

DRAFT Proposed Revisions
Texas Essential Knowledge and Skills (TEKS)
Fine Arts, High School Art

Prepared by the State Board of Education (SBOE) TEKS Review Committees

Final Recommendations, September 2012

These proposed revisions reflect the recommended changes to the fine arts Texas Essential Knowledge and Skills (TEKS) for art that have been made by the SBOE-appointed TEKS review committees. Proposed additions are shown in green font with underlines (additions) and proposed deletions are shown in red font with strikethroughs (~~deletions~~).

Comments in the right-hand column provide explanations for the proposed changes. The following notations were used as part of the explanations:

CRS—information added or changed to align with the Texas College and Career Readiness Standards (CCRS)

ER—information added, changed, or deleted based on expert reviewer feedback

MV—multiple viewpoints from within the committee

VA—information added, changed, or deleted to increase vertical alignment

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§117.52	Art, Level I	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. The student may fulfill fine arts and elective requirements for graduation by successfully completing <u>one or more of</u> the following art courses: Art I, <u>Pre-AP Art I, Art Appreciation, Art & Media Communications I</u> (one credit <u>per course</u>). <u>The following TEKS are intended to be specific to the Fine Arts area and thus are not applicable in their entirety to other content areas.</u></p>	<p>Added other courses that would fulfill Level I credit: Pre-AP Art 1 for rigor and college readiness (this is added to allow schools and districts to add a rigorous course but know that it is not an actual College Board course but is offered as a preparatory course – this is especially good for those students with extensive middle school art experience and will show the rigorous course on a transcript rather than just a general Level I course), Art & Media Communication I for communication and technology which fulfill 21st Century skills considerations. Art Appreciation is added with an understanding that this is an art course with an emphasis on the academic side; whereas Art 1 has the studio emphasis.</p> <p>The committee recommends that Texas art educators be offered professional development covering the breadth and depth of the revised TEKS, with the goal of covering all the content within 4 years (suggesting one strand covered per year). We also recommend that this professional development be offered both in live and/or electronic presentation formats – possibly through the regional service centers.</p> <p>The committee recommends that Texas counselors be offered professional development or instructions that facilitate their understanding of the newly revised TEKS – especially in course descriptions and prerequisites.</p> <p>The added statement is intended as a protection for students so that the art TEKS would be taught within the Fine Arts area and within its parameters by highly qualified and certified professionals trained in art.</p>
(b)	Introduction.	

<p>(1)</p>	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	<p>We developed a common fine arts introduction for consistency throughout all the Fine Arts disciplines as represented in the TEKS.</p>
<p>(2)(1)</p>	<p>Four basic strands—<u>foundations: observation and perception, creative expression/performance, historical and cultural relevance heritage, and critical evaluation and response</u>—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. <u>Each strand is of equal value and may be presented in any order throughout the year.</u> Students rely on <u>their personal observations and perceptions of the environment, which are</u> developed through increasing visual <u>awareness literacy</u> and sensitivity to: surroundings, <u>communities, memory memories, imagination imaginings,</u> and life experiences, as <u>a sources</u> for <u>thinking about, planning, and creating original artworks.</u> <u>Students communicate They express</u> their thoughts and ideas <u>creatively with innovation and creativity. Through art, students challenge while challenging</u> their imaginations, <u>fostering reflective critical thinking, and developing disciplined effort and problem-solving skills collaborate with others and build reflective skills. While exercising meaningful problem-solving skills, students develop the lifelong ability to make informed judgments.</u></p>	<p>Combined the original 2 introduction points into 1 point. Much of the original 2nd point fit more within the actual student expectations. The rest of the original 2nd point was fit within the rest of the intro.</p> <p>Performance was taken out because this fits more within the other fine arts areas rather than the visual arts.</p> <p>A statement of the “value” given to each strand makes them all equal and thereby allows flexibility for when each one is taught during the year.</p> <p>Much of the wording was changed to reflect college readiness (originality, problem-solving). Much of the wording was changed to reflect 21st century skills (visual literacy, innovation, creativity, communication, collaboration)</p> <p>NOTE: The members of the Fine Arts Revision Committee worked hard to find a common name for the first strand. We found a common thread of thought – foundations – but then had to add a short descriptor for most disciplines because there was no common language to describe what the individual disciplines do since they are so different. If we were to stay with the descriptor “foundations” then the main audience for the TEKS would not be able to tell by the title what was contained within. This is an important aspect of standards – to say what will be addressed and then address it. Teachers – as the main audience – might not be able to deduce the content of the strand by the very generic title if we left it as simply “foundations.”</p>

(3)	<u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u>	
(2)	By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.	
(c)	Knowledge and skills.	Added "student expectations" to show what the purpose was
(1)	Foundations: observation and perception. The student develops and <u>expands visual literacy skills</u> organizes ideas from the environment <u>utilizing critical thought, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the Elements of Art, Principles of Design, and expressive qualities. Students use what they see, know, and have experienced as sources for examining, understanding, and creating original artworks.</u> The student is expected to:	Observation added to Perception because one must observe first before perceive. Also, observation is an important part of college readiness to inspire original artworks. Also, the Observation and Perception title is expanded into a definition for clarity. It includes many of the college readiness and 21 st century skills expectations. Original artwork is stressed. The wording about the "environment" was removed because students are expected to organize ideas from many sources besides the environment.
(1)(A)	<u>consider concepts and illustrate</u> ideas for <u>original</u> artworks from direct observation, <u>original sources</u> , experiences, and imagination; and	Concepts added to include big global (interdisciplinary and cross cultural) ideas that matter according to 21 st Century Skills – which is in addition to a more individualized ideas. Original artworks stressed again from original sources. Original sources means that students are expected not to create artworks from published sources (Internet images, magazines, etc), but from original sources. Expert suggested adding "memories" but we see this as part of experiences.
(1)(B)	<u>identify and understand</u> compare and contrast the use of art elements <u>Elements of Art, including line, shape, (color, texture, form, line, space, value) and art principles (emphasis, pattern, rhythm, balance, proportion, unity) as the fundamentals of art</u> in personal artworks and those of others, using vocabulary appropriately. <u>Other Elements of Art such as text and time may be evident as media evolve;</u>	The established elements of art are stressed in this section, but because art has evolved with the introduction of new media other elements are encouraged, but not mandated. This is done through the use of wording "such as...".
(1)(C)	<u>identify and understand the Principles of Design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artworks. Other Principles of Design such as direction, juxtaposition and sequence may be evident as media evolve; and</u>	The established principles of design are stressed in this section, but because art has evolved with the introduction of new media other principles are encouraged, but not mandated. This is done through the use of wording "such as...".

(1)(D)	<u>make judgments about the expressive properties such as content, meaning, message, and metaphor of artworks, using art vocabulary accurately.</u>	This point added so that students would be involved in using observation and perception to create artwork based on concept and expression- a college readiness skill.
(2)	Creative expression/performance. The student <u>communicates expresses</u> ideas through original artworks using a variety of media with appropriate skills. <u>Students express their thoughts and ideas creatively, while challenging their imaginations, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.</u> The student is expected to:	Communication added because of the importance in 21 st century skills. The other additions define the strand better – points taken from the intro. Expert suggested adding “and strong work ethic,” but this aspect is already included in “developing disciplined effort” and this is measurable.
(2)(A)	<u>utilize create</u> visual solutions <u>to create original artworks</u> by elaborating on <u>problem-solving through</u> direct observation, <u>original sources</u> , experiences, <u>narrations</u> , and imagination;	Problem-solving as a college readiness and 21 st century skill stressed as a means to find visual solutions. Added “narrations” per suggestion of our expert.
(2)(B)	<u>communicate a variety of</u> create designs for practical applications <u>for design solutions;</u> and	Broadened the design solutions by taking out practical only
(2)(C)	<u>use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artworks (when working from images rather than direct observation or imagination);</u>	Added for college readiness and to protect from violation of copyright
(2)(D)	<u>create original artwork to communicate thoughts, feelings, ideas, or impressions;</u>	Point added to stress originality, communication, and expression – all college readiness and 21 st century skills. Per expert suggestion – we see “ideas & impressions” as including “social commentary”
(2)(E)	<u>collaborate to create original works of art; and</u>	Collaboration for college readiness and 21 st century skill
(2)(F)(E)	demonstrate effective use of art media and tools in design, <u>drawing, painting, printmaking, and sculpture, ceramics, fiberart, design, and digital art and media.</u>	Added ceramics because it is consistent in vertical planning. Digital art & media – which is a wide term used to communicate all artwork created using a computer, camera, and other electronic means – added because of the importance for 21 st century skills and college and career readiness. Expert suggested “experimental media” added, but with this as a strictly media SE, experimental does not belong here – forcing teachers to use an experimental media rather than use a media experimentally.

(3)	Historical and /cultural heritage relevance. The student demonstrates an understanding of <u>art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. Students develop global awareness and respect for the traditions and contributions of diverse cultures</u> art history and culture as records of human achievement. The student is expected to:	We've added wording that reflects a more global view, encouraging respect for all cultures.
(3)(A)	compare and contrast historical and contemporary styles; <u>while</u> identifying general themes and trends;	Added "while" for understanding
(3)(B)	describe general characteristics in artworks from a variety of cultures <u>which might also include personal identity and heritage;</u> and	Included suggestion from expert to make sure personal identity was considered
<u>(3)(C)</u>	<u>collaborate on community-based art projects; and</u>	21 st century and college readiness skills
(3)(D)(E)	compare and contrast career and avocational opportunities in art.	No change
(4)	Critical Evaluation and Response/evaluation. The <u>Students respond to and analyze artworks of self and other artists, thus contributing to the development of lifelong skills of making</u> makes informed judgments about personal artworks and the artworks of others <u>and reasoned evaluations.</u> The student is expected to:	The additions define the strand better – points taken from the intro. Critical evaluation better defines evaluation. Other additions elaborate on the heart of the strand.
(4)(A)	interpret, evaluate, and justify artistic decisions in personal artworks <u>by self, peers, and other artists (such as in museums, local galleries, art exhibits, and websites);</u>	Added student, peers, and other artists to encompass all types of evaluation decisions.
<u>(4)(B)</u>	<u>evaluate and analyze artworks using a verbal or written method of critique such as describe the artwork, analyze the way it is organized, interpret the artist's intention, evaluate the success of the artwork;</u>	Point added so students engage in the college readiness and 21 st century skill of using a critique method in evaluation. Also adds written responses to encourage artist statements and other writing practice.
<u>(4)(C)</u>	<u>construct a portfolio such as a physical or electronic portfolio through evaluating and analyzing personal original artworks to provide evidence of learning; and</u>	Point added because students should be able to create a body of work showing evidence of learning as encouraged by college readiness standards
(4)(D)(B)	select and analyze original artworks, portfolios, and exhibitions by peers and others to form precise conclusions about formal qualities, historical and cultural contexts, <u>intentions</u> , and meanings.	Added "intentions" so that students identify the intentions of the artist through evaluation of the artwork

117.53	Art, Level II	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following art courses: Art II, Drawing I H, Painting I H, Printmaking I H, Fibers I H, Ceramics I H, Sculpture I H, Jewelry I H, Photography I H, Design I, Digital Art & Media I, Art and Media Communications II, Electronic Media II, Pre-AP Art II (one credit per course). The prerequisite for each Level art course listed above is one credit of Art Level I. The College Board AP Studio Art Exam may be challenged by any art student at any level without being in an AP Studio Art course. The following TEKS are intended to be specific to the Fine Arts area and thus are not applicable in their entirety to other content areas.</p>	<p>Added other courses that would fulfill Level II credit: Pre-AP Art II for rigor and college readiness (added to allow schools/districts to add a rigorous course but know that it is not an actual College Board course but is offered as a preparatory course – this is especially good for those students with extensive middle school art experience and will show the rigorous course on a transcript rather than just a general Level I course), a general Art 2 course for a broader offering on an advanced level (see further explanation at end of TEKS),</p> <p>EXPLANATION for Addition of Art II course: <i>(We see our need for this explanation because we view our expert’s opinion in this area as limited to a small number of districts – mostly larger districts – whereas we are mainly charged with providing standards for the needs of the entire state. We must have a global view.)</i></p> <ol style="list-style-type: none"> 1. Because of the limitations involved with small schools and small school districts, a survey course is needed because the teacher may never be able to populate a class with a “pure” art discipline in the class, but would have to have many different courses all together. This is difficult for teachers and students to succeed. At many times there could be as many as four disciplines in the same class at the same time. <ol style="list-style-type: none"> a. This also makes it hard on budgets because you have to have many different amounts of supplies depending on the course. With a survey course, the need for supplies is limited to just one media grouping. b. A survey course allows for more students to be facilitated because more are attracted to take upper level art courses when they don’t have to declare a specialty too early.

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- c. Having a survey course meets the true application of differentiation as teachers strive to meet the individual tastes, talents and needs of students.
2. After surveying schools and districts across the state, most schools already require teachers to teach the course as a survey course because they don't have enough students to make a pure class, but they use the Drawing II or Painting II (etc) PEIMS number when scheduling the class. Therefore, on the students' transcripts it lists the "drawing" or "painting" course as the course the child took, but in reality they had a survey course. This is an inaccurate picture to colleges of the art experience of the student.
3. Students going into an advanced class are being asked to declare a specialty before they really have realized their strengths. This is especially difficult as we attempt to prepare students for the specialties and concentration in an AP or further advanced course. Making them declare a specialty does not prepare them for further art classes OR college courses where they are better equipped to make these advanced level decisions.

Art and Media Communications II as innovative courses which will fulfill college readiness and 21st century skills. The designations on the media-specific courses was changed from "II" to "I" because since these media-specific courses are not offered on the Level I list, these are actually entry level courses so are designated as "I." An Art, Level I course is added as a prerequisite for these advanced courses. Electronic Media was changed to Digital Art & Media so it would fit within the broader meaning of art technology. A prerequisite was added for AP Studio Art (consistent with other fine arts areas) so that students may be ensured to have adequate preparation before tackling the challenging AP studio portfolio. However, we have made the

		<p>note that the AP exam can be challenged by any student in another art course besides an AP course. This allows for that extremely talented and experienced student to benefit from the AP exam process without actually being in the AP course. They still have the opportunity to earn the college credit.</p> <p>The committee recommends that Texas art educators be offered professional development covering the breadth and depth of the revised TEKS, with the goal of covering all the content within 4 years (suggesting one strand covered per year). We also recommend that this professional development be offered both in live and/or electronic presentation formats – possibly through the regional service centers.</p> <p>The committee recommends that Texas counselors, registrars, and/or administrators be offered professional development or instructions that facilitate their understanding of the newly revised TEKS – especially in course descriptions and prerequisites.</p> <p>The added statement – “The following TEKS are intended...” – is intended as a protection for students so that the art TEKS would be taught within the Fine Arts area and within its parameters by highly qualified and certified professionals trained in art.</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	<p>We developed a common fine arts introduction for consistency throughout all the Fine Arts disciplines as represented in the TEKS.</p>

<p>(2)(4)</p>	<p>Four basic strands—<u>observation and</u> perception, creative expression/performance, historical and cultural <u>relevance heritage</u>, and critical evaluation <u>and response</u>—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. <u>Each strand is of equal value and may be presented in any order throughout the year.</u> Students rely on their <u>personal observations and perceptions of the environment, which are</u> developed through increasing visual awareness <u>literacy</u> and sensitivity to: surroundings, <u>communities, memory memories, imagination imaginings,</u> and life experiences, as <u>a</u> sources for <u>thinking about, planning, and</u> creating <u>original</u> artworks. <u>Students communicate</u> They express their thoughts and ideas creatively, with innovation and creativity. <u>Through art, students challenge while challenging</u> their imaginations, <u>fostering reflective critical</u> thinking, and developing disciplined effort and problem-solving skills <u>collaborate with others and build reflective skills.</u> <u>While exercising meaningful problem-solving skills, students develop the lifelong ability to make informed judgments.</u></p>	<p>Combined the original 2 introduction points into 1 point. Much of the original 2nd point fit more within the actual student expectations. The rest of the original 2nd point was fit within the rest of the intro. Performance was taken out because this fits more within the other fine arts areas rather than the visual arts. A statement of the “value” given to each strand makes them all equal and thereby allows flexibility for when each one is taught during the year.</p> <p>Much of the wording was changed to reflect college readiness (originality, problem-solving) Much of the wording was changed to reflect 21st century skills (visual literacy, innovation, creativity, communication, collaboration)</p> <p>NOTE: The members of the Fine Arts Revision Committee worked hard to find a common name for the first strand. We found a common thread of thought – foundations – but then had to add a short descriptor for most disciplines because there was no common language to describe what the individual disciplines do in that they are so different. If we were to stay with just the descriptor “foundations” then the main audience for the TEKS would not be able to tell by the title what was contained within. This is an important aspect of standards – to say what will be addressed and then address it. Teachers – as the main audience – might not be able to deduce the content of the strand by the very generic title if we left it as simply “foundations.”</p>
<p>(3)</p>	<p><u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u></p>	
<p>(2)</p>	<p>By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.</p>	
<p>(c)</p>	<p>Knowledge and skills.</p>	<p>Added “student expectations” to show what the purpose was</p>

(1)	<p>Foundations: observation and Perception. The student develops and organizes ideas from the environment <u>expand visual literacy skills utilizing critical thought, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the Elements of Art, Principles of Design, and expressive qualities. Students use what they see, know, and have experienced as sources for examining, understanding, and creating original artworks.</u> The student is expected to:</p>	<p>Observation added to Perception because one must observe first before perceive. Also, observation and artistic expression are important parts of college readiness to inspire original artworks. Also, the Observation and Perception title is expanded into a definition for clarity. It includes many of the college readiness and 21st century skills expectations. Original artwork is stressed. The wording about the “environment” was removed because students are expected to organize ideas from many sources besides the environment. Expert suggested adding “reclaimed and refigured” but we did not add because it is already added in the “experiences.”</p>
(1)(A)	<p><u>use visual comparisons to illustrate concepts and ideas for original artworks from direct observation, original sources, experiences, narration, and imagination;</u> interpret visual parallels between the structures of natural and human-made environments; and</p>	<p>Visual comparisons added because of its importance in college readiness and 21st century skills. Concepts added to include big global (interdisciplinary and cross cultural) ideas that matter according to 21st Century Skills – which is in addition to a more individualized ideas. Original artworks stressed again from original sources. Original sources means that students are expected not to create artworks from published sources (Internet images, magazines, etc), but from original sources.</p>
(1)(B)	<p><u>identify and apply the Elements of Art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks. Other Elements of Art such as text and time may be evident as media evolve;</u></p>	<p>The established elements of art are added to this section because all levels of art should build art based on those foundations. Also, because art has evolved with the introduction of new media other elements are encouraged, but not mandated. This is done through the use of wording “such as”.</p>
(1)(C)	<p><u>identify and apply the Principles of Design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity in personal artworks. Other Principles of Design such as direction, juxtaposition and sequence may be evident as media evolve; and</u></p>	<p>The established principles of design are added to this section because all levels of art should build art based on those foundations. Also, because art has evolved with the introduction of new media other principles are encouraged, but not mandated. This is done through the use of wording “such as...”.</p>

(1)(D)(B)	<u>explore</u> compare suitability of art materials <u>media</u> and processes to express specific ideas <u>such as content, meaning, message, appropriation, and metaphor</u> , relating to visual themes <u>of artworks</u> , using precise art vocabulary <u>accurately</u> .	This point changed so that students would be involved in using observation and perception to create artwork based on concept and expression – a college readiness skill. The thematic aspect of art is emphasized.
(2)	Creative expression/performance. The student expresses <u>communicates</u> ideas through original artworks, using a variety of media with appropriate skills. <u>Students express their thoughts and ideas creatively, while challenging their imaginations, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.</u> The student is expected to:	Communication added because of the importance in 21 st century skills. The other additions define the strand better – points taken from the intro.
(2)(A)	<u>create original artworks using</u> formulate multiple solutions <u>from direct observation, original sources, experiences, and imagination in order</u> to expand personal themes that demonstrate <u>artistic intent</u> ;	Simply added “artistic” intent to define the type of intent
(2)(B)	apply design skills in creating practical applications, clarifying presentations, and <u>examining consumer choices in order to make successful design decisions</u> ; defining choices made by consumers; and	Tied design into consumer choices as a necessary part of 21 st century skills
(2)(C)	<u>use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artworks (when working from images rather than direct observation or imagination)</u> ;	Added for college readiness and to protect from violation of copyright
(2)(D)	<u>create original artwork to communicate thoughts, feelings, ideas, or impressions</u> ;	Point added to stress originality, communication, and expression – all college readiness and 21 st century skills
(2)(E)	<u>collaborate to create original works of art; and</u>	Collaboration for college readiness and 21 st century skill
(2)(F)(E)	select from a variety of art media and tools to communicate specific ideas in drawing, painting, printmaking, sculpture, ceramics, fiber art, jewelry, <u>mixed-media</u> , photography/ filmmaking , and <u>digital art & media</u> electronic media-generated art .	Mixed media added as an advanced measure of problem-solving for students. Took filmmaking because more included in digital art. Expert suggested adding “installation art” but this is already in sculpture. Also, constructivism is not media. Digital art is substituted for electronic media created art because it is a broader term used to communicate all artwork created using a computer, camera, and other electronic means.
(3)	Historical/ and cultural <u>relevance heritage</u>. The student demonstrates an understanding of art history and culture as records of human achievement <u>by analyzing artistic styles, historical periods, and a variety of cultures. Students develop global awareness and respect for the traditions and contributions of diverse cultures.</u> The student is expected to:	The additions define the strand better – points taken from the intro. “Records of human achievement” elaborated on or better defined in the new wording.

(3)(A)	<u>examine</u> study a selected historical periods or styles of art <u>and identify general themes and trends;</u>	Identification of general themes and trends is important for 21 st century skills and is a deepening of simple examination
(3)(B)	analyze specific characteristics of <u>in</u> artworks <u>from a</u> in-various <u>variety of</u> cultures;	Simple change in syntax
<u>(3)(C)</u>	<u>collaborate on community-based art projects; and</u>	21 st century and college readiness skills.
<u>(3)(D)</u> (C)	<u>examine</u> select and research career, <u>entrepreneurial</u> , and avocational choices <u>opportunities</u> in art.	Entrepreneurial added as a 21 st century skill
(4)	<u>Critical evaluation and Response/evaluation.</u> The S <u>students respond to and analyze artworks of self and other artists, thus contributing to the development of lifelong skills of making</u> makes <u>informed judgments about personal artworks and the artworks of others and reasoned evaluations.</u> The student is expected to:	The additions define the strand better – points taken from the intro. Critical evaluation better defines evaluation. Other additions elaborate on the heart of the strand.
(4)(A)	<u>interpret, evaluate, and justify artistic</u> select and critique artworks in progress, making <u>decisions about future directions in personal work</u> in artworks by self, peers, and other artists such as in museums, local galleries, art exhibits, and websites;	Added student, peers, and other artists to encompass all types of evaluation decisions. 4A shows that much of the standard was deleted, but it is actually now a part of 4E.
<u>(4)(B)</u>	<u>evaluate and analyze artworks using a method of critique such as describe the artwork, analyze the way it is organized, interpret the artist’s intention, evaluate the success of the artwork;</u>	Point added so students engage in the college readiness and 21 st century skill of using a critique method in evaluation. Most of the original 4B is deleted in B but is now a part of 4E.
<u>(4)(C)</u>	<u>utilize responses to artwork critiques to make decisions about future directions in personal work;</u>	Added artwork critiques to further encourage this form of evaluation as a college readiness skill. Expert suggested we add personal coding to this SE, but this SE is about responding to art critique to problem-solve and make the artwork better. This addition is not appropriate for this level or this SE goal.
<u>(4)(D)</u>	<u>construct a portfolio such as a physical or electronic portfolio through evaluating and analyzing personal original artworks to provide evidence of learning; and</u>	Point added because students should be able to create a body of work showing evidence of learning as encouraged by college readiness standards
<u>(4)(E)</u> (B)	select and critique <u>analyze</u> original artworks, portfolios, and exhibitions by peers or others to form <u>precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.</u>	Added the goals already emphasized in Level I to maintain and then extend at a higher level

§117.54	Art, Level III	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following art courses: <u>Art III</u>, Drawing <u>II III</u>, Painting <u>II III</u>, Printmaking <u>II III</u>, Fibers <u>II III</u>, Ceramics <u>II III</u>, Sculpture <u>II III</u>, Jewelry <u>II III</u>, Photography <u>II III</u>, Graphic Design <u>II III</u>, <u>Electronic Media III</u>, <u>Digital Art and Media Communications II III</u>, the College Board Advanced Placement (AP) Drawing Portfolio, AP Two-Dimensional Design Portfolio, AP Three-Dimensional Design Portfolio, AP History of Art, International Baccalaureate (IB) Art/Design <u>Visual Arts I Standard Level (SL) Option A & B</u>, IB Art/Design <u>Visual Arts I Higher Level (HL) Option A & B</u> (one credit per course).</p> <p><u>There are no prerequisites for AP History of Art and all IB courses. The prerequisite for Graphic Design III, One credit in an Art Level II course is a highly recommended prerequisite for AP Drawing Portfolio, AP Two-Dimensional Design Portfolio, and AP Three-Dimensional Design Portfolio is one credit of any Art II course.</u> The prerequisite for all other <u>Art Level III art</u> courses is one credit of Art <u>Level II</u> in the corresponding discipline. <u>The College Board AP Studio Art Exam may be challenged by an art student at any level without being in an AP Studio Art course. The following TEKS are intended to be specific to the Fine Arts area and thus are not applicable in their entirety to other content areas.</u></p>	<p>Added a general Art III course for a broader offering on an advanced level (see further explanation at end of TEKS).</p> <p>EXPLANATION for Addition of Art III course: <i>(we see our need for this explanation because we view our expert’s opinion in this area as limited to a small number of districts – mostly larger districts – whereas we are mainly charged with providing standards for the needs of the entire state. We must have a global view.)</i></p> <ol style="list-style-type: none"> 1. Because of the limitations involved with small schools and small school districts, a survey course is needed because the teacher may never be able to populate a class with a “pure” art discipline in the class, but would have to have many different courses all together. This is difficult for teachers and students to succeed. At many times there could be as many as four disciplines in the same class at the same time. <ol style="list-style-type: none"> a. This also makes it hard on budgets because you have to have many different amounts of supplies depending on the course. With a survey course, the need for supplies is limited to just one media grouping. b. A survey course allows for more students to be facilitated because more are attracted to take upper level art courses when they don’t have to declare a specialty too early. c. Having a survey course meets the true application of differentiation as teachers strive to meet the individual tastes, talents and needs of students. 2. After surveying schools and districts across the state, most schools already require teachers to teach the course as a survey course because they don’t have enough

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students to make a pure class, but they use the Drawing II or Painting II (etc) PEIMS number when scheduling the class.

Therefore, on the students' transcripts it lists the "drawing" or "painting" course as the course the child took, but in reality they had a survey course. This is an inaccurate picture to colleges of the art experience of the student.

3. Students going into an advanced class are being asked to declare a specialty before they really have realized their strengths. This is especially difficult as we attempt to prepare students for the specialties and concentration in an AP or further advanced course. Making them declare a specialty does not prepare them for further art classes OR college courses where they are better equipped to make these advanced level decisions.

Electronic Media was changed to Digital Art & Media so it would fit within the broader meaning of art technology. The designations on the media-specific courses was changed from "III" to "II" because since these media-specific courses are not offered on the Level I list, these are actually entry level courses so are designated as "II." An Art, Level II course is added as a prerequisite for these advanced courses. Clarification of vocabulary by stating what SL and HL are in the IB context. A highly recommended prerequisite was added for AP Studio Art (consistent with other fine arts areas) so that students may be ensured to have adequate preparation before tackling the challenging AP studio portfolio. However, we have made the note that the AP exam can be challenged by any student in another art course besides an AP course. This allows for that extremely talented and experienced student to benefit from the AP exam process without actually being in the AP course. They still have the opportunity to earn the college credit.

The committee recommends that Texas art educators be offered professional development

		<p>covering the breadth and depth of the revised TEKS, with the goal of covering all the content within 4 years (suggesting one strand covered per year). We also recommend that this professional development be offered both in live and/or electronic presentation formats – possibly through the regional service centers.</p> <p>The committee recommends that Texas counselors, registrars, and/or administrators be offered professional development or instructions that facilitate their understanding of the newly revised TEKS – especially in course descriptions and prerequisites.</p> <p>The added statement – “The following TEKS are intended...” – is intended as a protection for students so that the art TEKS would be taught within the Fine Arts area and within its parameters by highly qualified and certified professionals trained in art.</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	<p>We developed a common fine arts introduction for consistency throughout all the Fine Arts disciplines as represented in the TEKS.</p>
(2)(4)	<p>Four basic strands—<u>observation and perception, creative expression/performance, historical and cultural relevance heritage, and critical evaluation and response</u>—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. <u>Each strand is of equal value and may be presented in any order throughout the year.</u> Students rely on <u>their personal observations and perceptions of the environment, which are</u> developed through increasing visual <u>awareness literacy</u> and sensitivity to: <u>surroundings, communities, memory memories, imagination imaginings, and life experiences, as a sources for thinking about, planning, and creating original artworks. Students communicate They express</u> their thoughts and ideas <u>creatively, with innovation and creativity. Through art, students challenge while challenging</u> their imaginations, <u>fostering reflective critical thinking, and developing disciplined effort and problem-solving skills. collaborate with others, and build reflective skills. While exercising meaningful problem-solving skills, students develop the lifelong ability to make informed judgments.</u></p>	<p>Combined the original 2 introduction points into 1 point. Much of the original 2nd point fit more within the actual student expectations. The rest of the original 2nd point was fit within the rest of the intro.</p> <p>Performance was taken out because this fits more within the other fine arts areas rather than the visual arts.</p> <p>A statement of the “value” given to each strand makes them all equal and thereby allows flexibility for when each one is taught during the year. Much of the wording was changed to reflect college readiness (originality, problem-solving)</p>

		<p>Much of the wording was changed to reflect 21st century skills (visual literacy, innovation, creativity, communication, collaboration)</p> <p>NOTE: The members of the Fine Arts Revision Committee worked hard to find a common name for the first strand. We found a common thread of thought – foundations – but then had to add a short descriptor for most disciplines because there was no common language to describe what the individual disciplines do in that they are so different. If we were to stay with just the descriptor “foundations” then the main audience for the TEKS would not be able to tell by the title what was contained within. This is an important aspect of standards – to say what will be addressed and then address it. Teachers – as the main audience – might not be able to deduce the content of the strand by the very generic title if we left it as simply “foundations.”</p>
(3)	<u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u>	
(2)	By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.	
(c)	Knowledge and skills.	Added “student expectations” to show what the purpose was
(1)	<p>Foundations: observation and Perception. The student develops and <u>expands visual literacy skills organizes ideas from the environment utilizing critical thought, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the Elements of Art, Principles of Design, and expressive qualities. Students use what they see, know, and have experienced as sources for examining, understanding, and creating original artworks.</u> The student is expected to:</p>	<p>Observation added to Perception because one must observe first before perceive. Also, observation and artistic expression are important parts of college readiness to inspire original artworks. Also, the Observation and Perception title is expanded into a definition for clarity. It includes many of the college readiness and 21st century skills expectations. Original artworks is stressed. The wording about the “environment” was removed because students are expected to organize ideas from many sources besides the environment.</p>

(1)(A)	analyze visual characteristics of natural and human-made subjects in a variety of ways <u>sources to illustrate concepts, demonstrate</u> flexibility in solving problems, <u>create</u> multiple solutions, and <u>think</u> imaginatively;	
(1)(B)	analyze visual qualities to express the meaning of images and symbols, using precise art vocabulary.	
(1)(B)	<u>compare and contrast the Elements of Art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks. Other Elements of Art such as text and time may be evident as media evolve;</u>	The established elements of art are added to this section because all levels of art should build art based on those foundations. Also, because art has evolved with the introduction of new media other elements are encouraged, but not mandated. This is done through the use of wording “such as...”.
(1)(C)	<u>compare and contrast the Principles of Design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artworks. Other Principles of Design such as direction, juxtaposition and sequence may be evident as media evolve; and</u>	The established principles of design are added to this section because all levels of art should build art based on those foundations. Also, because art has evolved with the introduction of new media other principles are encouraged, but not mandated. This is done through the use of wording “such as...”.
(1)(D)	<u>explore and select the suitability of art materials, media, and processes to express specific ideas such as content, meaning, message, and metaphor relating to visual themes to interpret the expressive qualities of artworks.</u>	This point was added in order for students to be involved in using observation and perception to understand artwork based on concept and expression – a college readiness skill. The thematic aspect of art is emphasized.
(2)	Creative expression/performance. The student <u>communicates</u> expresses ideas through original artworks using a variety of media with appropriate skills. <u>Students express their thoughts and ideas creatively, while challenging their imaginations, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.</u> The student is expected to:	The level of skill and creativity to show college and career readiness. Reflective thinking and
(2)(A)	<u>create original artworks using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent;</u> solve visual problems by planning and attempting a variety of solutions	Same intent, just extended
(2)(B)	solve visual problems and develop multiple solutions for designing ideas, <u>creating practical applications,</u> clarifying presentations, and evaluating consumer choices using design skills in order to make successful design decisions;	College and Career readiness, bringing in a practical aspect to design (entrepreneur)
(2)(C)	<u>use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artworks when working from images rather than direct observation or imagination;</u>	Added for college readiness and to protect from violation of copyright
(2)(D)	<u>create original artwork to communicate thoughts, feelings, ideas, or impressions;</u>	Point added to stress originality, communication, and expression – all college

		readiness and 21 st century skills
(2)(E)	<u>collaborate to create original works of art; and</u>	Collaboration for college readiness and 21 st century skill
(2)(F)(E)	select from a variety of art media and tools to express intent in drawing, painting, printmaking, sculpture, ceramics, fiberart, design, jewelry, photography/filmmaking, and electronic media-generated <u>digital art and media, photography, jewelry, and mixed media.</u>	Mixed media and design added as an advanced measure of problem-solving for students. Took out filmmaking because more included in digital art & media. Digital art & media is substituted for electronic media created art because it is a broader term used to communicate all artwork created using a computer, camera, and other electronic means.
(3)	Historical/ and cultural <u>relevance heritage</u>. The student demonstrates an understanding of art history and culture <u>by analyzing artistic styles, historical periods, and a variety of cultures as records of human achievement.</u> Students develop global awareness and respect for the traditions and contributions of diverse <u>cultures.</u> The student is expected to:	We've added wording that reflects a more global view, encouraging respect for all cultures.
(3)(A)	<u>research</u> study a selected <u>historical periods, artists, general themes, trends, and styles or movement in of art;</u> -	Research added for depth and college & career readiness
(3)(B)	<u>distinguish the correlation between specific characteristics and influences</u> trace influences of various cultures on <u>and</u> contemporary artworks; and	Looking at diverse cultural impact on contemporary art, college & career readiness. Adopted expert suggestion of the addition of "and influences" following characteristics.
(3)(C)	<u>collaborate on community-based art projects; and</u>	21 st century and college readiness skills
(3)(D)(E)	<u>examine, research, and develop a</u> analyze a selected career opportunity in art, identifying the training, skills, and plan of action <u>for career, entrepreneurial, avocational, and relevant art opportunities within a global economy necessary for realizing such a goal.</u>	21 st Century College & Career Readiness skills
(4)	Critical evaluation and <u>R</u>esponse/evaluation. The student <u>responds to and analyzes artworks of self and other artists, thus contributing to the development of lifelong skills of making</u> makes informed judgments about personal artworks and the artworks of others <u>and reasoned evaluations.</u> The student is expected to:	The additions define the strand better – points taken from the intro. Critical evaluation better defines evaluation. Other additions elaborate on the heart of the strand.
(4)(A)	<u>interpret, evaluate, and justify artistic decisions in artworks such as in museums, local galleries, art exhibits, and websites</u> select artworks for a personal portfolio based on evaluation of developmental progress, competency in problem-solving, and a variety of visual ideas;	Vocabulary added to reflect college readiness skills. 4A shows that much of the standard was deleted, but it is actually now a part of 4E. Expert suggested to add "understanding of creative formal issues" but we feel the meaning of this is ambiguous.
(4)(B)	<u>evaluate and analyze artworks using a method of critique such as describe the artwork, analyze the way it is organized, interpret the artist's intention, evaluate the success of the artwork;</u>	Point added so students engage in the college readiness and 21 st century skill of using a critique method in evaluation. Experts addition

		not needed. Already has a “such as.”
(4)(C)	<u>analyze personal artworks in order to create a written response reflecting intent, inspiration, the Elements of Art and Principles of Design within the artwork, and measure of uniqueness such as an artist’s statement;</u>	Written responses for advanced art promote college readiness and support campus and district writing goals
(4)(D)	<u>use responses to artwork critiques to make decisions about future directions in personal work;</u>	Added artwork critiques to further encourage this form of evaluation as a college readiness skill
(4)(E)	<u>construct a portfolio such as a physical or electronic portfolio through evaluating and analyzing personal original artworks to provide evidence of learning; and</u>	Point added because students should be able to create a body of work showing evidence of learning as encouraged by college readiness standards
(4)(F)(B)	<u>select and</u> analyze original artworks, portfolios, and exhibitions to <u>demonstrate</u> form conclusions about formal qualities, historical and cultural contexts, intents, and meanings and to show innovation and provide examples of in-depth exploration of <u>qualities of artworks such as aesthetics, formal, historical and cultural contexts, intentions, and meanings</u> one or more themes.	Added the goals already emphasized in Levels I & II to maintain and then extend at a higher level, leading to College and Career Readiness

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§117.55	Art, Level IV	
	TEKS with Edits	Committee Comments
(a)	<p>General requirements. Students may fulfill fine arts and elective requirements for graduation by successfully completing one or more of the following art courses: <u>Art IV</u>, Drawing <u>III IV</u>, Painting <u>III IV</u>, Printmaking <u>III IV</u>, Fibers <u>III IV</u>, Ceramics <u>III IV</u>, Sculpture <u>III IV</u>, Jewelry <u>III IV</u>, Photography <u>III IV</u>, Graphic Design III IV, Electronic Media IV <u>Digital Art and Media III</u>, the College Board Advanced Placement (AP) Drawing Portfolio, AP Two-Dimensional Design Portfolio, AP Three-Dimensional Design Portfolio, AP History of Art, International Baccalaureate (IB) Art/Design Visual Arts II Standard Level (SL) Option A & B, IB Art/Design Visual Arts II Higher Level (HL) Option A & B (one credit per course). <u>There are no prerequisites for AP History of Art. The prerequisites for the IB courses above are the corresponding Art Level II IB courses. The prerequisite for Graphic Design IV. One credit in an Art Level II course is a highly recommended prerequisite for AP Drawing Portfolio, AP Two-Dimensional Design Portfolio, and AP Three-Dimensional Design Portfolio is one credit of any Art II course.</u> The prerequisite for all other <u>Art Level IV art</u> courses is one credit of <u>Level III Art</u> in the corresponding discipline. <u>The College Board AP Studio Art Exams may be challenged by any art student at any level without being in an AP Studio Art course. The following TEKS are intended to be specific to the Fine Arts area and thus are not applicable in their entirety to other content areas.</u></p>	<p>Added a general Art IV course for a broader offering on an advanced level (see further explanation at end of TEKS).</p> <p>EXPLANATION for Addition of Art IV course: <i>(we see our need for this explanation because we view our expert's opinion in this area as limited to a small number of districts – mostly larger districts – whereas we are mainly charged with providing standards for the needs of the entire state. We must have a global view.)</i></p> <ol style="list-style-type: none"> 1. Because of the limitations involved with small schools and small school districts, a survey course is needed because the teacher may never be able to populate a class with a “pure” art discipline in the class, but would have to have many different courses all together. This is difficult for teachers and students to succeed. At many times there could be as many as four disciplines in the same class at the same time. <ol style="list-style-type: none"> a. This also makes it hard on budgets because you have to have many different amounts of supplies depending on the course. With a survey course, the need for supplies is limited to just one media grouping. b. A survey course allows for more students to be facilitated because more are attracted to take upper level art courses when they don't have to declare a specialty too early. c. Having a survey course meets the true application of differentiation as teachers strive to meet the individual tastes, talents and needs of students. 2. After surveying schools and districts across the state, most schools already require teachers to teach the course as a survey course because they don't have

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enough students to make a pure class, but they use the Drawing II or Painting II (etc) PEIMS number when scheduling the class. Therefore, on the students' transcripts it lists the "drawing" or "painting" course as the course the child took, but in reality they had a survey course. This is an inaccurate picture to colleges of the art experience of the student.

3. Students going into an advanced class are being asked to declare a specialty before they really have realized their strengths. This is especially difficult as we attempt to prepare students for the specialties and concentration in an AP or further advanced course. Making them declare a specialty does not prepare them for further art classes OR college courses where they are better equipped to make these advanced level decisions.

Electronic Media was changed to Digital Art & Media so it would fit within the broader meaning of art technology. The designations on the media-specific courses was changed from "IV" to "III" because since these media-specific courses are not offered on the Level I list, these are actually entry level courses so are designated as "III." Clarification of vocabulary by stating what SL and HL are in the IB context. A highly recommended prerequisite was added for AP Studio Art (consistent with other fine arts areas) so that students may be ensured to have adequate preparation before tackling the challenging AP studio portfolio. However, we have made the note that the AP exam can be challenged by any student in another art course besides an AP course. This allows for that extremely talented and experienced student to benefit from the AP exam process without actually being in the AP course. They still have the opportunity to earn the college credit.

The committee recommends that Texas art educators be offered professional development covering the breadth and depth of the revised

		<p>TEKS, with the goal of covering all the content within 4 years (suggesting one strand covered per year). We also recommend that this professional development be offered both in live and/or electronic presentation formats – possibly through the regional service centers.</p> <p>The committee recommends that Texas counselors, registrars, and/or administrators be offered professional development or instructions that facilitate their understanding of the newly revised TEKS – especially in course descriptions and prerequisites.</p> <p>The added statement – “The following TEKS are intended...” – is intended as a protection for students so that the art TEKS would be taught within the Fine Arts area and within its parameters by highly qualified and certified professionals trained in art.</p>
(b)	Introduction.	
(1)	<p><u>The fine arts incorporate the study of dance, music, theatre, and the visual arts to offer unique experiences and empower students to explore realities, relationships, and ideas. These disciplines engage and motivate all students through active learning, critical thinking, and innovative problem solving. The fine arts develop cognitive functioning and increase student academic achievement, high-order thinking, communication, and collaboration skills. This makes the fine arts applicable to college readiness, career opportunities, workplace environments, social skills, and everyday life. Students develop aesthetic and cultural awareness through exploration leading to creative expression. Creativity is essential and the study of the fine arts nurtures and develops the whole child.</u></p>	<p>We developed a common fine arts introduction for consistency throughout all the Fine Arts disciplines as represented in the TEKS.</p>
(2)(4)	<p>Four basic strands—<u>foundations: observation and perception, creative expression, historical and cultural relevance heritage, and critical evaluation and response</u>—provide broad, unifying structures for organizing the knowledge and skills students are expected to acquire. <u>Each strand is of equal value and may be presented in any order throughout the year.</u> Students rely on <u>their personal observations and perceptions of the environment, which are</u> developed through increasing visual <u>awareness literacy</u> and sensitivity to: surroundings, <u>communities, memory memories, imagination imaginings,</u> and life experiences as <u>a sources</u> for <u>thinking about, planning, and creating original artworks. Students communicate</u> their thoughts and ideas <u>with innovation and creatively creativity.</u> Through art, students <u>challenge their imaginations, foster critical thinking, collaborate with others, and build reflective skills. While challenging their imagination, fostering reflective thinking, and developing disciplined effort and exercising meaningful</u> problem-solving skills, <u>students develop the</u> lifelong <u>ability to make</u> informed judgments.</p>	<p>Made 1 introduction rather than 2 points. Much of the original 2nd point fit more within the actual student expectations. The rest of the original 2nd point was fit within the rest of the intro. Performance was taken out because this fits more within the other fine arts areas rather than the visual arts. A statement of the “value” given to each strand makes them all equal and thereby allows flexibility for when each one is taught during the year. Much of the wording was changed to reflect college readiness (originality, problem-solving) Much of the wording was changed to reflect 21st century skills (visual literacy, innovation, creativity, communication, collaboration)</p>

		NOTE: The members of the Fine Arts Revision Committee worked hard to find a common name for the first strand. We found a common thread of thought – foundations – but then had to add a short descriptor for most disciplines because there was no common language to describe what the individual disciplines do in that they are so different. If we were to stay with just the descriptor “foundations” then the main audience for the TEKS would not be able to tell by the title what was contained within. This is an important aspect of standards – to say what will be addressed and then address it. Teachers – as the main audience – might not be able to deduce the content of the strand by the very generic title if we left it as simply “foundations.”
(3)	<u>Statements that contain the word "including" reference content that must be mastered, while those containing the phrase "such as" are intended as possible illustrative examples.</u>	
(2)	By analyzing artistic styles and historical periods students develop respect for the traditions and contributions of diverse cultures. Students respond to and analyze artworks, thus contributing to the development of lifelong skills of making informed judgments and evaluations.	
(c)	Knowledge and skills.	Added “student expectations” to show what the purpose was
(1)	Foundations: observation and Perception. The student develops and <u>expands visual literacy skills</u> organizes ideas from the environment <u>utilizing critical thought, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the Elements of Art, Principles of Design, and expressive qualities. Students use what they see, know, and have experienced as sources for examining, understanding, and creating original artworks.</u> The student is expected to:	Observation added to Perception because one must observe first before perceive. Also, observation and artistic expression are important parts of college readiness to inspire original artworks. Also, the Observation and Perception title is expanded into a definition for clarity. It includes many of the college readiness and 21 st century skills expectations. Original artworks is stressed. The wording about the “environment” was removed because students are expected to organize ideas from many sources besides the environment.
(1)(A)	<u>consider concepts and create</u> themes for personal artworks that integrate an <u>broad extensive</u> range of visual observations, experiences, and imagination;	Considering thematic artwork at an extensive higher level lines up with college & career readiness

(1)(B)	<u>compare and contrast the Elements of Art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks. Other Elements of Art such as text and time may be evident as media evolve;</u>	The established elements of art are added to this section because all levels of art should build art based on those foundations. Also, because art has evolved with the introduction of new media other elements are encouraged, but not mandated. This is done through the use of wording “such as…”.
(1)(C)	<u>compare and contrast the Principles of Design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity, in personal artworks. Other Principles of Design such as direction, juxtaposition and sequence may be evident as media evolve; and</u>	The established principles of design are added to this section because all levels of art should build art based on those foundations. Also, because art has evolved with the introduction of new media other principles are encouraged, but not mandated. This is done through the use of wording “such as…”.
(1)(D)(B)	<u>discriminate between art media and processes to express</u> make subtle discriminations in analyzing <u>complex visual relationships</u> and content <u>such as content, meaning, message, and metaphor</u> using <u>extensive precise</u> art vocabulary.	Higher order thinking skills used with complex cognitive art applications
(2)	Creative expression/performance. The student <u>expresses communicates</u> ideas through original artworks using a variety of media with appropriate skills. <u>Students express their thoughts and ideas creatively, while challenging their imaginations, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills.</u> The student is expected to:	The level of skill and creativity to show college and career readiness. Reflective thinking and
(2)(A)	produce an original body of artworks that integrates information from a variety of sources, <u>including original sources,</u> and demonstrates sustained self-directed investigations into specific themes <u>such as a series or concentration of works;</u>	Original sources promote original artworks according to college expectations
(2)(B)	evaluate and justify design ideas and concepts <u>to create a body of</u> for use in personal artworks; and	Added create actual artworks because this is within the creative expression strand
(2)(C)	<u>use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artworks (when working from images rather than direct observation or imagination);</u>	Added for college readiness and to protect from violation of copyright
(2)(D)	<u>create original artwork to communicate thoughts, feelings, ideas, or impressions;</u>	Point added to stress originality, communication, and expression – all college readiness and 21 st century skills
(2)(E)	<u>collaborate to create original works of art; and</u>	Collaboration for college readiness and 21 st century skill
(2)(F)(E)	create artworks, singularly and in a series, by selecting from a variety of art materials and tools appropriate to course work in drawing, painting, printmaking, sculpture, ceramics, fiberart, <u>design,</u> jewelry, photography/filmmaking, and electronic media-generated <u>digital art and media,</u> photography, jewelry, and mixed media.	Mixed media and design added as an advanced measure of problem-solving for students. Took filmmaking because more included in digital art. Digital art & media is substituted for electronic media created art because it is a

		broader term used to communicate all artwork created using a computer, camera, and other electronic means.
(3)	Historical/ and cultural relevance heritage. The student demonstrates an understanding of art history and culture as records of human achievement <u>by analyzing artistic styles, historical periods, and a variety of cultures. Students develop global awareness and respect for the traditions and contributions of diverse cultures.</u> The student is expected to:	We've added wording that reflects a more global view, encouraging respect for all cultures.
(3)(A)	research and report on selected historical periods, artists, general themes, trends, and styles of art <u>identify and illustrate art history as a major source of interpretation;</u>	Research and report added for depth and college & career readiness
(3)(B)	analyze and evaluate the influence of contemporary cultures on artworks;	No change
(3)(C)	<u>collaborate on community-based art projects; and</u>	21 st century and college readiness skills
(3)(C) (3)(D)	evaluate a selected career in art, examine, research, and develop a plan of action for career, entrepreneurial, or relevant art opportunities within a global economy, <u>justifying the choice.</u>	21 st Century College & Career Readiness skills
(4)	Critical evaluation and Rresponse/evaluation. The student <u>responds to and analyzes artworks of self and other artists, thus contributing to the development of lifelong skills of making</u> makes <u>informed judgments about personal artworks and the artworks of others and reasoned evaluations.</u> The student is expected to:	The additions define the strand better – points taken from the intro. Critical evaluation better defines evaluation. Other additions elaborate on the heart of the strand.
(4)(A)	develop evaluative criteria <u>to justify artistic decisions in</u> for selecting <u>artworks such as in museums, local galleries, art exhibits, and websites</u> to include in a portfolio and senior exhibition that demonstrate <u>based on</u> a high level of creativity and expertise in one or more art areas; and	Raised to a higher level of thinking and deleted portfolio to place in below SE
(4)(B)	<u>evaluate and analyze artworks using a method of critique such as describe the artwork, analyze the way it is organized, interpret the artist's intention, evaluate the success of the artwork;</u>	Point added so students engage in the college readiness and 21 st century skill of using a critique method in evaluation.
(4)(C)	<u>analyze personal artworks in order to create a written response reflecting intent, inspiration, the Elements of Art and Principles of Design within the artwork, and the measure of uniqueness such as an artist's statement;</u>	Written responses for advanced art promote college readiness and support campus and district writing goals
(4)(D)	<u>use responses to artwork critiques to make decisions about future directions in personal work;</u>	Added artwork critiques to further encourage this form of evaluation as a college readiness skill
(4)(E)	<u>construct a portfolio such as a physical or electronic portfolio through evaluating and analyzing personal original artworks to provide evidence of learning; and</u>	Point added because students should be able to create a body of work showing evidence of learning as encouraged by college readiness standards
(4)(F) (B)	<u>evaluate</u> analyze a wide range of artworks to form conclusions about formal qualities, <u>aesthetics,</u> historical and cultural contexts, intents, and meanings.	Added the goals already emphasized in Levels I & II to maintain and then extend at a higher level, leading to College and Career Readiness