8 Culturally-knowledgeable students demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them. | | | | | | | | | | | |
| a. Identify a purpose for an artwork. | a. Identify a variety of reasons why people from different places and time periods make art (such as to express themselves, to tell a story, to make things look beautiful, to remember special people and events, etc.). | a. Compare cultural uses (such as honoring people, remembering events, etc.) of artwork from different time periods and places. | a. Recognize that responses to art change depending on knowledge of the time and place in which it was made (eg., compare initial responses to ones formed after study of context). | a. Through observation, infer information about time, place, culture in which a work of art was created (examine genre scenes, cultural references, portraits from different eras, etc.). | a. Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society (eg., how community murals can reflect concerns of a neighborhood, how an advertising image can be persuasive in terms of a social issue etc.). | a. Analyze how art reflects changing times, traditions, resources, and cultural uses (such as a comparison of an Egyptian tomb fresco, and Tlingit totems and masks). | a. Analyze how response to art is influenced by understanding of the time and place in which it was created, the available resources, (eg., American folk portraits made for everyday people before invention of the photographic process, or Stonehenge being built with massive stones from far away; and cultural uses such as expressing religious concerns, promoting political points of view, showcasing economic status, celebrating cultural traditions, etc.). | a. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity (eg., examining art related to musical groups, sports teams, special-interest clubs, cultural connections). | a. Describe how knowledge of culture, traditions, and history may influence personal responses to art (eg., comparing initial response to artwork at beginning of a course and periodically throughout the course to identify changes in perception after study of context). | a. Compare and connect contemporary and/or local art through the context of society, culture and history. | a. Appraise impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propaganda art, Moses Wassillie' Yupik carvings-eye of the universe, army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers). |

According to the Alaska Department of Education & Early Development, "The content standards stipulate what students should know and be able to do; the cultural standards provide guidance on how to engage students in learning through the local culture. It is intended that all forms of knowledge, ways of knowing and world views be recognized as equally valid, adaptable and complementary to one another in mutually beneficial ways." The Alaska Standards for Culturally Responsive Schools outlines the Cultural Standards for Students, which aligns with the artistic process of Connecting. In the Alaska Arts Performance Standards for each discipline, the cultural standards for students is embedded under the artistic process of Connecting: relating artistic ideas and work with personal meaning and external context.