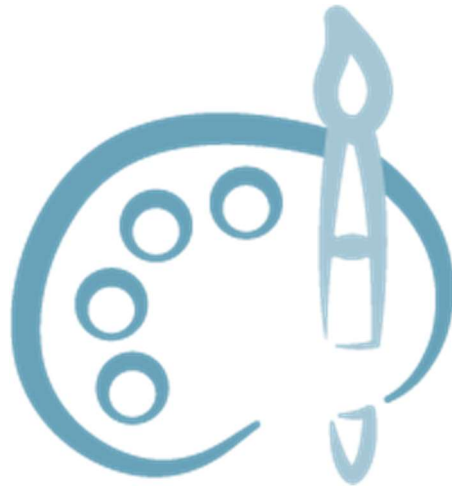


Arts Instruction: Visual Arts



HISD Fine Arts Operational Framework

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**“Good artists copy, great artists steal.”
-Pablo Picasso**

Aspects of a Quality Visual Arts Program

In high quality visual arts programs in Houston ISD, students learn in a structured environment in which they are exposed to a plethora of artists and mediums used to gain an insight on critical reflection skills and understanding of the elements of art and principles of design. Visual art instruction provides pedagogical contexts where instructors are facilitators through the Zone of Proximal Development.¹⁰⁷ Visual art curriculum addresses the needs of all populations of students in HISD. Visual arts instruction is built to develop learners to think like an artist; creative, curious, playful, and not afraid to fail. This formula will produce citizens ready to enter the global economy as productive, successful individuals, articulate communicators and inventors.

Students must first be afforded a spacious classroom or studio to use with appropriate lighting and enough space to create artworks of different mediums. Students should be able to move freely through the space and have adequate sinks with running water. The room should be well lit with adequate natural light. Outdoor access is highly recommended. The visual arts media include, but are not limited to, drawing, painting, printmaking, sculpture, photography and digital media. Exposing students to all or as many different mediums as possible, from pre-kindergarten to twelfth grade is one of the goals of the HISD Fine Arts Department.

Visual arts experiences at all levels should revolve around all aspects of the creative process. Sufficient instructional time for elementary visual arts class time is at least 45 minutes per week and at least 450 minutes every two weeks for secondary visual arts courses. Teachers need adequate time each week to plan for instruction, prepare art materials, and set up art shows and displays throughout the campus. Adequate funding of a visual arts program is vital to the success of that program. Art supplies and other equipment must be purchased by the campus for the studio and be in place at the beginning of the year.¹⁰⁸ Many art supplies used in a classroom are consumable and have to be purchased new every year. Each campus' inventory will differ depending on enrollment. Emphasis is placed on the quality of campus inventories being equal throughout the district. Start-up supply needs for campuses engaging in visual arts must provide a well-rounded bank of supplies to meet the needs of differentiated instruction. A Visual Arts educator is frequently the only visual arts specialist on the campus and therefore requires the full support of campus administration, the HISD Fine Arts Curriculum Specialist and the community to create a successful visual arts program. Ideally, the school will hire an art teacher whose teaching style, expertise and vision matches the campus vision, interests and needs in that instructor.

HISD | Fine Arts Department INSPIRING IMAGINATION. DESIGNING THE FUTURE.

VISUAL ARTS STUDIO/CLASSROOM NEEDS

Furniture:

- 8 lg. tables (4 chairs at each) or 25 drafting tables with chairs (no stools)
- Large clay press
- 2-3 lg. paper drying racks
- 2 Utility carts
- Presentation panels
- 15 Presentation easels
- Supplies per level:
- See additional Supply Lists

Storage: 3 storage areas, plus cabinetry

- Lg. storage room
- Md. kiln storage near kiln space
- Sm. Hazardous materials storage
- Drawing board storage (vertical storage)
- Easel storage rack
- Drying rack

Plumbing:

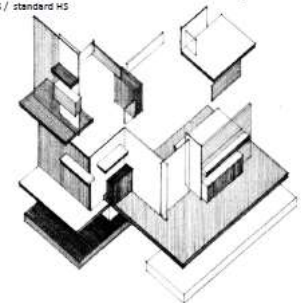
- 2 double sinks with complete and separate French drain systems. Sinks that are in a peninsula or centers of cabinets with plenty of room around them allow for traffic flow. Sinks that are in corners create congestion and possible behavior issues / height of sinks 24" ES / standard HS
- Paper towel dispensers with each sink

Kiln:

- 4-8 cu ft electric kiln
- Hood or wall venting system installed
- See Electricity
- Fireproof kiln concrete slab or brick floor.

Electricity:

- 4 outlets per box every 6 feet along the perimeter of the room.
- Electricity for kiln at 220v and 4 plug box for venting system.



¹⁰⁷ Vygotsky, L. S., *Mind in society: The Development of Higher Psychological Processes*.

¹⁰⁸ See "Visual Arts Addendum B: Budgets and Lists of Equipment and Supplies," 193.

Effective Strategies for Visual Art Teachers

Establishing the learning environment by using effective strategies allow teachers to transform their instruction and give students the tools to transfer learning between various content areas. Instruction delivered by art teachers use numeracy and literacy simultaneously with fundamental art principles and thematic based units for Pre-K-5 and genre-based units for grades 6-12 during the school year. Visual artists build their work on a wealth of experience and research to expand their creative and expressive potential. Final products, regardless of students' demographic, linguistic, or socio-economic status, exemplifies their knowledge of the subject matter. Artist statements then become intellectual property and prideful remarks that detail student understanding and growth. Peer critiques empower the artists as they are used to give artists feedback and help the peer critiquing identify expected outcomes and comparisons to their own artwork.

State Certification for Art teachers is the first step in becoming a highly effective instructor. Art teachers in HISD are to encourage students to develop an appreciation of the arts that is evident in their final products. Teachers are to support and enhance school participation in competitions or events to connect the campus with the city's arts community. Art teachers are prepared for instruction daily with lesson plans created based upon district visual arts curriculum in accordance with state standards. A qualified art teacher will design coherent instruction, develop units and lesson plans based on the student's diversity, interests and readiness, multicultural perspectives; therefore, the art teacher should be able to organize student assessments accordingly. Art teachers are also able to demonstrate knowledge of student's ability and to diagnose student's artistic level and use their synopsis to offer adequate instruction and demonstrating knowledge of content and pedagogy.

The art class provides a learning environment in which students and teachers have innate permissions to experiment and learn from each other. An art educator is a pro-active teacher who sets high expectations in his/her classroom, constantly observes students and gives appropriate, positive feedback to achieve the end of course goals. By utilizing a variety of instructional strategies and developmentally appropriate teaching activities and lessons, the art teacher provides in-depth instruction and training. A successful art teacher provides the avenues to students to learn, enjoy and express all aspects of art making.

Teachers should first discern if students know how to look at a work of art noticing how the artist uses the elements and principles of art and the student is able to identify them along with theme and composition strategies used. Students have the constant use of a sketchbook to monitor their own growth during the year and beyond. Students must work together and use the Feldman Model of Art Criticism to surmise the quality of peer art work.¹⁰⁹

Feldman Model of Art Criticism

Description - Make a list of the visual qualities of the work that are obvious and immediately perceived. Ask students "What do you see in the artwork?" and "What else?" Includes content and subject matter in representational works; includes abstract elements in nonrepresentational pieces.

Analysis - Focus on the formal aspects of elements of art, principles of design, and other formal considerations: exaggeration, composition etc. "How does the artist create a center of interest?" "How does the use of color impact the painting?"

Interpretation - Propose ideas for possible meaning based on evidence. Viewers project their emotions/feelings/intentions onto the work. "What do you think it means?" "What was the artist trying to communicate?" "What clues do you see that support your ideas?"

¹⁰⁹ Feldman, Edmund Burke, *Practical Art Criticism*.

Judgment - Discuss the overall strengths/success/merit of the work. This step is usually used with mature audiences.

Edmund Feldman, Professor of Art at the University of Georgia

Using the Feldman Model encourages opportunities for collaboration, critical thinking and communication making the student more confident in their approach to problem solving, public speaking and presentation skills. A vital part of evaluation for students is the time for them to reflect on their own work through artist statements, art journals, sketchbooks and are simultaneously associated with curriculum scope and sequence as well as expected objective outcomes. Artists statements, artists journals, sketchbooks and digital portfolios are all used as aspects of the entrance process into fine arts magnet schools as well as colleges and universities.

The district's appraisal system is uses to assess teachers has been enhanced by the creation of the "Appraiser Fine Arts Walkthrough Guide."¹¹⁰ The document was created in response to both teachers and appraiser's questions regarding teacher coaching and growth along with instructional expectations. Unlike many foundation courses where schedules are repetitive and class times are uniform, Art teachers are often on altered schedules throughout the district. The walk-through guide; when used with the planning guide, provides appraisers with a roadmap to teacher objectives, lesson plans, and lesson cycle. The guide can be used during observations and conferences to allow appraisers and teachers to have a common language with which to speak and share research based, effective, pedagogical practices, in turn, growing both the beginner and veteran teacher.

Professional development opportunities are made available for teachers throughout the year and attendance is highly recommended and documented. The ability to train art teachers simultaneously on research-based concepts and art techniques applicable to their specific populations, will aide in sustaining high quality instructional programs. Art teachers are encouraged to participate in a shared space using a Visual Arts Teachers Team Google Drive. Not only is the team drive used to share professional anecdotes, current trends, and research findings, the drive serves as a showcase of peer work. Each teacher can download lessons, pictures and videos in the drive so that other teachers can duplicate lessons that are applicable to their grade level. The drive is used to communicate with teachers from the district level regarding contest, district level exhibitions, and professional development opportunities.

Every first-year teacher new to the profession or to the district will attend a new teacher training in the beginning of the year that will guide them through the expectations of their instruction and provide them with pertinent information regarding HISD Visual Arts. New teachers will also be assigned a mentor teacher that is located in a neighboring campus. This union is created to provide new instructors a valuable support system that can aide them through new information and expectations placed on them by the vocation. Mentor teachers will also serve as a liaison between their mentee and curriculum specialist to ensure that the specialist is providing adequate support to the first-year teacher. Mentors and mentees will attend at least one meeting to be held at the beginning of both the fall and spring semesters. These meetings will be led by a curriculum specialist and used to ensure that guidelines and expectations are reviewed with both mentor and mentee together.

A curriculum specialist will make quality control semester visits to each campus supply needs, instructional activities, classroom conditions, class size, scheduling, and overall quality of program based on the guidelines provided by TEA and HISD. Visual arts curriculum specialists must visit campuses and see the artwork created in order to assess the effectiveness of the program and impact campus wide. The visual arts are qualitatively graded through rubrics formative and summative assessments and the Feldman Model of Art Criticism.

¹¹⁰ See "Visual Arts Addendum B: Supplemental Guidelines for Appraisers of Visual Arts," 198.

Development of the Emerging Artist in the Visual Arts

Teachers must maintain a professional presence that reflects artistic consciousness and promotes the artistic social and cultural awareness of every student.

Igniting Creativity: The Emerging Artist in Elementary School

In elementary grades, students are introduced to the elements of art and the principles of design. At this stage of visual arts instruction, exposure to different art forms is of most importance. Connections to various art forms and genre throughout history give students a well-rounded approach as they progress through their own art making. From pre-kindergarten to fifth grade most of the instructional focus is placed upon the creative process. Students must distinguish the difference between the planning process and the act of creation and to be able to express their understanding through the use of appropriate artistic vocabulary. Final products should be compared to their original plan to determine how it evolved through the artistic process.

Inspiring Imagination: The Emerging Artist in Middle School

Artists at the middle school level are expected to build upon the creative process of making art to now creating personal artworks that are representative of personal experience and/or teacher expected outcomes. The elements of art and the principles of design are important at this level. Final works of art by students should communicate intended instructional messages. Middle school art students will begin to identify that art is not only decorative, but a purposeful staple of human civilization. Students at this level begin to understand how works of art document society, culture, and tradition throughout history. They also begin to consider how art can improve society and how they, as artists, might make contributions to current art trends.

Designing the Future: The Emerging Artist in High School

In addition to understanding that the creative process is a vital aspect of creating art and knowing that art is a functional component of our civilization, high school students are required to compile a portfolio of works that will be used as personal testaments and provides proof of their learning. Students at this level will understand the elements of art and the principles of design and are required to use their understanding to create samples and exhibitions that exemplify their artistic knowledge. Students at this level compare their own work to eras, genres, and societal impact throughout art history. Teachers at the high school level should ensure that our students have a high quality digital and hard portfolio that can be used for college and career applications, auditions, and local exhibitions.

HISD Visual Arts Curriculum

The HISD Fine Arts Department has designed Planning Guides based on Scope and Sequences, Curriculum Maps and VAM's, as well as the developmental level of students, their interests, needs and readiness. Planning Guides are guidelines, a general framework, flexible enough to allow all fine arts teachers to tailor units and lesson plans accordingly, allowing the freedom of choosing instructional strategies, activities and materials. HISD visual arts curriculum is available on the district website on the HUB. Teachers can find vital documents to the instructional process. These documents include the Unit Planning Guides, Year Long Scope and Sequence, and the Vertical Alignment Planning Matrix and Curriculum Map. Visual arts curriculum is to be used as a continuous check sheet to ensure objectives are being covered within a school year. Teachers are encouraged to incorporate strong themes that motivates students to explore their own artistic cognition. The visual art curriculum is written in a dialectic manner that allows teacher to adjust for their perspective schedules. It also gives teachers the flexibility and choice to meet the needs of diverse populations.

The 4 strands that guide the Visual Arts curriculum as stated by TEA are:

Observation and Perception – The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating artworks

Creative Expression – The student communicates ideas through original artworks using a variety of media with appropriate skills

Historical and Cultural Relevance – The student develops global awareness and respect for the traditions and contributions of diverse cultures

Critical Evaluation and Response – The student responds to and analyzes artworks of self and others¹¹¹

Visual Arts Texas Essential Knowledge and Skills Implementation

Using these guiding principles, teachers are able to achieve student success through the establishment of clear learning objectives while monitoring student performance against those objectives. The curriculum is divided into three levels:

- Elementary (Kindergarten through Fifth Grade)
- Middle (Art 1, Art 2, Art 3)
- High (Art I, Art II, Art III, Art IV)

For secondary students, courses must be taken in succession allowing for proper scaffolding of learning objectives; often branching off into a variety of specialized courses (e.g., photography, ceramics) Student discovery is fundamental to the learning of the visual arts and should be guided through purposeful planning, monitoring of progress, knowledge of the procedures, and displaying of the final product. Within the curriculum, formative and summative evaluations are used to evaluate student learning.

The visual arts curriculum documents all include support for English Language Learners (ELL) through connections with the English Language Proficiency Standards (ELPS). Art Teachers weave areas of speaking, listening, reading and writing into lessons to promote language development.¹¹²

¹¹¹ Texas Education Agency, 19 Texas Administrative Code, Chapter 117. *Texas Essential Knowledge and Skills for Fine Arts*.

¹¹² HISD Fine Arts Department. *ELPS Objectives at a Glance for Fine Arts*.

English Language Proficiency Standards (ELPS)

ELPS C1a Use prior knowledge and experiences to understand meanings in English.

ELPS C1c Use strategic learning techniques such as concept mapping, drawing, memorizing, comparing, contrasting, and reviewing to acquire basic and grade-level vocabulary.

ELPS C.1f Use accessible language and learn new and essential language in the process.

ELPS C.2e Use visual, contextual, and linguistic support to enhance and confirm understanding of increasingly complex and elaborated spoken language.

ELPS C.2g Understand the general meaning, main points, and important details of spoken language ranging from situations in which topics, language, and contexts are familiar to unfamiliar.

ELPS C.4a Learn relationships between sounds and letters of the English language and decode (sound out) words using a combination of skills such as recognizing sound-letter relationships and identifying cognates, affixes, roots, and base words.

Click here for [ELPS Objectives at a Glance](#)

ELPS OBJECTIVES at a GLANCE for VISUAL ARTS	
<p>LEARNING STRATEGIES</p> <p>1a - use what they know about... to predict the meaning of...</p> <p>1b - check back and they are able to say...</p> <p>1c - use... to learn new vocabulary words...</p> <p>1d - use strategies such as... to predict...</p> <p>1e - use the phrase... to learn the meaning of...</p> <p>1f - use the phrase... to learn the meaning of...</p> <p>1g - use strategies such as... to learn the meaning of...</p>	
<p>LANGUAGE OBJECTIVES - LISTENING</p> <p>2a - recognize correct pronunciation...</p> <p>2b - recognize meaning in words, phrases, sentences...</p> <p>2c - recognize meaning in discussions...</p> <p>2d - understand in oral form...</p> <p>2e - use technology to learn...</p> <p>2f - get main points, details...</p> <p>2g - understand oral...</p> <p>2h - listening comprehension...</p>	<p>LANGUAGE OBJECTIVES - SPEAKING</p> <p>3a - correct pronunciation of words...</p> <p>3b - use new vocabulary about topics...</p> <p>3c - use variety of sentence structures...</p> <p>3d - speak using newly taught vocabulary...</p> <p>3e - create a conversation group about...</p> <p>3f - ask questions using newly learned...</p> <p>3g - give opinions about using newly...</p> <p>3h - explain, describe, evaluate...</p> <p>3i - use interpersonal English to help...</p>
<p>LANGUAGE OBJECTIVES - READING</p> <p>4a - letter sounds & phonics...</p> <p>4b - understand...</p> <p>4c - sight vocabulary...</p> <p>4d - understand meaning supported...</p> <p>4e - identify text for various contexts...</p> <p>4f - identify... to support reading grade-level text...</p> <p>4g - show comprehension individually or in groups...</p> <p>4h - demonstrate comprehension of text content...</p> <p>4i - drawing from reading into their own...</p> <p>4j - make references about text & graphics...</p> <p>4k - graphic text...</p>	<p>LANGUAGE OBJECTIVES - WRITING</p> <p>5a - use letter sounds, phonics...</p> <p>5b - use new vocabulary...</p> <p>5c - spell correctly...</p> <p>5d - add writing...</p> <p>5e - create & complete sentences...</p> <p>5f - use sentence frames & correct...</p> <p>5g - describe, evaluate, and explain in writing...</p>

Elementary Curriculum

Elementary teachers access instructional support for students K-5 that focus on safety, art history, art vocabulary, and art materials that are kinesthetically and cognitively appropriate based upon grade level. Students thrive through engaging in well planned, differentiated instruction by certified art teachers. Through a combination of introductions to visual art using creativity, self-expression, cultural awareness, feelings of the world around them and art criticism. Students are allowed the freedom to express themselves using a wide variety of materials and artistic styles. The elements of art and principles of design are taught through both 2D and 3D projects and historical content. Engaging students in the newly created HISD Visual Arts Elementary Curriculum gives an instructional value to areas of local artist discovery, cultural diversity, and craftsmanship.

HISD Elementary Curriculum and Development

INSPIRING TEACHING, IGNITING LITERACY & LEARNING.
2018-2019 Planning Guide
Art – Grade 4
Cycle 3, Unit 3

Instructional Strategies/Activities

Lesson 1: Mixed Media/Collage/My Neighborhood
Show the Romare Bearden illustration *The Block* while discussing collage technique to combine and overlap painted paper, tissue paper, drawings, and magazine pictures to create texture and variety.

Romare Bearden, http://en.wikipedia.org/wiki/Romare_Bearden
Harlem Renaissance, http://en.wikipedia.org/wiki/Harlem_Renaissance
Romare Bearden Foundation, <http://www.beardenfoundation.org/education/activity.shtml>
Mixed Media, http://en.wikipedia.org/wiki/Mixed_media

Lesson 2: Painted Paper
Supplies

- Construction paper in all colors
- Tempera paint in many colors
- Plastic forks

Activity

- Students use all colors to paint layers of paint on paper.
- Create texture by scraping forks over layers of thick paint so that the underneath layers show through.

Lesson 3: Mixed Media/Collage
Supplies

- 12" x 18" construction paper, black or white
- Magazine pictures
- Painted paper
- Tissue paper
- Black tempera paint
- Small cardboard strips for printing, curves and straight
- Empty paper towel rolls
- Colored pencils
- Scissors
- Glue
- Black markers

Activity

- Make a simple sketch of houses/buildings using geometric shapes to plan architecture in neighborhood.
- Dip cardboard strips, paper rolls, and arcs in black tempera paint to create geometric shapes (rectangles, squares, triangles) using printing or stamping technique.
- Carefully cut out building shapes along outside of black tempera paint lines.
- Glue shapes on choice of backgrounds (white, black, painted).
- Combine tissue papers to blend and create texture.
- Add details with markers or pencils.

Assess
List elements and principles of design on back of artwork. Share student artwork. Notice use of positive/negative space, background, and details.

Write About It!
Describe your collage, using main idea and detail description.

GLOBAL GRADUATE



State Process Standard

State Proficiency Standard

State Supporting Standard

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Updated: December 13, 2019

SECONDARY CURRICULUM


Secondary teachers and students can access instructional support for beginner to advanced level art class, students thrive through engaging in well planned, differentiated instruction by certified art teachers. Through a combination of mastering both artistic technique and authentic self-expression students engage in, traditional instruction, pre-advanced placement (PAP), Advanced Placement (AP) or International Baccalaureate (IB) focused levels of instruction; in 2D to 3D applications. Concentrations of study students are inspired and encouraged to grow artistically. Credits obtained by students¹¹³ in art classes from beginner to advanced levels, secure their fine arts credit, furthermore beyond the mandatory credit students continuing in visual arts deepen knowledge and mastery of creativity, self-expression and development of a personal artistic aesthetic. Engaging students in the newly created HISD Visual Arts Secondary Curriculum gives an instructional value to areas of local artist discovery, cultural diversity and material manipulation. Strengths are held in the foundations of the elements of art and the principles of design which are a constant thread woven throughout the curriculum.

Instructional Strategies/Activities

Safety is paramount in the art classroom. Rules and procedures serve as the basis for a high quality artistic environment. Establish clear expectations for students entering, participating and exiting the art room.

Click here for the [Art Room Respect Poster](#)
Click here for the [Art Room Safety Poster](#)

Cultural exploration in the arts is an amazing adventure.
Diving deep into learning about a culture is an important part of experiencing traditions, rituals and beliefs. When these areas are added to the process of art making a rich perspective is gained through traditional artmaking. Narrowing an entire culture down to a single object is disrespectful but it is an often-stereotypical approach to learning about cultures from around the world. Along with sample lists of Artists and Artforms from the 7 continents there are videos of cultural significance for an in-depth approach.



North America	South America	Europe	Africa
Artists	Art Forms	Artists	Art Forms
Emily Carr Andy Warhol Frida Kahlo Georgia O'Keeffe John Biggers Diego Rivera Keith Haring Jasper Johns Kehinde Wiley Mark Rothko	Molas Nazca Ceramics Wari Ceramics Huichol Masks Pre-Columbian Kuna Indians Hand-stitching Milagros Bark Painting Quipu	Leonardo Da Vinci Michelangelo Claude Monet Edvard Munch Pablo Picasso Henri Matisse Rembrandt van Rijn Vincent van Gogh Artemisia Gentileschi Salvador Dali	Batik Adinkra Cloth Ndebele Drawing Kente Cloth Atwpmzem Maasai Necklaces Rawanda Basket Kumba Cloth Gutha Sweetgrass Nigerian Ceramics

Antarctica	Asia	Australia
Artists	Art Forms	Artists
Inuit Women Richard Estes Zaria Forman Nena Allen Yann Artus-Bertrand Kimberly Baranowski James Baker Jody Forster Helen Grazer James Woodside	Sevya Jewelry Rangoli Folk-art Ahimsa Silk Kyrgyz "Okbosh" Embroidery Bandhani-Tie Dye Russian Imperial Jewels Santhals Tribal Procession Bhil Indian Folk Painting Blue Willow China Netsuke	Aboriginal Artists Rebecca Cool Myriam Dion Kira Jamison Rachel Castle Rowena Martinich Lisa Lapointe Shigeo Shiga Minnie Pwerle Jacq Chorlton

¹¹³ Texas Education Agency, 19 Texas Administrative Code, Chapter 74, *Curriculum Requirements*.

Advanced Placement (AP) Credit¹¹⁴

Advanced Placement Program® (AP) has collaborated with high schools, colleges, and universities to prepare students for success in higher education. AP provides motivated and academically prepared students with a challenging curriculum developed, approved, and evaluated by college and university faculty. Research consistently shows that AP students who score a 3 or higher on AP Exams experience greater academic success in college and improved graduation rates compared to students who do not participate in AP Examinations.¹¹⁵

It is important for each HISD campus to maintain a clear and consistent AP credit and placement policy to:

- Ensure students and families know which institutions recognize AP achievement and award course equivalent college credit and advanced placement based on qualifying scores;
- Allow for the optimal application of qualifying AP scores for credit toward meeting general education requirements;
- Improve seamless course articulation and transfer, credit portability, and degree completion rates;
- Reduce the duplication and accumulation of excess credit hours, minimizing economic burdens for students and families, and improve enrollment efficiency for higher education systems.

Receiving Credit for AP Courses in Texas Universities

Students who take AP courses in the visual arts and receive a minimum score of three on the AP Examination may also receive credit at Texas universities per state law.¹¹⁶ The College Board recommends that universities award the credit for AP courses in the visual arts:¹¹⁷

AP Examination	Minimum Credit-Granting Score	Number of Semester Hours	Number of Semesters
Art History	3	6	2
Art/Studio (Drawing or General Portfolio)	3	6	2

Students who submit a portfolio of work are graded through a rigorous evaluation. Below is an example of a scoring rationale for a successful AP Portfolio:¹¹⁸

¹¹⁴ Source: AP® Art and Design: Selected Works and Sustained Investigation Rubrics. Copyright © 2019, The College Board. Reproduced with permission. www.collegeboard.org.

¹¹⁵ Mattern, Krista D., Marini, Jessica P., and Shaw, Emily J. (2013). *Are AP® Students More Likely to Graduate from College on Time?*

¹¹⁶ State of Texas. (2015). *House Bill No. 1992*.

¹¹⁷ College Board. *AP Credit-Granting Recommendations*.

¹¹⁸ College Board. *2018 Studio Art Drawing Complete Portfolio Sample*.

Student Portfolio: Concentration Statement

"The central idea of my concentration is something unusual breaking routine. I wanted to show groups of people going through the expected and running through their usual habits; all while being totally ignorant of the exciting and electric events happening right in front of their faces. To emphasize this, I made the only recurring element a single girl, captivated by what no one else seems to notice."

"I particularly wanted to explore my concentration through color, so throughout my concentration I focused on using blue and pink. Throughout the pieces, I have blue act as the 'routine,' and pink act as the 'unusual thing.' As a small detail, the girl's body remains blue while a pink light is reflected on her face, indicating that she is able to observe the absurd around her. Meanwhile, the other characters eyes remain closed or staring straight ahead. Another decision I made with my concentration was to have no true linear story. I wanted each piece to be able to represent its own 'unusual thing,' unique from the other 'unusual things,' and able to represent its own independent story, even though the girl directly connects each piece. I was influenced by the idea of potential in Chris Van Allsburg's "The Mysteries of Harris Burdick;" and I thought an idea as simple as 'something unusual breaking routine' could demonstrate that potential. I liked the idea that any viewer could take one, or a few, or even all the pieces and approach it differently. I want the viewer to try to come up with their own ideas to what it means and tell their own story."

Student Portfolio: Sample Works (Thumbnails of Selected Works from the Portfolio)**Image 1****Image 4****Image 5****Image 8****Image 11****Image 12**

Scoring Rationale (Excerpts)

Sustained Investigation (Concentration)

- The topic—unusual things that break routine—is unmistakably and coherently integrated with the work. This evocative, engaging theme is sustained through all of the works in the portfolio. The scenes depict “groups of people going through the expected and running through their usual habits; all while being totally ignorant of the exciting and electric events happening right around in front of their faces.” The one exception is a girl with pink light reflecting on her face (seen in each image), indicating that she is able to observe the absurd around her. Her presence brings consistency to the work. Although the works are independent narratives, there are clearly unifying tactics in the stories. In some of the images, the fantastical shifts introduce animals. For example, in image 2, a large bullish creature is purchasing the typical eggs and milk at an average neighborhood grocery store. In image 3 the shadow of a jogger becomes a roaring lion and, in image 6, a wolf sits in the chair of a hairdresser.
- Image 4 is a clear example of work that demonstrates original thinking. The girl on the right, emphasized by the pink face, is the only figure with a readable expression facing the viewer. The direction of her glance and the expression on her face suggest concern directed at what is occurring on the table at the bottom of the composition. The work takes risk with the multiple perspectives present. The background uses classical one-point perspective, while the table drawing our attention is presented from an aerial perspective, confronting the viewer. The use of space, perspective, contrasting values, and warm colors create interest about this gathering of figures drinking coffee.

Selected Works (Quality)

- Images 1, 2, 3, and 4 balance the limited color scheme with excellent execution. All five of the Selected Works use interesting figure/ground relationships to create compelling compositions. The figure in image 5 invades the viewer’s space with both its proximity and the hand escaping from the picture plane. The background in this work draws the viewer’s eye through the effective use of gradation in value and through the contrast between the distant floating silhouette and the prominent figure in the foreground. All of the works in this portfolio section demonstrate an excellent understanding of drawing through advanced visual concepts that communicate original ideas
- The work exhibits well-informed decision making and intention. All the scenes depict a restrained blend of the mundane and fantastical. For example, in image 5, aggressive animal heads fuse seamlessly with peaceful human figures while a smaller hand-held girl points off to the smallest silhouette disappearing into a vortex. Movement within the images is dynamic, but controlled, inviting the viewer to explore the complex and sophisticated imagery repeatedly.

Ranges of Approach (Breadth)

- The work demonstrates an informed investigation of a broad range of visual concepts and compositions. There is successful investigation of line quality (images 5 and 10), light and shade (images 2 and 12), rendering of form (images 1, 2, and 11), surface manipulation (images 2 and 3), the illusion of depth (images 6 and 9), and mark-making (images 10 and 12).
- The work clearly demonstrates original vision, a variety of innovative ideas and risk-taking, along with an inventive articulation of a broad range of the elements (line, shape, space, value, and color) and principles (balance, contrast, rhythm, unity, figure/ground relationships and emphasis) of design. See, for instance, the use of color to create a focal point of red against a white and black background in image 6 or the repetition of circles used to create rhythm in image 8.

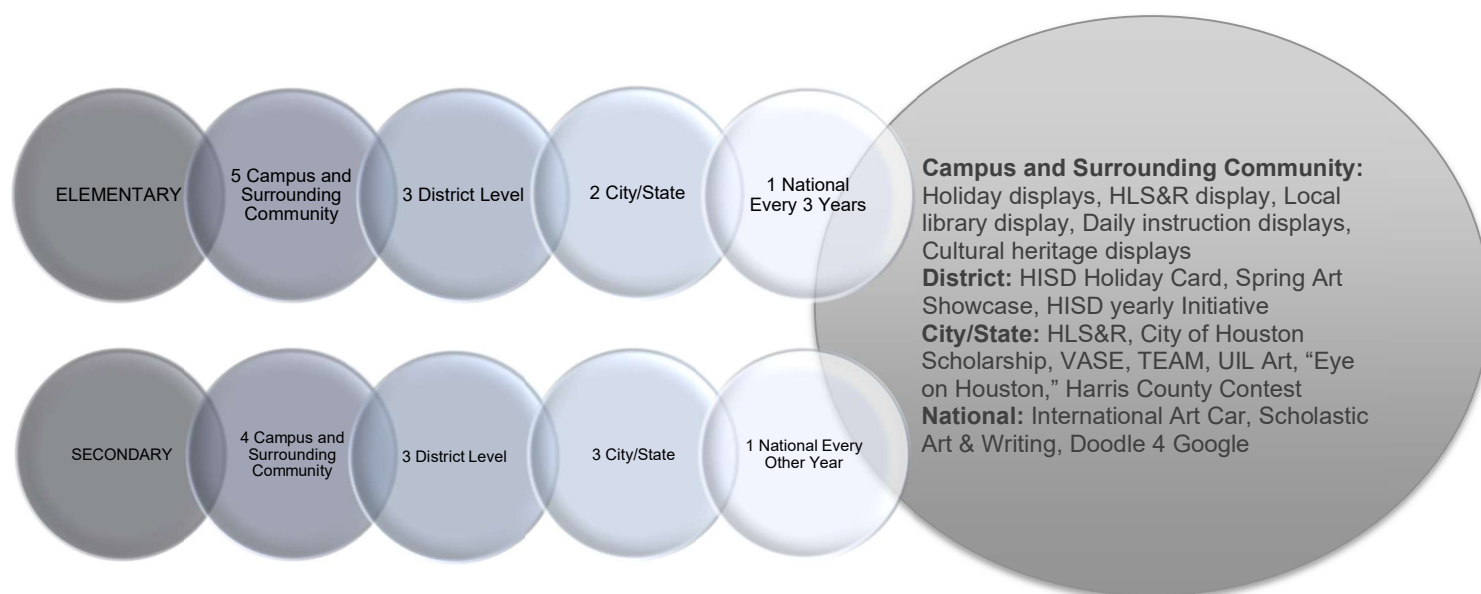
Evaluation and Assessment of HISD Visual Arts Programs

Student success in the visual arts of HISD is measured using formative and summative assessments as well as exhibitions and contests. At the elementary level students are given a preliminary assessment at the beginning and end of the year to measure their knowledge of the elements of art and principles of design. An end of the year exam is given to assess student mastery of content that has occurred throughout the year, this can be done through summative assessment or through portfolio work. Rubrics are used to gauge how artists are using the elements and principles successfully. Sketchbooks are built upon all year and serve as a visual example of student growth for both the teacher and student. Criticism of one's own work and peer evaluations are effectively used in tandem with traditional assessments to measure student growth.

Secondary visual arts student work is assessed using rubrics, semester exams, and portfolios. Instructors at the secondary level encourage students to create high quality displays that are representative of their knowledge of the elements and principles of art. Physical and digital portfolios provide teachers and other assessors visual examples and are used to show student growth and varieties of artistic concepts and mediums. The portfolio of the visual art student in HISD begins in Kindergarten and is an assessment road map of student achievement.

There are many contests and competitions that HISD campuses can participate in throughout the year. These events allow teachers and students to assess their growth on a campus, district, city, state, and national level. Contests and competitions provide student assessment by outside entities on various criteria. The differentiation of contest requirements demand that students alter their artistic style and vary their approach to their work, thus strengthening their ability to represent the elements of art and principles of design in different works of art.

HISD recommends that campuses promote a high level of student participation in these contests and competitions to highlight the strength and visibility of their vibrant visual arts program. Elementary campuses are expected to participate annually in at least five on-campus or community exhibitions, three district-sponsored exhibitions, and two city or state exhibitions or competitions. Additionally, elementary campuses are expected to participate in at least one national experience every three years. Secondary campuses are expected to participate annually in at least four on-campus or community exhibitions, three district-sponsored exhibitions, and three city or state exhibitions or competitions. Additionally, secondary campuses are expected to participate in at least one national experience every other year.



Visual Arts: Partnership and Collaboration

Teachers and administrators have a responsibility to aggressively seek partnerships that enhance the artistic and educational process. HISD has over 100 partnerships with visual arts entities all over the city, offering a variety of professional development that provide Continuing Professional Education (CPE) credits and student opportunities. These partnerships are used to provide teachers with professional development opportunities, students with supplemental instruction in the evening and weekends as well as parents ability to be introduced to the artistic process. Campuses in the district become their own individual hub sites for artistic instruction and learning that is disseminated cross the city.

Through a partnership with the Museum of Fine Arts Houston (MFAH) every third grader in HISD has an opportunity to visit the museum and embark on a docent lead tour. Campuses partner with the MFAH and receive a pre-packet directly linked to the TEKS that teachers can use to scaffold student learning through the visiting process and make applicable connections to their foundation content. The City of Houston Museum District hosts an Educator Open House where teachers can attend a multitude of Saturday sessions and earn up to four CPE credits. Classes attended by teachers provide participation in hands on lessons that can be immediately put into place on their perspective campuses.

Reciprocal partnerships provide opportunities that are viable examples of how the city has embraced the Visual Arts of HISD. The supports and opportunities include homework activities, class projects, classroom volunteer work, fundraising, and field trips. Whether it is a routine task or a task that seems insurmountable, collaboration among teachers, students and arts partners produce everlasting relationships that immerse students into the city's art community. Working with artistic entities in the City of Houston takes form in various ways and is tailored to meet the needs of each campus.

Teachers are encouraged to attend professional development sessions offered by arts partners. Through these trainings, teachers become equipped with strategies used to deliver the lesson cycle which are created to allow students the ability to actively participate in class as an artist while simultaneously mastering intended content. Teaching artists are also invited into classes to share anecdotal accounts of their plight as a working artist. The talks that occur will provide students with firsthand accounts of the visual creation of an idea that grows in the imagination and is academically sustainable and identifiable to the public eye as a quality work of art.

Partnerships with local artists promote student engagement and advocacy within the communities they live. The Fine Arts Department of HISD will ensure that students are afforded a diverse opportunity for this type of partnership to take place. Promoting field trips to various venues around the city helps to removes the veil of uncertainty that may arise when discussing the visiting of museums and performance spaces. Using these field trips, the district will help students to become familiar with their arts community and provide a road map for future visits. Visits to arts venues and museums in Houston will serve to encourage students to become empowered and knowledgeable producers and consumers of art. Community partnerships are also formed to allow students exhibition spaces. Campus exhibitions and student artwork hanging on the wall and other spaces around the school is a staple of the visual arts of HISD. Historically, Houston has been gracious when asked to form partnerships and opportunities for students. The exceptional permissions granted by museums, parks, sports venues, hospitals and other public spaces around the city allow student artwork to be displayed professionally and are used to adorn the city's spaces with artwork created by artists of the future. This is vital for full student achievement and serves to create more involved citizens. Creating public works of art teaches students that art has a purpose and is functional under certain contexts. Projects are used to not only adorn the spaces that they occupy but are also beacons of family and community engagement as young artists will inevitably invite family and community members to visit the spaces where their art is displayed. Student artwork is then displayed with the same pride and belief in success as if the works were produced by professional artists.

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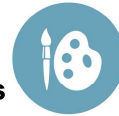
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Visual Arts Addendum B: Supplemental Guidelines for Appraisers of Visual Arts

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Supplemental Guidelines for Visual Arts Teacher's Appraisers

Planning

- PL-1 Develops student learning goals: mastering art technique and medium manipulation, communicating with students using art terminology applied to Mosaic, Collage, Assemblage
- PL-2 Collects, tracks and uses student data to drive instruction: administering diagnostic tests, assigning art levels, administering pre-and post-tests, monitoring participation, participating in competitions, producing art displays, and employing art rubrics.
- PL-3 Designs effective lesson plans, units, and assessments: instructs art students through the artistic process, instructs the artistic craft and art content, enabling students to: work independently, work collaboratively to creatively solve problems, critique artwork, respond and connect to art historically and/or culturally.

Instruction

- I-1 Facilitates organized, student centered, objective-driven lessons: meaningful warm-up and exit activities, using Mixed Media to create Mosaics Gallery Walk/Peer Critique
- I-2 Checks for students' understanding and responds to students misunderstanding: basic kinesthetic and spatial awareness with others, muscle motor memory techniques and skills, teacher monitoring participation, providing feedback, evaluating performance and growth constantly.
- I-3 Differentiates instruction for student needs by employing a variety of instructional strategies associated with Mixed Media
- I-4 Engages students in work that develops higher-level thinking skills: enabling students to utilize creative process for creative expression. Gallery Walk/Peer Critique
- I-5 Maximizes instructional time: well-established classroom procedures, provides reflections and critiques of creative process and performances. Gallery Walk/Peer Critique
- I-6 Communicates content and concepts to students: implementing art rubrics and critique and portfolios.
- I-7 Promotes high academic expectations for students: providing positive constructive feedback, teacher modeling, students critiquing other's work, fostering self-discovery and growth.
- I-8 Students actively participating in lesson activities: appropriate time management and deadlines, creative and active participation, cooperation, collaboration, individual, small and /or large group work for creation of Sculptures using mixed media and appropriate assemblage techniques.
- I-9 Sets and implements discipline management procedures: well-established classroom management and procedures, demonstration of appropriate audience behavior, safety and etiquette in the classroom and exhibitions.
- I-10 Builds a positive and respectful classroom environment: encourages creative expression, encourages team work, requiring appropriate behavior and safety in the classroom.

Professionalism

- PR-1 Complies with policies and procedures at school and district.
- PR-2 Treats colleagues with respect throughout all aspects of work.
- PR-3 Complies with teacher attendance policies.
- PR-4 Dresses professionally according to school policy.
- PR-5 Collaborates with colleagues at the school and district-wide
- PR-6 Implements school rules
- PR-7 Communicates with parents throughout the year
- PR-8 Seeks feedback to improve performance
- PR-9 Participates in professional development and applies learning

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Observing Elementary Visual Art Teachers Rubric:

Should See	Might See	Shouldn't See
<ul style="list-style-type: none"> Students actively engaged in creative design and application of principles / elements Teacher actively assessing / monitoring student work for modification, correction and praise Varied displays of student artwork in classroom as well as throughout the campus Student materials are readily available Variety of art prints displayed Students demonstrating an understanding of art history, a variety of artists, and cultures Students using art and design vocabulary (rudimentary levels) Students using a variety of art media and tools in design (drawing, painting, sculpture, computers, etc.) Music being played (or CD player available) 	<ul style="list-style-type: none"> Evidence of independent student involvement / work Students working collaboratively with peers Teacher guided instruction on an individual basis as needed Students engaged in textbooks to teach or reinforce a concept Students moving about classroom to get materials / supplies / assistance / etc. (teacher monitored) Teacher reading to students Students writing about art Students working outside the classroom 	<ul style="list-style-type: none"> Students using textbooks exclusively rather than actively completing artwork Students negatively criticizing others' artwork and / or processes Paper /pencil tasks Theatrical, commercial or other cartoon videos not directly linked to the TEKS Students producing or reproducing copyrighted pictures, characters, and other materials Tracing as a means of instruction Coloring books or other photocopied pictures
Virtual Teaching Considerations		
<ul style="list-style-type: none"> Students actively engaged during synchronous instruction. Sketchbooks are available for viewing. Appropriate art vocabulary used. A system in place for asking questions. A system in place for accepting artwork from virtual students, i.e., HUB, email, portfolio submissions, Teams) Gives feedback on artwork Communicates high expectations. 	<ul style="list-style-type: none"> Using Student HUB Assignments. Instructional alignment with art history timeline. Limited materials used for projects. Digital portfolios are available for viewing. Videos Demonstration both live and video Peer/Collaborative feedback and critique. Technical difficulties Discussion boards for class-wide collaboration. 	<ul style="list-style-type: none"> Low-level interaction from both student and teacher. The teacher is not available for the virtual synchronous time. Appropriation in artwork, unless the lesson is about art appropriation. An unprepared teacher.

GLOBAL GRADUATE



NOTE: Complete instructional planning information and supports are in the HISD Curriculum documents (Unit Planning Guide, Unit Formative Assessment). This document does not replace the HISD Planning Guides.

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Observing Secondary Visual Art Teachers Rubric:

Should See	Might See	Shouldn't See
<ul style="list-style-type: none"> Students actively engaged in creative design and application of principles/elements The teacher actively assessing / monitoring student work for modification, correction, and praise Varied displays of student artwork in the classroom as well as throughout the campus Student materials are readily available Student illustrated ideas for artworks from direct observation, experiences, and imagination Students demonstrating an understanding of art history, a variety of artists, and cultures Students using art and design vocabulary accurately. Students use various art media and tools in design (drawing, painting, printmaking, sculpture, computers, etc.) Student portfolios (physical or electronic/digital) 	<ul style="list-style-type: none"> Peer critique on projects Evidence of independent student involvement/work Students assisting peers with concepts and design questions Teacher guided instruction on an individual basis as needed Students engaged in textbooks to teach or reinforce a concept Students using computers for art design Discussion of career and vocational opportunities in art Students moving about classroom to get materials / supplies / assistance / etc. (teacher monitored) 	<ul style="list-style-type: none"> Students using textbooks exclusively rather than actively completing the artwork Students negatively criticizing others' artwork and/or processes Paper/pencil tasks No opportunity for student input Theatrical, commercial, or other cartoon videos not directly linked to the TEKS Students producing or reproducing copyrighted pictures, characters, and other materials Tracing as a means of instruction Coloring books or other photocopied pictures
Virtual Teaching Considerations		
<ul style="list-style-type: none"> Students actively engaged during synchronous instruction. Sketchbooks are available for viewing. Appropriate art vocabulary used. A system in place for asking questions. A system in place for accepting artwork from virtual students, i.e., HUB, email, portfolio submissions, Teams) Gives feedback on artwork Communicates high expectations. 	<ul style="list-style-type: none"> Using Student HUB Assignments. Instructional alignment with art history timeline. Limited materials used for projects. Digital portfolios are available for viewing. Videos Demonstration both live and video Peer/Collaborative feedback and critique. Technical difficulties Discussion boards for class-wide collaboration. 	<ul style="list-style-type: none"> Low-level interaction from both student and teacher. The teacher is not available for the virtual synchronous time. Appropriation in artwork, unless the lesson is about art appropriation. An unprepared teacher.

GLOBAL GRADUATE



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Visual Arts Addendum C: Visual Arts Course List

High School

The following is a list of TEA-approved visual arts courses¹¹⁹ that are available through the HISD Master Catalog:

Four-Year Courses

Art I-IV
 Ceramics I-III (Art II-IV)
 Design I-III (Art II-IV)
 Digital Art and Media I-III (Art II-IV) Drawing I-III (Art II-IV)
 Fibers I-III (Art II-IV)
 Jewelry I-III (Art II-IV)
 Painting I-III (Art II-IV)
 Photography I-III (Art II-IV)
 Printmaking I-III (Art II-IV)
 Sculpture I-III (Art II-IV)

Two-Year and Individual Courses

Art Appreciation
 Art and Media Communications I-II

Innovative Courses¹²⁰

Forensic Art (Grade 10-12)
 Integration of Abilities: Exercises for Creative Growth (Grade 11-12)

AP Courses

AP Art History
 AP Studio Art: Drawing Portfolio
 AP Studio Art: Two-Dimensional Design Portfolio
 AP Studio Art: Three-Dimensional Design Portfolio

International Baccalaureate Courses

IB Visual Arts Standard Level
 IB Visual Arts Higher Level

Middle School

The following is a list of TEA-approved visual arts courses that are available through the HISD Master Catalog:

Art, Middle School 1
 Art, Middle School 2
 Art, Middle School 3

¹¹⁹ Public Education Information Management System (PEIMS), 2018-2019 Texas Education Data Standards.

¹²⁰ Texas Education Agency. *Innovative Courses--Enrichment*.

Elementary School

The following is a list of TEA-approved visual arts courses that are available through the HISD Master Catalog:

- Art, Kindergarten
- Art, Grade 1
- Art, Grade 2
- Art, Grade 3
- Art, Grade 4
- Art, Grade 5