

The University of the Arts
The College of Art and Design
The Graduate Program in Art Education

ART CURRICULA TO PROMOTE AND ENHANCE ARTISTIC EXPRESSION AND
CRITICAL THINKING IN THE SECONDARY ART ROOM

by
ANDREA SAVIDGE

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree

Master of Arts

December 2013

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Has been approved for the Department of Design and Art Education

December 2013

Teresa S. Unseld, Ed.D. Chair of Committee, Graduate Art Education Director, Graduate Program for Art Education	Date
Nancy Davenport, Ph.D. Committee Member, Graduate Art Education	Date
Slavko Milekic, M.D., Ph.D. Committee Member, Graduate Art Education	Date
Barbara Suplee, Ph.D. Committee Member, Graduate Art Education	Date

Abstract

This research has revealed a need for more structured secondary art curricula focused on the development of artistic expression and critical thinking skills that are promoted in specialized programs. Examining concepts and theories from the International Baccalaureate (IB) program and the Advanced Placement (AP) programs help model the best practices for art educators. Creating a thought provoking, art history based curriculum will provide students with the knowledge needed to think beyond the normal confines of the art classroom. Discovering the best practices to achieve higher critical thinking skills has been a challenging aspect of this study. This two-year curriculum is limited to secondary level art students in grades 9 through 12 enrolled in a public school in the state of New Jersey. It is the researcher's hope that art educators will field-test her curriculum with their students, discover what works best, improve upon it, and share their results with others.

Acknowledgements

I would like to thank some of the most valuable people who truly supported me during my thesis process. Encouragement from my family and friends, fellow educators and professors, made this long awaited dream an incredible reality.

I need to thank my Mom and Dad, because my passion for art and creating would not have been possible without them. They always taught me to be myself and that anything was possible, if I put my mind to it. They also helped with some of the financial support I needed along the way. I just wish my Dad were still here to see me finally accomplish my goal. I miss you Dad.

My husband, Chris and two children, Mia and Max, have been patient and supportive with my studies. They deserve a huge thank you for all of the missed dinners and playtimes that I encountered while finishing my thesis work. Thanks for the extra times you were able to engage the kids, sweetie!

I would also like to thank Dr. Barbara Suplee, who was the first professor that I met at the University of the Arts. Dr. Suplee interviewed me for the MA program back in 2002. Not only was she the one who gave me a chance to prove myself, but her knowledge and insight into art education has been inspiring to me as my thesis advisor.

Thank you Dr. Teresa Unseld, for being supportive of my thesis and truly helping to make this year a productive finale to my graduate studies.

Lastly, I would like to thank Dr. June Julian, who always made me feel like what I did was important and always had something positive to say about my work.

After 11 years, I finally reached my goal of earning an MA in Art Education.

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Chapter I

Introduction and Background

Over the last 50 years, there has been a great deal of research delving into the thoughts of critical thinking skills and how it can relate to artistic expression (Gaztambide-Fernandez, 2008). Finding the best practices for students on a secondary level has been an area of study that many educators have focused on for their classrooms. Due to the fact that educators bring in their own experiences and journeys to art rooms, it poses the question of how effective art teachers can be using a secondary art curricula developed by someone other than themselves. Educators need to add their own influences and thoughts to develop the most well rounded art student possible.

Examining concepts and theories about what the best practices are for art educators is the basis for this thesis project. After 17 years in the art classroom, with students ranging from elementary through high school, and teaching in two school districts, the author of this study has experienced variations in curricula. She discovered that some of the most effective practices in art education have come from specialized programs. Using differentiation to make sure all students understand how they can learn on a higher level can be an effective way to convey a lesson plan or unit in the classroom. Developing a new approach to learning about art education and how educators can teach higher-level critical thinking skills is the key to student success.

Utilizing specialized programs is not always an option for many schools. Most of these programs have an expense too steep for school districts to afford. So educators need a solution to this issue, which is one of the main reasons behind this study. Developing a

curriculum that gets students to use their thinking on a higher level is imperative for all students in this conceptual age. It will help them develop greater problem solving skills and see the study of all subjects in a diverse way. The goal is to modify some of the best practices of the exemplary International Baccalaureate and Advanced Placement programs and create a curriculum that is heavily based in the study of art history and exploring the world through art.

The International Baccalaureate Program

The International Baccalaureate Organization (IBO) is a specialized program that was started in Geneva, Switzerland, in 1968. It was initiated as a non-profit organization and has grown in popularity over the past 44 years. The description below of the IB program is from the organization website.

A group of talented, forward-thinking teachers at the International School of Geneva, with assistance from several other international schools, created the IB Diploma Programme. What started life as a single programme for internationally mobile students preparing for university, has today grown into four programmes for students aged 3 to 19. The programme in the early days consisted of a common pre-university curriculum and a common set of external examinations for students in schools throughout the world, seeking to provide students with a truly international education. Although the first IB schools were predominantly private international schools, they included a very small number of private national institutions and schools belonging to state education departments. This has changed over the years and today over half of all IB World Schools

(authorized to offer one or more of our programmes) are state schools.

(www.ibo.org)

There are currently 1,472 IB World Schools in the United States that are offering one or more of the three IB programs available for study, 803 of which are currently running the Diploma Program. The first school that was authorized for the IB program in the United States was in 1971. The program is offered in some schools that run IB classes, but that do not run all three of the programs: primary years program (PYP), middle years program (MYP) and diploma program (DP). IB is available in 146 countries; there are 3,681 schools that offer the four IB programs to about 1,138,000 students. That is quite a large number of students getting this type of specialized education.

There are four stages for schools to complete before they are considered for the IB program. The first is the *consideration phase*, which requires that a school information form be completed. The second is a *request and decision for candidacy* with an application. Then, the school moves into the *candidate phase*, which includes a consultation process, request and application for authorization, and a verification visit. Finally, there is the *final decision for authorization*. There are also guides available for all of the programs of the IB program (www.ibo.org).

With the current economy and budget cuts for school and art programs, covering the costs of the IB program is difficult for many schools. According to IBO, as of November 1, 2013, it costs \$10,660 dollars for the annual fee to run the IB diploma program through an accepted school. The current rate for the middle years program

(MYP) is \$8,920 dollars and the primary years program (PYP) costs \$7,790 annually.

There is a new IB career-related certificate for schools and that fee is \$1,025 dollars.

Secondary schools can learn how to utilize various qualities of the IB program without paying costly fees to run the full program. Finding solutions to the IB external assessment component is one of the most important factors to the success of the program.

One of the key selling points for the United States for desiring the IB program is that it is a globally recognized educational program. The application of this type of program serves as an advanced setting for global learners in our expanding world. Other countries have adopted the benefits of the IB program due to the reputation it has on the global level. The IB mission statement is:

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect. To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment. These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right (www.ibo.org).

The core curriculum for the IB program requires that all students study in a *Theory of Knowledge* (TOK) course that helps students reflect and use critical thinking skills. The students are encouraged to share, listen, and learn from one another. All schools must devote at least 100 hours to the TOK class for their diploma students. This

class enables students to use methodologies to gain knowledge through their personal interests. IB uses eight areas of knowledge, six of which the students need to study. They are: mathematics, the natural sciences, the human sciences, the arts, history, ethics, religious knowledge systems, and indigenous knowledge systems. For the TOK class, there are two assessments, an essay and a presentation. The essay needs to have a maximum of 1,600 words and needs to follow one of the six prescribed for each session.

Students also have a *Creativity, Action and Service* (CAS) core program of study. This is truly at the heart of what IB is all about. They are encouraged to be creative and use higher level thinking skills, be active for a healthier lifestyle, and perform services that involve volunteering. The CAS should be challenging, yet rewarding for students on their personal journey of self-discovery. Each school has a CAS supervisor who helps each student develop their personal program.

Students in the *Diploma Program* also need to write an *Extended Essay* consisting of about 4000 words. This is where the students are inspired to investigate a special topic of interest to them. The essay leads to higher level thinking, writing and creative skills that equal about 40 hours of overall work. The IB program curriculum framework display showcases the importance of the areas of study for the IB learner. It breaks down all of the core program particulars into one visual display. The outer ring showcases the diploma program and the idea of International Mindedness. The next level includes the six areas of study for the IB Diploma. The third inner ring includes TOK, CAS and the Extended Essay, which are crucial pieces to the IB program.

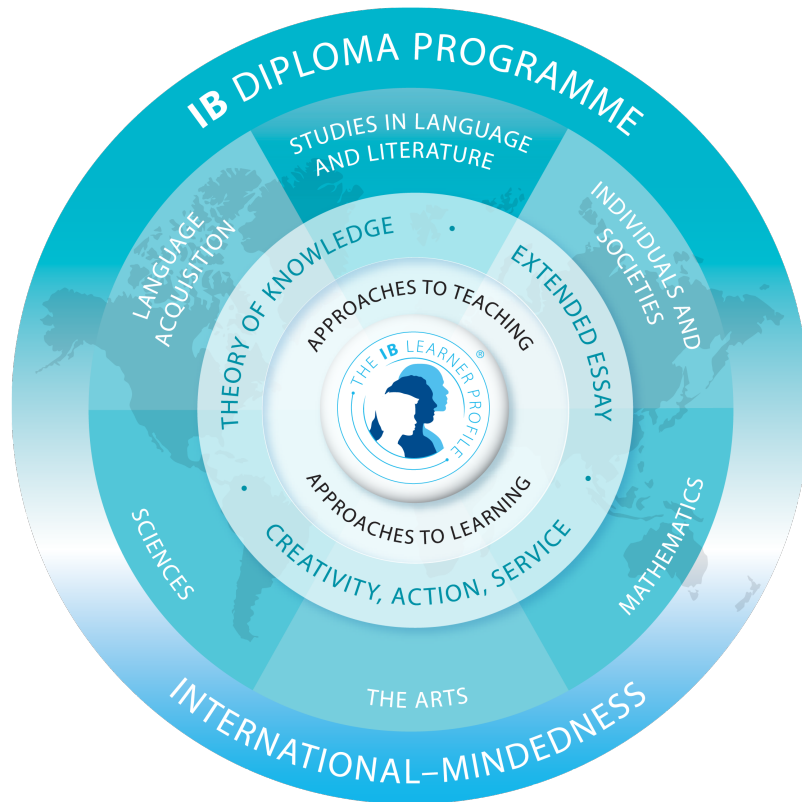


Figure 1: IB Diploma Program Curriculum Framework (www.ibo.org)

The IB student needs to take those three core classes, along with choosing one subject from group one to five. *Group One* is language and literature, *Group Two* is language acquisition, *Group Three* is individuals and societies, *Group Four* is experimental sciences, and *Group Five* is mathematics and computer science. Finally, students can pick one class from *Group Six*, or a second class from group one to five. *Group Six* is the arts, consisting of dance, music, film, theatre, and visual arts.

Visual arts have a significant position in the IB program. There are two different levels, both having two options for completion standard level (SL) and higher level (HL). The higher level (HL) has an A and B option for students. Both HL levels have a time of 240 hours that the students need to adhere to for their studies. Option A consists of 60%

studio work that includes practical exploration as well as artistic production. The other 40% in option A is for the student's *investigation workbooks*. The workbooks should include independent contextual, visual and critical investigation, and reflection on both a written and visual context. The workbooks are used to grasp a better understanding of the individual students' journey and exploration through art history, experimentation, and drawing from observation. The HL option B still requires 240 hours of study, but 60% would be for the investigation workbooks and 40% would be for the studio. The other option is the standard level (SL), where the student would need to accumulate 150 hours of study for their coursework. The SL option A consists of 60% studio work and 40% investigation workbooks, and the SL option B is 60% workbooks and 40% studio work. The HL and SL levels communicate the concept of critical thinking skills and having students think on a grander scale than other art programs.

Both options are assessed internally and externally. The teacher conducts the internal assessment after the student's present selected pages of their workbook and studio work. For the external assessment, a visiting IB examiner would interview the students first, and then assess their work. There are essentially three different assessments for student work: the teacher, the IB visiting examiner, and Cardiff, Wales, which is where the IB Organization Headquarters is located. Students need to send sample pages from their workbooks along with the teacher feedback forms, internal assessments from the examiner, and a candidate record booklet with predicted grades. (www.ibo.org)

The Advanced Placement Program (College Board)

The *Advanced Placement* program (AP) was started in 1900 when 12 colleges and universities formed the *College Board*. They are a not-for profit membership organization located in New York, New York, that formed as a way to expand access to higher education for all students. AP classes give students the college readiness that they need to advance quickly through college programs. There are three main ways that students can benefit from the AP program. Students can receive college credit for their AP classes because over 90% of colleges and universities offer that as an option. Also, students can skip over an introductory class with the AP credit. The third benefit of taking an AP class is to prove to colleges that the student is serious about their studies and ready for the college rigor.

AP serves more than seven million students, with 3,800 colleges and universities in over 180 different countries. One of the top reasons why students study AP classes on the secondary level is to achieve college credit. There are eight AP regions with offices in each one. The region for this research is the Middle States regional office, which consists of Washington D.C., Delaware, Maryland, New Jersey, New York, Pennsylvania, Puerto Rico, and the Virgin Islands. The other seven regions are: New England, Midwestern, Southern, Southwestern, Western, Oficina de Puerto Rico y America Latina and International (www.collegboard.org).

The College Board offers AP classes in the Arts, English, History and Social Science, Math and Computer Science, Sciences and World Languages and Cultures. Students can take an exam on all levels if they choose to do so. Many schools offer a

partial or full payment for students to take the exams. All of the AP exams have a fee of \$89.00 each, but the College Board offers fee reductions for students who have a significant financial need. They also have a rebate for schools to receive \$8.00 per exam taken. The fee is higher for exams taken outside the United States and Canada.

The AP Art Studio and Art History classes are challenging and rewarding for students. They can focus their work on an AP Studio Art portfolio: Drawing, 2D Design, or 3D Design. Students who desire a drawing portfolio can only have painting and drawing pieces included in their work. The 2D design portfolio can consist of painting, drawing, mixed media, collage, photography, and computer generated art. For the 3D portfolio, students can only include 3D works, such as ceramic pieces, jewelry, and sculptures. All portfolios require a 24 piece portfolio of student work that serves as their exam for the course. The College Board assesses the portfolios externally, using the 24 pieces sent in digitally. Out of those 24 pieces, five actual works are selected by the student to send along with the portfolio for the assessment. AP requires that 12 pieces be related to the students' concentration and the other 12 show the students' breadth in their work. So, for example, students completing a 2D design portfolio who have a concentration in black and white photographic portraits would have their 12 breadth pieces exploring other mediums, like liquid light, color photographs, hand coloring photographs, drawing or computer designs, among others. The portfolios have a due date, usually in the beginning of May when the AP exams begin. The AP Art History course is rigorous and requires many hours of study. The exam for the art history course is part of the regular testing times in May.

The AP College Board offers summer institutes for teacher training. Recognizing the fact that school budgets can be tight with little resources to send teachers for training, the College Board has been developing scholarship opportunities for teachers to be able to attend these professional development workshops. On average, the summer institute is about 30 hours in length and caters to teachers from all around the world (www.collegeboard.org).

An effective way to make sure of student understanding is assessing the arts. Many specialized programs have specific rubrics and assessments for teachers to ascertain students' depth of understanding of the material. One of the most demanding objectives for an art educator to figure out is how to assess work that is subjective by nature. There are certain skill sets that the educator follows, but how to effectively describe those skills in a way that students can understand is the real challenge. Assessments can vary from school to school and from program to program. The challenge, therefore, is to figure out the very best type of rubric for each focus of study.

Preparing upcoming art educators to utilize a higher level of critical thinking skills in the classroom is vital to student growth. Working with student teachers in the past and in the current school year, this researcher has seen the effects of how college and university programs can differ. Some programs are more effective in grasping the importance of critical thinking skills in the art room. Due to these differences, the pre-service educators need to be aware of certain skill sets for themselves, regardless of the importance placed on them by the college or university.

The importance of arts literacy is essential for both the educator and the student. This importance should really start at the community level. Bringing the arts into the schools and the community for performances, art shows, concerts, and poetry readings can prove the importance of the arts. Various colleges and universities have initiated arts literacy programs to improve the understanding and importance of the arts in our society. The National Endowment of the Arts (NEA) and the National Arts Education Association (NAEA) have been pioneers in bringing the arts to everyone in communities.

A deeper understanding and use of critical thinking skills can be achieved through creativity and the study of certain ideals from the International Baccalaureate (IB) art program and the Advanced Placement (AP) programs. Educators can use critical thinking skills to enhance their students' progress and artistic expression. Information about both the IB and AP programs and how some of the exemplary theories can be incorporated into the secondary high school art classroom will be reviewed. A comparison of cost for these programs will also be reviewed for a better understanding of the need for curricula that enable students to utilize the ideals and theories of IB and AP, in schools that do not have the financial resources to pay for these exemplary but costly programs.

The significance of critical thinking skills needs to be addressed in secondary art classrooms. Implementing ideals from the IB and AP programs can help students excel in all of their disciplines. Students' thinking beyond instruction and expectations is vital to student growth and advancement in their studies. Unlimited resources for programs are not always a guarantee for fostering higher, critical thinking skills. Educators need to facilitate higher-level skills regardless of their programs' funding. Although challenging,

this can be achieved with a structured curriculum that focuses on key fundamentals to reach the goal.

Statement of Problem

There is a need for more structured secondary art curricula focused on the development of artistic expression and critical thinking skills that are promoted in specialized programs.

Research Question

How can secondary art curricula developed from specialized programs, specifically the International Baccalaureate and Advanced Placement, enhance artistic expression and critical thinking skills?

General Significance and Personal Interest (Purpose of the Study)

Using artistic expression and critical thinking skills from the IB and AP programs can help bring all students to a higher level of thinking in the art classroom. It is important to understand the need for these skills throughout every subject taught on the secondary level. It will help broaden the students' abilities for college readiness through a more regimented program. Initiating a two-year curriculum that follows advanced theories and practices inherent in the IB and AP programs will help facilitate higher levels of critical thinking. All secondary level art students can benefit from this type of academic rigor.

One of the biggest misconceptions about art education is that it is not important. Some educators, teachers, and people in communities feel that it is just art, therefore it does not matter. The author of this study had first hand experience with this kind of

thinking, even on the secondary level. The problem is that some educators do not hold the same values for all disciplines. This can be a downfall for the importance of art programs throughout the country. When the researcher was teaching elementary art, she was considered the prep teacher. This was due to the fact that when the classroom teacher brought students to the art room, it was the classroom teacher's prep time. So even though art educators are specialists, they have often been considered trivial to other disciplines.

Creating a two-year curriculum that is based on art history, the making of art, and researching for greater understanding has been proven necessary for art students on the secondary level. Having all students use critical thinking skills in art will be beneficial for study in all disciplines. The key is to teach students to think about what and how they are thinking and use the idea of thinking outside the box, even though we define the box. Thinking about how one thinks and learns is a concept that would be advantageous to any student, regardless of age or discipline.

Definition of Terms

For this study, there are seven terms to be defined.

1. Advanced Placement (AP) – A course of study for high school students that is recognized by colleges and universities for credit. There are AP exams in varied subjects, with the art portion being the presentation of a portfolio of work. This portfolio must consist of 24 original pieces of art, 12 showcasing the student's overall concentration and 12 showing examples of breadth. For Art Studio AP,

students can select a two-dimensional, two-dimensional design or a three-dimensional portfolio to complete for submission.

2. Artistic Expression – A way of creating art from personal experiences and thoughts. Students use new and previous knowledge to capture a mood or feeling in their artwork.

3. Critical Thinking Skills – A thought process that goes beyond the normal parameters of a secondary school mindset. It relates to the new higher levels of analyze, evaluate, and create in Bloom's Taxonomy.

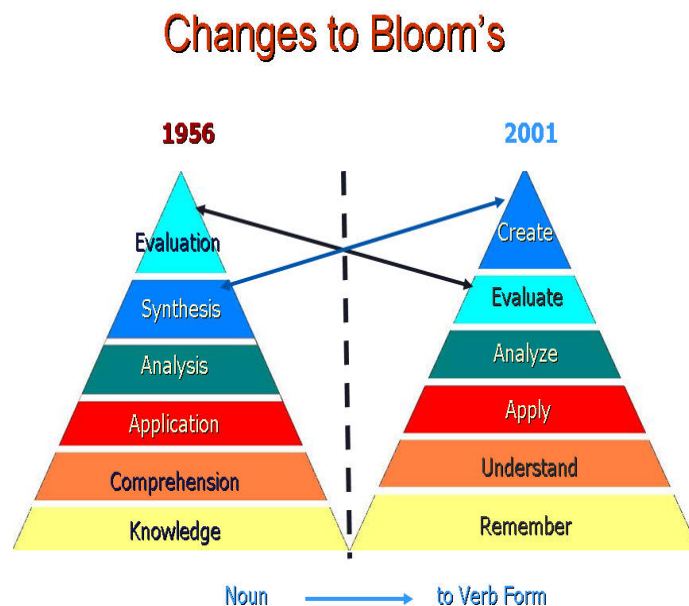


Figure 2: Bloom's Taxonomy Triangle (www.uwsp.edu)

4. Curricula (Curriculum) – A specific course offering in a school setting. Curriculum includes all of the courses in a school setting.

5. International Baccalaureate Program (IB) – An internationally recognized program for students all over the world. Students in the United States will receive

the same training and skill sets as a student in Turkey, for example. There are varied levels of study in the IB program, ranging from SL (Standard Level) to HL (Higher Level). Within those levels, there is an A & B option. Option A focuses more on extended studio time and less research workbook hours. Option B focuses more on research and investigation and requires less studio time hours. A student can study in a Pre-IB program, take some IB level classes, or be an IB Diploma candidate where they will complete seven courses of study and receive a diploma for the program. Internal and external assessments are used for final grades in the IB program.

6. Secondary Level Art – Art created in a high school atmosphere. This is art as taught on a 9-12 school setting before entering the college level.

7. Specialized Programs – Programs that have an annual fee, or fee for a special exam. Schools pay a fee for specialized programs and expect a high quality curriculum in return.

Limitations of the Study

This study is limited to secondary level art students in grades 9 through 12 enrolled in a public school in the state of New Jersey, where the researcher is an educator. It focuses primarily on all students being able to achieve a higher level of critical thinking skills, regardless of the program or school they attend. Towards that end, the researcher has designed a curriculum using a variety of approaches, including IB and AP practices that promote higher order thinking and creativity for a two-year course on the secondary level.

Developing a two-year curriculum where students can be guided to think on a higher level will boost their creativity and get them to think about how they work and why they create. The hope for the future is that this curriculum will be welcomed and adopted by more than the researcher's home school district. The external assessment can then have a broader range from teachers in the same district, neighboring districts and even across the country. This would also allow for students to benefit from each other, whether they live in the next town or across the country.

In the future, there can be further investigation of how programs, specialized or not, can change the way students achieve. The same strategies can be applied for all students, but using differentiation for students to learn is necessary to their success. Including all grade levels from elementary through high school would be beneficial to this research. Also, a comparison of the types of critical thinking skills from schools around the world would be beneficial to this study.

Chapter 2

Review of Literature

Research has shown that educators need to have more thorough curricula that facilitate students to think on a higher level in the art room. Art teachers have spent years calculating the best practices for their classrooms (Gaztambide-Fernandez, 2008; Hatfield, 2007). A myriad of components are involved, including curriculum and professional development, peer observations and portfolio reviews, as well as student and self-evaluations. Best practices have been explored for a multitude of years with varied opinions about what that clearly is for an art teacher (Remer, 2010). Educators can bring a deeper meaning to their students through exploring components of the IB (International Baccalaureate) and AP (Advanced Placement) programs for a deeper and more meaningful experience for the high school art student (Cech, 2007; Graham & Sims-Gunzenhauser, 2009). Designing a curriculum using a variety of approaches, including some IB and AP practices, will be created for a two-year course on the secondary level.

Most of the scholarly literature on preparing upcoming art educators has indicated that colleges and universities need to incorporate more methodical and higher level thinking. Booth (2013), Gaztambide-Fernandez (2008), and Grierson (2011) agree that students need a more meaningful, divergent type of thinking for them to make connections for a greater creativity. This should begin with brainstorming individually and within the confines of the classroom for a greater understanding of the world around them. While some of the research places more emphasis on this type of thinking, others maintain the art educators' expertise as the more important factor. For more effective art

programs, Carroll (2011), Hatfield (2007), Remer (2010), and Stake & Munson (2008), contend that the art educator must be trained to allow a program to grow and be more successful. Educators need to modify their curricula with the changing world around them (Buffington, 2013; Booth, 2013). These differences indicate that both the art educator and student thinking are equally important.

The International Baccalaureate and Advanced Placement Programs

The limited research available about the IB and AP programs has proven the significance of promoting higher level thinking skills in the secondary art classroom. The IB program is held in such high regard by countries throughout the world and Cech (2007), Gazda-Grace (2002), Shaunessy, Suldo & Friedrich (2011), Shanunessy Suldo, Hardesty & Shaffer (2006) and Taylor & Porath (2006) have all written about this positivity. The core components of the IB program are based on creating an advanced and well-rounded student for a global world (www.ibo.org). Even though students are required to apply multiple hours of study to their work, they benefit from the principles underlying the exploration of their subject matter (Gazda-Grace, 2002; Taylor & Porath, 2006). The process of having students think outside the box, challenge information they feel passionate about, but also to consider what the parameters of that box actually means for them as a person, can be a huge benefit for the specialized program student (Gazda-Grace, 2002; Notar & Padgett, 2010). All students in the IB program have the opportunity for higher-level critical thinking skills due to the nature of their program criteria.

Reflections about how successful the IB program can be for students have been studied over the past 12 years. Many IB students have reflected upon their work, which Taylor and Porath (2006) have included in one of their studies. They conducted a survey of IB graduates in British Columbia, Canada, in the spring of 2005. The overall consensus was positive with the students looking back on the academic rigor of the courses that prepared them for their postsecondary studies (Taylor & Porath, 2006). Reflections about how the IB program works and the student success rate have to be taken into consideration. Many schools that offer IB classes will allow students to take just one IB class. Even one has proved to be beneficial for any student (Burris, Welner, Wiley, & Murphy, 2007; Gazda-Grace, 2002).

Despite predominantly positive research in studying the IB program, there has been some negativity, including the idea of perfectionism and what that means to the students. With the thought of how advanced IB and AP can be, there are also the shortcomings of how these programs can push students to the brink of a perfectionism complex (Shaunessy, Suldo, & Friedrich, 2011). Showing the advantages and disadvantages of these programs can be seen through studies performed on how content, or not content, the students can be with themselves in their studies, but also how these high-achieving students can feel a higher level of satisfaction with themselves (Shaunessy, Suldo, & Friedrich, 2011; Shaunessy, Suldo, Hardesty, & Shaffer, 2006). Seeing how specialized programs can be rigorous for students can also lead them to feeling better about themselves, which is part of the sense of achievement desired as a goal for the students in these programs. Studies reveal that some students prefer to be

challenged by these more advanced programs, because it gets them to take on new perspectives, be more open to new ideas, and thereby supporting and respecting each other (Cech, 2007; Notar & Padgett, 2010). Enrollment in these specialized programs can instill the finest possible curriculum available so that students can achieve to the highest standard (Burris, Welner, Wiley, & Murphy, 2007).

School Funding

School districts across the country have been affected by the economic changes over the past several years. An important factor to consider, that Cech (2007) addresses, is the funding required for these special programs. Finding the best way to reach this high level of achievement without the considerable budget that is required for the IB Program or the AP Studio and portfolio assessment (the AP art exam) is not always practical for all school districts (Cech, 2007). Some funding may be acquired through organizations like the Getty Foundation, which awards grants and fellowships through different application processes (Carroll, 2011). However, many schools are finding that the costs of these programs are prohibitive and not realistic for their budgets. Therefore, creating a two-year curriculum that incorporates many of their quality features is essential and beneficial for all students, no matter how limited their school budgets are (Carroll, 2011; Cech, 2007).

The Global Economy

Research on the economy has proven to be changing around the world. With the importance and impact of the global economy, art educators have needed to search for new ways of teaching today's youth (Grierson, 2011). Both Grierson (2011) and Taylor

& Porath (2006) have discussed the need for understanding and developing new ways of program development in the new economy. Having all students enrolled in the IB program, regardless of where they live geographically, provides them with the same quality education that promotes higher order thinking skills. This is critical, because creativity and reflection are at the forefront of significance for every student in this changing global world (Grierson, 2011; Taylor & Porath, 2006). So the challenge is to extract the successful aspects of these special programs to create new criteria for all educators to use in their art programs. This will prove effective if schools adopt a similar approach to thinking globally in this changing technological world.

Assessing the Arts

The majority of research has shown that developing successful rubrics and assessments for students help create a more structured art program. Assessing art is not an easy task and programs such as IB and AP do help solidify the importance of the arts, not only to schools, but to the community as well (Graham & Sims-Gunzenhauser, 2009). More effective policies for art programs and striving for this higher quality will keep art students more engaged and their teachers more creative in their practices (Burris, Welner, Wiley, & Murphy, 2007; Remer, 2010). With the creative industries being the fastest growing sectors in the world, schools need to consider the value and emphasis of their art programs (Greirson, 2011; Park, 2005; Pink, 2006). The quality of art programs vary from district to district, but there are certain qualities that educators need to include for a higher level of critical thinking. This can be achieved at all levels of education (Carroll, 2011; Stake & Munson, 2008). Schools districts need to be open to these new ideas for

more effective art classrooms. This will assist all students in obtaining higher level thinking skills.

Preparation of Upcoming Educators

As noted, art educators need to improve their preparation for the ever-changing art student in this global economy. Educators must be willing to understand high and low quality art programs so they can strive for the best in all students (Stake & Munson, 2008). How we educate our future educators so they can use the best practices along with the content standards, will prepare them for more effective teaching methods (Hatfield, 2007). Upcoming art teachers should understand divergent and metaphoric teaching practices, use flexible and higher level thinking strategies, and reflection as a way to synthesize a deeper understanding and comprehension of the subject matter (Booth, 2013; Holdren, 2012; Stake & Munson, 2008). Art educators should be active members of arts organizations and be continual learners themselves to help them achieve higher-level critical thinking in the art room (Carroll, 2011). All art educators can strive for the best practices, no matter what type of curriculum their district has in place. So the art educator would need aspiration for effective program qualities to be able to introduce it to their students.

Arts Literacy

After identifying the importance of the arts in this global economy, literature has shown that educators need arts literacy in more than just the art classroom. According to Carroll (2011), Grierson (2011), Remer (2010), Robelen (2013), and Uhrmacher & Moroye (2007), arts literacy needs to be at the forefront of what arts education is all

about. Educators must lead students to knowing, understanding, and engaging students in the arts for an authentic and greater understanding of the artistic process (Robelen, 2013). Studying different educational practices will aid in the advancement of creating a more arts literate young artist. Buffington (2013) stresses the role of the educator in helping to promote arts literacy. Therefore, schools need to consider whether to use a discipline-based, interdisciplinary, utilitarian, or transformational approach to art education for a more complete and arts literate student (Uhrmacher & Moroye, 2007). With this consideration, schools need to compare these varied approaches to art education and research how the curriculum, pedagogy, school structure, evaluation, and school-community relations can work best for their districts (Uhrmacher & Moroye, 2007). The IB and AP programs nurture arts literacy in all of their programs, which allows students to take their journey through the arts in all disciplines, not just studio art.

Critical Thinking Skills

The dominance of the research proves that critical thinking skills are essential for all students in every school district. Educators need to emphasize the importance of the arts in schools because every child needs a quality education in art (Remer, 2010). Art educators do have some freedom for interpretation and the quality of their practice is usually related to personal experiences with art, so educators should enable students to think outside and beyond what they would normally learn (Notar & Padgett, 2010; Stake & Munson, 2008). Secondary level students are accustomed to daily formative assessments and a summative assessment for grading purposes, but educators do not always incorporate higher level thinking skills in their every day practices (Remer, 2010).

This may vary, however, depending on school district policies. Research shows that how many educators teach, is based on who they are as a person (Booth, 2013; Perricone, 2005). Having students understand levels of how to think about what they are thinking will only broaden their minds. For students to think, “it’s the idea more than-or in place of-it’s crafted form that makes art meaningful and sets it apart from mere expression or observation” (Buffington, 2013, p. 15). Many colleges do value the importance of an art class because it can broaden a student’s mind (Hatfield, 2007). Helping upcoming educators to expand their artistic ideals will ultimately help the high school art student grow and explore the world around them through art.

Authors used in this research have placed the responsibility on the districts for creating the best possible programs for all students. Implementing a meaningful art education program is ultimately the responsibility of the art educators, regardless of their school district (Carroll, 2011; Graham & Sims-Gunhauser, 2009). However, doing so in schools where there are already established programs for the arts can be one of the most daunting challenges to the new arts educator. Thomas Armstrong (2007) uses the metaphor of a superhighway for the way that art programs are being taught and describes why this is not the way art educators should be teaching. Educators end up fixated on following ideas like “No Child Left Behind” and not having students think about their thinking, which will help them explore and find a deeper meaning in everything that they do in life. Toward this end, we need to engage students more through their emotions, social needs, and metacognitive thinking to encourage them to explore more flexible ways of thinking (Armstrong, 2007; Booth, 2013). The average secondary student should

be making connections to real life while studying in school, not just preparing for test taking. Their overall creativity suffers following the latter path through education and can lead them to feeling incapable of intellectual and moral thoughts (Armstrong, 2007; Best, 2000).

Implications and Support for Art Educators

In this study, most sources discuss the significance of supporting art educators for their exploration in finding the best practices for their classrooms. Adopting certain ideas and practices of specialized programs that have proven to be effective in the secondary art room can enable all art students to grow as artists, students, and young adults (Booth, 2013; Burris, Welner, Wiley, & Murphy, 2007). Stripping these programs down to bare essentials to discover what the underlying successful practices are is one of the key components to this thesis project. Educators are good at teaching students certain skills, but may need to revisit ideas about objectives for their curricula (Buffington, 2103). Implementing new pedagogies about the making of art should be the basis of what art is all about, and can be helpful for all educators' success in their practices (Best, 2000). Adapting all lessons to include more of the arts in all that students do will be beneficial for creating a more well rounded student (Uhrmacher & Moroye, 2007). Research supports these positive implications for all art educators (Best, 2000; Booth, 2013; Buffington, 2013; Burris, Welner, Wiley, & Murphy, 2007; Uhrmacher & Moroye, 2007).

Qualified teachers are at the forefront of the research in education. Carroll (2011) and Hatfield (2007) stress that supporting teachers and aiding them in learning and using

the best possible practices in education, are of major importance for all schools and districts alike. Also, there are important factors to consider when teachers need to assess student work. Clear guidelines that reflect authenticity for all students is necessary for complete success and greater understanding in their artistic studies (Remer, 2010; Robelen, 2013; Uhrmacher & Moroye, 2007). Teacher qualification is often key to a program's success, so art educators need to be properly trained for their craft (Carroll, 2011; Stake & Munson, 2008).

Chapter 3

Methodology

Research Question

How can secondary art curricula developed from specialized programs, specifically the International Baccalaureate and Advanced Placement, enhance artistic expression and critical thinking skills?

Research Design

1. Research Perspective

The researcher used an exploratory approach in this thesis project. She investigated the benefits of specialized programs, such as the International Baccalaureate (IB) and Advanced Placement (AP) programs and what they have to offer the typical secondary art student. With research, and her own experience, she has seen the benefits of such programs for achieving a higher level of critical thinking skills in the art room (Gazda-Grace, 2002; Graham & Sims-Gunzenhauser, 2009). Therefore, the author developed a detailed curriculum program, using ideals, goals, and objectives from specialized programs, such as the IB program, to promote and enhance higher level thinking skills for all students in any classroom. This curriculum will prove that all art students, given the opportunity, can achieve a higher level of critical thinking skills. These critical thinking skills can be applied to all disciplines on the secondary level for a better understanding of content of the course.

2. Research Type

A qualitative study was used for this research along with a descriptive evaluation from the researcher observing the effects of specialized programs in the secondary high school setting. Program evaluations were based on the researcher's past 14 years of observing the advantages and disadvantages of specialized programs in a high school setting. When the IB program was offered at her school, she posed questions to get a better understanding of the success of the program from the students' perspective. The best solution for understanding the effects that specialized programs have on certain skills was to evaluate how effective such programs can be for all students.

3. Research Methods

The researcher spent time training for the IB art program and shares that knowledge for this research. She attended two IB art training sessions, one in Myrtle Beach, South Carolina, and the second in Danvers, Massachusetts. The school district was responsible for the costs of travel, hotel, rental car (only for Massachusetts session), a portion of the food, and the training itself.

The investigative techniques used for this study focus primarily on observations of specialized programs and the effects on the students. A short survey was conducted in which all students in the IB and AP programs shared their thoughts about higher-level critical thinking skills in the classroom.

Although the results of this survey were thorough, they are not presented in this study due to the length of time that has passed since it was conducted. The

survey was originally conducted in 2004 in the same high school used for the current program evaluation.

Population

This study examines art programs and the students who take art courses on the secondary level in a high school in South New Jersey. To ensure a higher level of critical thinking skills, this study focuses on how effective art programs can and should be implemented to achieve this goal. The researcher began this study in 2004, and has seen many changes in students and programs over the past nine years. All of these factors were taken into consideration when creating the two-year curriculum.

Analysis

Evaluating the results of this thesis project have proven the need for a thorough, thought provoking curriculum for all students on the secondary level. How art students learn, apply, and understand the skills necessary for successful work in a high school art setting has been observed for the past 14 years. Observation has proven to be one of the strongest assets to this study. The researcher has observed changes in the importance of the art programs in her district over the years. Art is highly recognized in her district, compared to other school programs, but there has been no significant change in the curriculum since the IB program was offered at her school.

Demographics

The author of this study has been teaching art at a South New Jersey high school since September of 1999. The high school is located approximately 20 minutes from Philadelphia and 90 minutes from New York City. The school district has a total of 19

schools: two high schools, three middle schools, 12 elementary schools, one early childhood center and one alternative high school. The total number of teaching staff in the district is 1,007; with 48 administrators (principals, assistant principals, supervisors, and office administrators), and 333 educational assistants. The school district is the 12th largest in the state of New Jersey and has an enrollment of 11,473 students as of August 2013.

There is a growing diverse culture in the district with about 65% Caucasian students, 16% Asian, 8.7% Hispanic, 7.5% African American and 2.8% of students being two or more races. The number of native languages spoken by the students in the district is 64, and there are 2,054 bilingual students and 177 English language learners (ELL) who attend the schools in this district. The schools offer English as a second language (ESL) classes and they have speech therapists for students who need extra help.

The socioeconomic diversity in the district has changed over the past several years. The percentage of students who are entitled to free or reduced lunches is presently 18.2%, whereas it was under 10% when the researcher began teaching in the district. Many of these students qualify for the Title 1 program and get help from the district with their education. The Title 1 program at the high school being used in this study has set up special educational opportunities for student success. They include a special homework club specifically for Title 1 students and eligibility for special awards through an incentive program that was established by the district, among others.

The school district has a large number of Individualized Educational Programs (IEP) for students who have a specific learning need. The author of this study has had

anywhere from eight to twenty-five IEP students in a school year. It fluctuates depending on the students who study art from year to year. The school district uses an online service called TIENET for teachers to keep track of their students with IEP's for the year.

Teachers need to add students to their caseload every year using the TIENET program. They do this by logging into TIENET, clicking on each individual student, and reading through all of their paperwork. Modifications and accommodations are listed in the paperwork created by the school counselors. In this school district, special education teachers and study skills teachers (a class that students can take to help them stay organized and keep up with their homework) send the names of the IEP students to the teachers for their caseload.

Some students may also have a 504 plan that teachers need to keep track of for students in their classes. The 504 plan is not solely linked to special education students. It is used for any student who needs special treatment in the classroom, which can range from preferential seating, to needing a room with an air conditioner, to having a separate set of books to keep at home. Teachers in all disciplines must adhere to students' 504 plans and the IEP plans.

Students in the researcher's district have numerous creative opportunities for electives in various areas of study. Her high school sends students in vocal music and dance to compete on a National level and many have achieved award winning National honors for their dance team and vocal groups. The high school also offers instrumental music, ceramics, painting and drawing (printmaking), photography (traditional wet darkroom and digital), drafting, commercial art and graphic design, computer graphics,

industrial technology, food services, business and entrepreneurship, journalism and broadcasting classes. These classes have an advanced level in each discipline that eligible student can take. All students need to pick an elective of their choosing every semester. Many students take multiple electives or double up on a math or science class, depending on their interest or personal area of study.

Students in the district are currently offered 21 different AP courses for their studies. The IB Diploma program was awarded and offered at only one of the high schools in the district (the researcher's school) several years ago. One of the middle schools in the district was designated as an IB Middle Years program school. Students from elementary schools all over the district were able to choose to attend this school for their studies. Unfortunately, the district does not currently offer the IB program in any of their schools. It was too expensive and utilized too small a population of students for the district to deem it cost effective. The majority of the trained IB teachers were sad to see the program leave the district.

The school district boasts a 93% rate of graduating seniors who continue their education after high school. Students accepted to colleges have average SAT scores of 531 for critical reading, 561 for math, and 548 for writing, which are above the state averages for SAT scores in 2013. The district had 15 semifinalists and 52 students who were commended as National Merit Scholars. These accomplishments have designated the district as high performing throughout the New Jersey Quality Single Accountability Continuum (QSAC) review process.

(www.chclc.org)

Limitations

This study is limited to secondary level art students in grades nine through twelve enrolled in one public school in the state of New Jersey. It focuses primarily on students achieving a higher level of critical thinking skills, regardless of the program in which they are enrolled.

In the future, there can be additional investigation of how programs, specialized or not, can change the way a student can achieve. Including all grade levels from elementary through high school would be beneficial for future research. Also, a comparison of the types of critical thinking skills promoted in art classrooms in schools throughout the United States and from around the world, would be helpful for further study.

Chapter 4

Findings and Results

After investigating different curricula and researching how educators teach, it became apparent that schools need strong art curricula to enhance student growth. There is a necessity for critical thinking skills for all students, no matter where they live or how much money they have. Educators need to find a balance between what they are required to teach and what they want to teach. Encouraging a higher level of thinking and getting students to think about why they create art will not only make their work more meaningful, but it will naturally make them better critical thinkers.

Art programs can vary, depending on the school district and importance of the arts in the community. In the researcher's school district, art is considered a significant area of study. Most of the time, the art classes are divided into separate sections, and students can sign up for that class. Sometimes, depending on the number of students enrolled, they need to be modified, so a certain number of students can attend that class. This modification can sometimes be unconventional for students, but in this instance, a merging of two classes was fortunate for one such group. An IB class was merged with an AP class into one group, which the researcher was asked to teach.

Since the IB workload is quite different from AP, it was a constant challenge to make sure that everyone was doing what he or she was required for each program. The IB students would focus on their investigation workbooks and research artists, movements, and materials that they could use for their work. Students started with an idea, and developed their skills and style, following their own path. All IB art students needed to

have a theme to follow for their journey. AP students had a different path to follow, and they needed to focus on their requirements for the AP exam, which was the final portfolio. Students working on their portfolio did have a sketchbook, but it was very different from the IB workbook. The AP students worked on weekly sketches, needed to come up with a concentration for the direction of their work and also include breadth, which would be using different materials following their concentration. After a short time, the author started to make connections through both programs and have AP students adapt and learn some of the extraordinary ideals from IB. This proved to be beneficial for the AP students. They saw how the IB students handled their investigations workbooks and strived to incorporate that type of journey in their own work. A higher level of critical thinking was just a natural evolution for all of the students in that class. More interesting questions were asked and class critiques were insightful journeys into their work. The students were truly engaged in what they were creating.

With this new combined class and the training that the researcher had received, it became part of the everyday class to have all students think beyond the average high school thinking skills. They worked hard on thinking about what they were creating for their work and reflecting on making connections to the world around them. It was amazing how constructive this class was for all of the students, particularly since it was a mix of programs. When the AP students submitted their portfolios for review in May of that year, they were more confident than in the past. It was an exciting time for them.

As a result of that experience, the researcher has created a two-year curriculum for art students on the secondary level to help them achieve a higher level of thinking.

This curriculum will provide all students with advancement in their skills through studying art and art history. *Art Matters*, the name of this new curriculum, will help to spark the interest of young artists and make them think about why art really matters. It will lead students to think about their thinking, before they even start the course. Selected ideals from the IB and AP programs were adapted for the curriculum. The students enrolled in this course will have the option of taking the class for a single year or to move on to an advanced level for a second year. The students who take the course for two years will earn a certificate of completion for the program.

The students will be learning art through a variety of mediums to make them as well rounded as possible. They will create works of 2D and 3D art using watercolors, acrylic paint, photography (digital and wet darkroom), pen and ink, charcoal, conte sticks, chalk and oil pastels, printmaking, clay, plaster and wire. All students will learn how to stretch their own canvases, which is a fundamental skill for them to learn. Students will also learn how to apply skills using the Adobe Illustrator and Adobe Photoshop programs so they can apply graphic design skills to their work.

The curriculum will focus on four major components of study: (1) art history, (2) the artist sketchbook, (3) thinking beyond thinking, and (4) learning a variety of materials. Art history will be the primary emphasis for the entire program. Students will view art from different styles and eras throughout history to build a strong aesthetic foundation. Secondary programs often include some art history, but it is usually limited to one style or movement per project. This curriculum will examine the world of art and creation in depth to elevate students to grasp a better understanding of why they create.

Looking at past artists, as well as contemporary ones, will help students find inspiration or to make connections for them to mature as artists themselves. Learning how to create art from art is the key to student success. Art from each time period will be used for this curriculum. Students will also use a variety of materials for creating art, and they will use their artist sketchbooks to help guide them through this learning process.

The artist sketchbook will be unlike any sketchbook that students are familiar with. This sketchbook will incorporate the learners' art history research, their own ideas, and any connections that they can make between the two. Students will use the sketchbook to come up with ideas and concepts for works of art. They will not only sketch ideas, but they will also use text, stories, and images from art history to make the books more meaningful. Color studies, use of different materials, and themes will be incorporated in their artist sketchbooks, providing documentation of the journey they took on the way to creative discovery. They will use them not only to sketch, but to incorporate new ideas, add text and art history, and to showcase how they resolved aesthetic difficulties or problems. Artist sketchbooks will constitute 35% of students' overall grade. The other 55% of their grade will be based on their final works of art completed for each assignment. The final 10% of their grade will come from the external assessment from other art teachers in the school district. The artist sketchbooks will help define their work and foster in depth investigations into the world of art.

The next area of focus will be for students to think about their own thinking. This is where they will use their critical thinking skills. Discussions about why they create, what defines the *box* and having them think outside of that box, will be crucial for this

program. The idea of thinking outside the box can naturally make students more creative. Students can use this thought to come up with new strategies for problem solving because they will be thinking in a non-traditional way. It will help them think outside the normal parameters of traditional thinking. The students will use Socratic thinking and questioning to develop concepts about their work. Explaining not only why they did something, but also how they did it, whom the intended audience was, and why they chose the form or materials are all part of having them think about their thinking when making art.

Finally, the students will learn how to use a variety of materials for their work. They will study painting skills, sculptural forms, printmaking and photography practices and a variety of drawing techniques to create their art. Variations of these materials will help all students become as well rounded as possible, with various mediums. Having the knowledge of multiple materials and techniques will aide students in their decisions about what to use for their creations.

Art students on the secondary level will use the tools and materials mentioned above to create their work. The researcher's school has an art department where many of these skills can be learned alongside painting, drawing, and printmaking. Art students can use the ceramics room to work with clay and learn how to throw on the wheel. Learning how to fire their work in the kiln will also be important for their learning experience. There is a full wet darkroom, where students can learn the whole developing and printing process in photography. This will include photographing using a 35mm SLR (single lens reflex) camera, developing negatives, and printing in the darkroom. All students will

explore the tactile nature of hand printing photographs. Digital photography can also be studied using a DSLR (digital single lens reflex camera), Mamiya RB67 (medium format) camera, studio lighting, and the Adobe Photoshop and Adobe Lightroom programs. Students will use computers to study commercial art and graphic design using the entire Adobe creative suite.

Considerable thought went into how the students will be assessed for this curriculum. In the IB program, students have a teacher evaluation, visiting IB examiner, and an external component for their final grades. In AP, the students submit their final portfolio consisting of 24 works of art for an external assessment. The AP teacher gives them a grade for the class, but the College Board never considers what the teacher gives the student for its assessment. AP only values and considers the grade it gives students for their portfolio. For this curriculum, not only will the teacher grade the student work, but there will be an external assessment as well. This external assessment will start with other high school art teachers in the district who are given the course guidelines so they have a thorough understanding of the expectations. The ultimate goal is to expand the curriculum and external assessment beyond the school district, including art teachers from neighboring districts, and even throughout the country.

The researcher compared the criteria from the IB program and assessments for the *Art Matters* curriculum. Creating a course to act as a model for some of the key aspects from the IB program was vital to the *Art Matters* curriculum. In 2004, the IB program used five main criteria called “Growth and Commitment” (designated as A-E) for the visiting IB examiner to assess studio work: A- Imaginative Expression, B- Purposeful

Exploration, C- Meaning and Function, D- Formal Qualities and E- Technical and Media Skills. There were also two other criterions for studio work: Holistic and General. Then, the teacher used an evaluation for the studio work, which were also based on certain criteria, (designated as J-M): J- Purposeful Exploration, K- Meaning and Function, L- Formal Qualities, and M- Technical and Media Skills. An additional criterion, called Integration, was used as a way to have teachers find a connection between the studio work and investigation workbooks. Teachers needed to use all of these criteria to assess student work for one final holistic grade.

Assessment for the investigation workbook was based on four criteria (designated as P-S): P- Independent Research, Q- Critical Research, R- Contextual Research, and S- Visual Research. The investigation workbooks also had a General Criterion, which the visiting IB examiner and the teacher both assessed. Select pages were sent along with the visiting examiner's report and teacher evaluation of student work. Ultimately, the final IB grade for each student was calculated by the IB organization located in Cardiff, Wales.

These criterions were sometimes confusing for the students and the schools to understand. The IB Organization would send information along with the visiting IB examiner to answer questions, and for teachers to use in their assessments. The art teacher still had to figure how the criteria components would transfer into a grade for the school, since the IB grade did not equal the grade needed for public schools. In the end, students would finish the course with two grades, one from the art teacher and one from the IB examiner and Cardiff, Wales.

For the *Art Matters* assessments, students will have certain criteria to follow for their work. For studio work, the students will be assessed on certain skill sets, such as composition, color theory or the use of color for effective design, and technical qualities of the materials. Individual rubrics were provided for each project along with a class critique for all work created by the class. Students will also receive a grade for achievement in their artist sketchbooks for each marking period. They will be assessed on the quality of work and the in depth study of art history for each topic or assessment. The amount of pages could vary, dependent upon the projects undertaken.

With such a rich venture into art history in *Art Matters*, the subject of nudity became apparent, but generally was not a problem. However, times have changed, and to avoid potential problems or controversy, there are few examples of art works with nudity in the researcher's curriculum. This curriculum example does not include all of the works that will be studied in the *Art Matters* course. Master works exhibiting nudity will be included in this course of study. Nudity is a subject that the researcher has introduced in the past, but not every student handles it with maturity, and not all parents understand why their child would study it in art class. The yearly art show at the author's school has proven that nudity in students' work needs to be approved by the administration. Several students in her class had taken life-drawing classes outside the high school and wanted to include some of that work in their senior showcase. Knowing this could be controversial, she sought permission from the principal about the best way to handle these drawings and paintings. For the most part, many have been included in the showcase, but the principal has said no to some over the years. Getting approval on things like this is important

because it protects the teachers from parent backlash that might arise from such art being displayed. Moreover, because this subject is important, the author will take time to discuss the role of nudes in art and what can be learned from studying them before showing any in the classroom. She also has an art guide that she has developed for her class that includes information significant about the work, the artist, date, and materials used, for the parents. This can be sent home at the beginning of the series and if parents do not want their child to view nudity, they can discuss it with the teacher for other arrangements to be made.

Chapter 5

Summary and Discussion

The researcher's interest in having students think and create on a higher level started in September 1999, when she became a secondary level art teacher. Coming from teaching a short time on the elementary level, she was amazed at the creativity of the high school students. There was such a vast difference in the thought process and attention to detail the older students had, and it was inspiring. The question that initiated this research was how to engage students to think on a higher level, which was thought provoking. This leads back to the statement of the problem, which is there is a need for more structured secondary art curricula focused on the development of artistic expression and critical thinking skills that are promoted in specialized programs. This was the beginning of her journey into higher-level critical thinking skills.

Specialized programs became relevant when the researcher was asked to teach the IB Art program. She was excited to understand how effective this program could be for the students enrolled. The first training session was just the spark that she needed to discover a more thorough way to investigate art with her students. Finding the best practices to share art education with students was first and foremost. When given a combined class of IB and AP at the same time, she was forced to modify her strategies for both groups in the art room. The challenge of these two very different courses taking place at the same time proved highly effective for the AP students. They thrived from learning aspects of the IB program, which was proven in the AP students' critical thinking skills.

Using special programs to help model and create a curriculum was effective for a promoting higher levels of student achievement. The researcher realized that the *Art Matters* curriculum was designed around school programs and the needs of her students, but understands the change throughout the country. We, as a nation, have moved from the Agriculture Age (farmers), to the Industrial Age (factory age), to the Information Age (knowledge workers), on to the Conceptual Age (creators and empathizers), from the 1800s through the 21st century (Pink, 2006, p. 49). This indicates that educators need to alter their styles and emphasis with the changing times. They need to focus on artistic expression for all students, not just the subject matter. Art is essential for all students, because it will make them better thinkers in all that they do in life. Once students study art and how they can create, the possibilities for higher thinking skills can be endless. “And if a picture is worth a thousand words, a metaphor is worth a thousand pictures” (Pink, 2006, p. 50). Educators need to be prepared for all of the changes that take place in education. Finding the best ways to do it is the key to a successful curriculum.

The goal is to have other districts from across the country use the main concepts and ideas following this program to fit their individual curriculum. Teachers can adapt the main structure of the program highlights to share with their students. With this curriculum, all districts striving to promote higher-level critical thinking skills will be able to utilize the main components of the *Art Matters* curriculum to fit their own needs. If educators put a greater emphasis on art history, students will naturally be creative in all of their activities. Students learning how to create art from looking at art, analyzing, and reflecting on it, can be a beneficial step towards critical thinking.

After reviewing artists for this study, the author realized that including a wide range of artists, movements, and materials would be necessary to aide students to reach their highest level of achievement. Learning art from art can make an impact on how students relate to their own world. Making personal connections is essential for student growth in any subject, especially art. Educators need to make connections with students to make a greater impact with subject matter. These personal connections can be crucial to student achievement, and aide the teacher in infusing those higher level thinking skills. Also, using some of the successful ideas behind what makes specialized programs such as IB and AP work so well was a realization from this research.

The implications of this type of inquiry into education have revealed some interesting concepts. Educators need to be thoroughly trained for their desired discipline. With this in mind, all educators should consider the type of critical thinking skills they will emphasize in their curriculum. School districts do not need extra money for specialized programs if they take great practices into consideration. Districts and schools alike can stress the importance of teaching to higher-level thinking and intellect beyond the regular parameters of the classroom. Preparing students for this type of academic rigor will enable them to reach these higher goals more naturally.

Through all of this research, the author of this study realized that educators should have more thorough units and lessons plans for their art classrooms. Educators need to strive for the very best in all of their students, no matter where they teach, or how small their budget is. Having a thought provoking, art history based curriculum will provide all students with the knowledge needed to think beyond the normal confines of the art

classrooms. Helping facilitate students to think about their thoughts, ideas, context, feelings, and to develop more advanced critical thinking skills will help students in all disciplines in school. Finding the best practices to create this curriculum to achieve these skills, has proven to be the most challenging aspect of this study. It is the researcher's hope that art educators will field-test her curriculum with their students, find out what works best, improve upon it, and share their results with others.

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Appendix A: Introduction to the *Art Matters* Curriculum**Background of *Art Matters***

Art History was the most significant factor in developing this two-year curriculum. Studying how to use higher-level critical thinking skills while learning how to create art from art was the most valuable aspect of this progression. The researcher decided to incorporate a wide variety of artistic styles and art movements to make the greatest impact for the development of this curriculum, and because the idea of creating the most well rounded student would open up a world of possibilities for students.

Mediums and Techniques

Students will learn how to use a variety of artistic mediums and techniques for their work in the *Art Matters* curriculum. Experimentation will always be encouraged to help students think on a higher level.

Materials:

- Paint (acrylic, oil, gouache and watercolor)
- Graphite pencil (2B, HB, 4B, 6B, 2H, H, 4H, and 6H)
- Charcoal (compressed, vine, willow, conte sticks)
- Pen and ink
- Printmaking (linocut, woodcut, monoprint)
- Photography (35mm film, 120 film, traditional wet darkroom printing, photograms, liquid light emulsion, cyanotypes, digital)
- Sculpture (ceramics, plaster, papier-mâché, wire)
- Computer generated art (Adobe Illustrator, Adobe Photoshop)

Appendix A: Introduction to the *Art Matters* Curriculum**Art History**

A variety of art history movements and styles will be infused into the *Art Matters* curriculum. Art history will be used to learn about art from the past and present to make art for the future.

Art Movements:

- Abstract Expressionism
- Art Nouveau
- Baroque
- Dada
- Expressionism
- Futurism
- Impressionism
- Modern Art
- Pop Art
- Post Modernism
- Renaissance and High Renaissance
- Roman and Greek
- Surrealism

Periods, Forms and Civilizations in Art History:

- Aborigine Period
- Archaic Period

Appendix A: Introduction to the *Art Matters* Curriculum

- Songye Forms
- Zapotec Civilization

Students will also learn about architecture and styles, such as Stroboscope, Commercial Art and Graphic Design in their work.

Artist Sketchbook

All students will be required to have an artist sketchbook for the course each year. These sketchbooks will not just be for drawing, but for researching their art history topics for each section of the course. They will experiment with materials and ideas, add text and important art history facts, sketch from observation, and include all of their findings in the book.

Studio Work

Students will use a variety of materials and techniques to create their artwork. They will be graded using separate rubrics for individual work created. The rubrics have sections focusing on certain skill sets and techniques for students to be scored upon. Student reflection and critique is also included in this grade.

Assessment


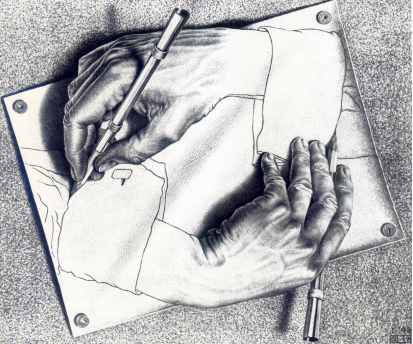
The students will be assessed on different criteria for: artist sketchbook, studio work, and also have an external assessment by other art teachers in the school district.

- Studio Work – 55%
- Artist Sketchbook – 35%
- External Assessment – 10%

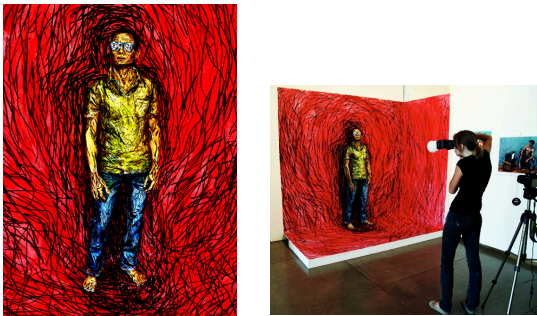

**Art Matters – Year 1
Grade 9-12**

BIG IDEA: Becoming Aware of the World Around You

Months: September and October

Transfer Goal: Students will understand a new approach to viewing, discussing and thinking about the creation of art. Students will understand the process of experimentation and interpretation of their ideas. Students will think about their thinking. Students will begin their journey through the world of art history.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>How do you take an idea and develop it into a work of art?</p> <p>How can the materials used for a work of art alter the outcome and meaning of the work?</p> <p>Can a photograph have the same impact on subject matter as a painting or drawing?</p> <p>Why do we feel the need to create art?</p>	<ul style="list-style-type: none"> Students will learn how to think about art in a new way, looking at different art movements through history. Students will understand how to use a sketchbook as a tool for experimenting, deeper meaning, and researching art topics, artists, exploring art history and sketching ideas for their own 	<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance:</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Listening with Understanding 	 <p>Artist: Julian Beever Chalk Art (Chalk on pavement, 2010)</p>  <p>Artist: M.C. Escher <i>Drawing Hands</i> (Lithograph, 1948)</p>

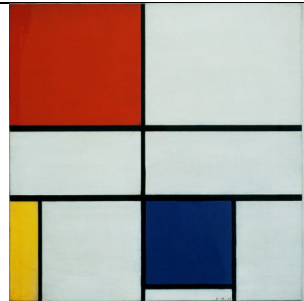
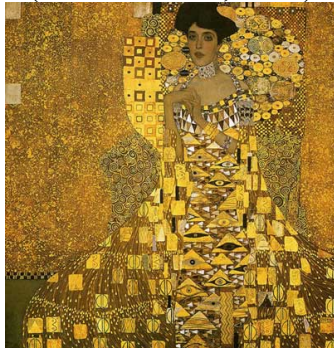
**Art Matters – Year 1
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<p>How can I effectively communicate my ideas in my works of art?</p>	<p>work.</p> <ul style="list-style-type: none"> • Students will learn the processes necessary to develop their own works of art based on their sketchbook ideas. • Students will examine qualities demonstrated in varying examples of art. • Students will articulate their understanding of art through discussions, written reflections and class critiques of work. 	<p>All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>and Empathy</p> <ul style="list-style-type: none"> -Thinking Flexibly -Thinking about Thinking -Striving for Accuracy -Questioning and Posing Problems -Applying Past Knowledge to New Situations -Creating, Imagining, Innovating -Responding with Wonderment and Awe -Finding Humor 	<div data-bbox="1241 321 1774 634">  <p>Artist: Alexa Meade <i>Spectacle</i> (Chromogenic Print, 2010) (Alexa Meade taking the <i>Spectacle</i> photograph, 2010)</p> </div> <div data-bbox="1331 850 1696 1312">  <p>Artist: Jerry Uelsmann <i>Untitled</i> (Silver Gelatin Print, 1984)</p> </div>
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**Art Matters – Year 1
Grade 9-12**

BIG IDEA: Emphasize the Elements of Art and Principles of Design

Months: November and December

Transfer Goal: Students will understand how to use the elements of art and principles of design in a work of art. Students will use their artist sketchbooks to uncover ways of applying line, shape and patterns into their works.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>How are the elements of art and principles of design used to organize and express ideas?</p> <p>How can artists use diverse tools and techniques to convey their ideas?</p> <p>How can the experiences of learning the elements and principles help with a greater understanding of a work of art?</p> <p>Can art have any boundaries?</p>	<ul style="list-style-type: none"> Students will review ideas, concepts, Abstract Expressionism, Art Nouveau and Modern art in their artist sketchbooks. Students will learn how to create line drawings using contour, curvilinear, rectilinear, outline, hatching and crosshatching styles. Students will create shapes 	<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Managing Impulsivity 	<div style="text-align: center;">  <p>Artist: Piet Mondrian <i>Composition C (No. III) with Red, Yellow and Blue</i> (Oil on Canvas, 1935)</p>  <p>Artist: Gustav Klimt <i>Adele Bloch-Bauer</i> (Oil and Gold on Canvas, 1907)</p> </div>

**Art Matters – Year 1
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<p>How can I use the elements of art and principles of design to create an effective work of art?</p>	<p>with drawing techniques, cut paper, ceramics and photograms.</p> <ul style="list-style-type: none"> • Students will work on new ways of creating pattern in their artist sketchbooks. • Students will create new works of art based on elements and principles and experimentation in their artist sketchbooks. • Students will articulate their understanding of art through discussions, written reflections and class critiques. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<ul style="list-style-type: none"> -Thinking Flexibly -Thinking about Thinking -Striving for Accuracy -Applying Past Knowledge to New Situations -Creating, Imagining, Innovating -Taking Responsible Risks -Thinking Interdependently -Remaining Open to Continuous Learning 	<div data-bbox="1255 321 1766 657"> </div> <div data-bbox="1289 657 1728 768"> <p>Artist: Misha Gordin <i>New Crowd 50</i> (Silver Gelatin Print, 1999-2000)</p> </div> <div data-bbox="1255 839 1766 1256"> </div> <div data-bbox="1360 1256 1656 1367"> <p>Artist: Henri Matisse <i>Le Gerbe</i> (Cut Paper, 1953)</p> </div>
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Art Matters – Year 1
Grade 9-12

BIG IDEA: Identify and Discuss Space, Depth and Perspective

Months: January and February

Transfer Goal: Students will explore how artists use different techniques to add perspective to their works of art. Students will use their artist sketchbooks to discover new ideas and concepts for works of art.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>How can the perspective of a work of art modify special relationships throughout the piece?</p> <p>Can changing the perspective modify how the space is dominated?</p> <p>What can an architect do to create more depth in their structure?</p> <p>How can the perceptions of space change the way we look and</p>	<ul style="list-style-type: none"> Students will review ideas, concepts and observe Post-Modernism and Impressionism, Baroque and Architecture to create new ideas in their artist sketchbooks. Students will learn how to create linear, aerial, one-point, two-point and anamorphic perspective. Students will work on perspective examples in 	<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Thinking Flexibly 	<div data-bbox="1373 548 1654 906" data-label="Image"> </div> <p>Artist: Vincent Van Gogh <i>Café Terrace at Night</i> (Oil on Canvas, 1888)</p> <div data-bbox="1346 1016 1682 1317" data-label="Image"> </div> <p>Artist: Frank Gehry <i>Disney Concert Hall</i> (Architecture, completed in 2003)</p>


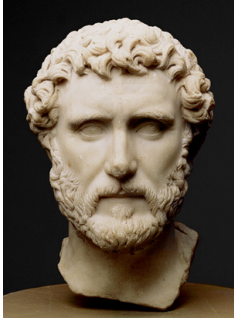
**Art Matters – Year 1
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<p>feel about art?</p> <p>How can incorporating light and dark areas create space in a work of art?</p>	<p>their artist sketchbooks.</p> <ul style="list-style-type: none"> • Students will use the examples of paintings, photographs and architecture to create their own works of art. • Students will examine how to create space and depth in their work, using a variety of materials. • Students will articulate their understanding of art through discussions, written reflections and class critiques of their work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>-Thinking about Thinking</p> <p>-Questioning and Posing Problems</p> <p>-Applying Past Knowledge to New Situations</p> <p>-Creating, Imagining, Innovating</p> <p>-Responding to Wonderment and Awe</p> <p>-Taking Responsible Risks</p> <p>-Remaining Open to Continuous Learning</p>	<div data-bbox="1255 321 1764 691">  </div> <p style="text-align: center;">Artist: Diego Velazquez <i>Las Meninas</i> (Oil on Canvas, c. 1656-1657)</p> <div data-bbox="1255 909 1764 1279">  </div> <p style="text-align: center;">Artist: Sebastiao Salgado <i>Penguins- for Genesis</i> (Silver Gelatin Print, 2004)</p>
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Art Matters – Year 1
Grade 9-12

BIG IDEA: Introduction to Portraiture and Self-Portraiture

Months: March and April

Transfer Goal: Students will explore how artists create portraits in 2D and 3D. Students will use their artist sketchbooks to explore varied works of art and to experiment with new ideas and materials.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>What can we learn from studying art history and work from others?</p> <p>What can artworks convey to us about a culture or society?</p> <p>Is the knowledge of proportion essential to creating a work of art?</p> <p>How does art from the past help us comprehend the world today?</p>	<ul style="list-style-type: none"> Students will incorporate new ideas and concepts about portraits, self-portraits and review Roman works, High Renaissance and Surrealism in their artist sketchbooks. Students will learn how to observe and draw a representation of the human face, starting with pencil, then move on to other mediums. 	<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Listening with Understanding and Empathy 	<div style="text-align: center;">  <p>Artist: Frida Kahlo <i>Self Portrait w/ Thorn Necklace and Hummingbird</i> (Oil on Canvas, 1940)</p>  <p>Artist: Unknown <i>Emperor Antoninus Pius</i> (Marble, 138-161 A.D.)</p> </div>


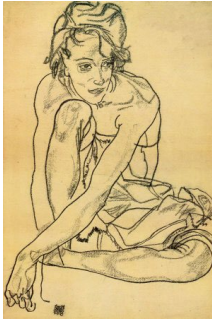
**Art Matters – Year 1
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<p>Can an artist's work impact, alter or shape the way we view history?</p>	<ul style="list-style-type: none"> • Students will use their knowledge of the human face to create a 2 dimensional self-portrait. • Students will articulate their understanding of art through discussions, written reflections and class critiques of their work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<ul style="list-style-type: none"> -Thinking Flexibly -Thinking about Thinking -Questioning and Posing Problems -Applying Past Knowledge to New Situations -Thinking and Communicating with Clarity and Precision -Creating, Imagining, Innovating -Responding with Wonderment and Awe 	<div data-bbox="1297 284 1732 714" data-label="Image"> </div> <p style="text-align: center;">Artist: Vivian Maier <i>Self-Portrait</i> (Silver Gelatin Print, 1953)</p> <div data-bbox="1329 824 1696 1286" data-label="Image"> </div> <p style="text-align: center;">Artist: Jean Clouet <i>Francis I of France</i> (Oil on Oak Panel, 1494-1547)</p>
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Art Matters – Year 1
Grade 9-12

BIG IDEA: Introduction to the Figure

Months: May and June

Transfer Goal: Students will explore how artists represent the human form in 2D and 3D. Students will use their artist sketchbooks to explore figures and forms throughout art history and experiment with new ideas and materials.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>How can figures created in different time periods and mediums convey the same message?</p> <p>Do the materials used for a work of art change the way we view it?</p> <p>Can a 3 dimensional form represent a figure in the same manner as a 2 dimensional form?</p> <p>Does self-reflection about your created</p>	<ul style="list-style-type: none"> Students will incorporate new ideas and concepts about the human form and look at Expressionism, Renaissance, Songye Forms and Pop Art in their artist sketchbooks. Students will learn how to draw a form from observation and use those skills to create a representation and an abstraction of the human form. 	<p>1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Thinking Flexibly 	<div style="text-align: center;">  <p><i>Power Figure (Minkishi), Songye Peoples, Republic of Congo, (Wood, Metal, Reptile Skin & Horn, 20th Century)</i></p> </div> <div style="text-align: center;">  <p>Artist: Egon Schiele <i>Woman Crouching</i> (Pencil on Paper, 1918)</p> </div>



**Art Matters – Year 1
Grade 9-12**

<p>work improve your appreciation of art?</p> <p>What type of skills and vocabulary do I need to develop to appreciate a work of art?</p>	<ul style="list-style-type: none"> • Students will use experiment with varied materials to create works of art that show the human form. • Students will articulate their understanding of art through discussions, written reflections and class critiques of their work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>-Thinking about Thinking</p> <p>-Questioning and Posing Problems</p> <p>-Applying Past Knowledge to New Situations</p> <p>-Gathering Data Through All Senses</p> <p>-Creating, Imagining, Innovating</p> <p>-Responding with Wonderment and Awe</p> <p>-Thinking Interdependent ly</p>	<div data-bbox="1276 297 1751 618" data-label="Image"> <p>A vibrant, abstract painting by Keith Haring titled 'Characters'. It features five stylized, colorful figures (red, blue, green, pink, and orange) in various dynamic poses, set against a bright yellow background with a green dotted border at the bottom. The figures are simple, with thick black outlines and no facial features.</p> </div> <div data-bbox="1381 630 1654 735" data-label="Caption"> <p>Artist: Keith Haring <i>Characters</i> (Paint, 1984)</p> </div> <div data-bbox="1310 737 1715 1252" data-label="Image"> <p>A detailed black and white engraving by Albrecht Dürer titled 'Adam and Eve'. It depicts the biblical figures Adam and Eve in the Garden of Eden. Adam stands on the left, holding a staff, while Eve stands on the right, holding an apple. They are surrounded by lush foliage, trees, and animals, including a serpent coiled around a tree branch. The style is highly detailed and characteristic of the Northern Renaissance.</p> </div> <div data-bbox="1365 1256 1663 1364" data-label="Caption"> <p>Artist: Albrecht Dürer <i>Adam and Eve</i> (Engraving, 1504)</p> </div>
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**Art Matters – Year 2
Grade 10-12**

BIG IDEA: Showing Motion in Your Work

Months: September and October



Transfer Goal: Students will understand a new approach to creating motion in a work of art. Students will use the process of experimentation by using their artist sketchbooks to explore possibilities to their work.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>Can showing motion transform the way that we view a work of art?</p> <p>In what ways can an artist add motion to a work of art?</p> <p>Describe what you see in these works of art?</p> <p>Does artwork from different time periods shape the culture viewing it?</p> <p>If the motion in these works of art had sound to</p>	<ul style="list-style-type: none"> • Students will incorporate new ideas and concepts about motion and study Futurism, the Edo Period, Dada and Stroboscope in their artist sketchbooks. • Students will use the sketchbook for researching art topics, artists, exploring art history and sketching ideas for works of art. • Students will learn the 	<p>1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> • Rubrics based on the subject and developing certain skill sets • Class critiques • Daily student progress • Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Thinking Flexibly 	<div style="text-align: center;">  <p>Artist: Umberto Boccioni <i>Unique Forms of Continuity</i> (Bronze, 1913)</p> </div> <div style="text-align: center;">  <p>Artist: Katsushika Hokusai <i>The Great Wave</i> (Woodblock Print, 1823)</p> </div>

Art Matters – Year 2
Grade 10-12

<p>accompany them, what do you think they would sound like?</p>	<p>processes necessary to create a work of art showing motion through 2D and 3D materials.</p> <ul style="list-style-type: none"> Students will articulate their understanding of motion in art through discussions, written reflections and class critiques of work. Students will think about how they think. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>-Thinking about Thinking</p> <p>-Questioning and Posing Problems</p> <p>-Applying Past Knowledge to New Situations</p> <p>-Gathering Data Through All Senses</p> <p>-Responding with Wonderment and Awe</p> <p>-Taking Responsible Risks</p> <p>-Finding Humor</p>	<div data-bbox="1318 321 1711 690" data-label="Image"> </div> <p>Artist: Harold Edgerton <i>Golf Swing</i> (Silver Gelatin Print, 1938)</p> <div data-bbox="1375 803 1654 1263" data-label="Image"> </div> <p>Artist: Marcel Duchamp <i>Nude Descending a Staircase, No.2</i> (Oil on Canvas, 1912)</p>
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Art Matters – Year 2
Grade 10-12

BIG IDEA: Explore the World of Consumerism and Commercially Made Art **Months: November and December**

Transfer Goal: Students will understand how to use the elements of art and principles of design in a work of art. Students will use their artist sketchbooks to uncover ways of applying line, shape and patterns into their works.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>How does art relate to culture?</p> <p>How can the idea of consumerism reflect in a body of work?</p> <p>Why are the events of an art movement important to understand the artwork created in that time?</p> <p>Why did artists use popular culture to create art?</p> <p>Can the time period of the viewer change</p>	<ul style="list-style-type: none"> Students will review ideas and concepts about Pop Art and Abstract Expressionism and Commercial Art in their artist sketchbooks. Students will learn about Consumerism and how products changed the way that art was created and viewed in the 1960's. Students will create various 	<p>1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Thinking Flexibly 	 <p>Artist: Peter Max <i>Continental Plane</i> (Paint on an Airplane, 1996)</p>  <p>Artist: Roy Lichtenstein <i>Oh, Jeff...I Love You Too...But...</i> (Oil and Magna on Canvas, 1964)</p>

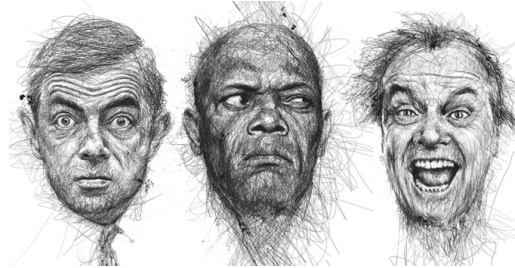

Art Matters – Year 2
Grade 10-12

<p>the meaning behind a work of art?</p>	<p>works of art using paint, photography, the computer, and sculpture.</p> <ul style="list-style-type: none"> Students will articulate their understanding of Pop Art through discussions, written reflections and class critiques of work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>-Thinking About Thinking</p> <p>-Questioning and Posing Problems</p> <p>-Creating, Imagining, Innovating</p> <p>-Taking Responsible Risks</p> <p>-Finding Humor</p> <p>-Thinking Interdependent-ly</p> <p>-Remaining Open to Continuous Learning</p>	<div data-bbox="1249 321 1780 669" data-label="Image"> <p>This is a reproduction of the painting 'Three Flags' by Jasper Johns. It features three overlapping American flags, each slightly offset from the others, creating a sense of depth and layering. The colors are vibrant, with the red, white, and blue of the stars and stripes clearly visible.</p> </div> <p style="text-align: center;">Artist: Jasper Johns <i>Three Flags</i> (Encaustic on Canvas, 1958)</p> <div data-bbox="1360 815 1669 1295" data-label="Image"> <p>This is a reproduction of a poster for 'Chocolat Ideal' by Alphonse Mucha. The poster features a central figure, a woman in a white dress, holding a chocolate bar. She is surrounded by other figures, including a man in a red coat and a woman in a blue dress. The background is dark with ornate, Art Nouveau-style patterns. The text 'CHOCOLAT IDEAL' is prominently displayed at the top, and 'Poudre Soluble' is written on the right. At the bottom, it says 'COMPAGNIE FRANÇAISE DES CHOCOLATS ET DES THÉS'.</p> </div> <p style="text-align: center;">Artist: Alphonse Mucha Poster for <i>Chocolat Ideal</i> (Lithograph, 1897)</p>
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**Art Matters – Year 2
Grade 10-12**

BIG IDEA: A Deeper Look into Portraits and Self-Portraits

Months: January and February

Transfer Goal: Students will take a deeper look in to how artists have portrayed facial features over the years. Students will use their artist sketchbooks to review portrait studies in year 1 and add concepts, ideas and materials for works of art.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>How can an image of a face be constructed using mixed media?</p> <p>How can someone's personality be reflected in a work of art?</p> <p>In what ways does color create an emotion in a work of art?</p> <p>How can you use unconventional art materials to create a portrait?</p> <p>What type of problem solving</p>	<ul style="list-style-type: none"> • Students will review ideas, concepts and study Modern Art and materials as well as Baroque Art to create works of art and in their artist sketchbooks. • Students will learn how to use unconventional materials to focus their work upon. • Students will work on how they view facial expressions in their artist 	<p>1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> • Rubrics based on the subject and developing certain skill sets • Class critiques • Daily student progress • Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Thinking Flexibly 	 <p>Artist: Vince Low <i>Scribble Portraits: Rowan Atkinson, Samuel L. Jackson and Jack Nicholson</i> (Pen on Paper, 2012)</p>  <p>Artist: Artemisia Gentileschi <i>Self Portrait</i> (Oil on Canvas, c. 1597)</p>


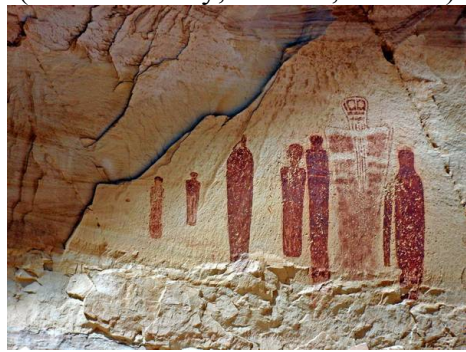
Art Matters – Year 2
Grade 10-12

<p>skills do you need to create a work of art?</p>	<p>sketchbooks.</p> <ul style="list-style-type: none"> • Students will use problem-solving skills for the best possible way to convey their message in their work, using a variety of materials. • Students will articulate their understanding of portraits and self-portraits through discussions, written reflections and class critiques of their work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>-Thinking about Thinking</p> <p>-Questioning and Posing Problems</p> <p>-Applying Past Knowledge to New Situations</p> <p>-Creating, Imagining, Innovating</p> <p>-Responding with Wonderment and Awe</p> <p>-Taking Responsible Risks</p> <p>-Remaining Open to Continuous Learning</p>	<div data-bbox="1312 289 1717 763" data-label="Image"> </div> <p style="text-align: center;">Artist: Bernard Pras <i>Recyclables: Salvador Dali</i> (Recycled Materials, 2000)</p> <div data-bbox="1255 868 1774 1242" data-label="Image"> </div> <p style="text-align: center;">Artist: Alexandre Farto aka Vhils <i>Viva La Revolution Show San Diego</i> White Paint on Brick Wall 2010</p>
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Art Matters – Year 2
Grade 10-12

BIG IDEA: Revisiting the Human Form

Months: March and April

Transfer Goal: Students will revisit the possibilities of how to create the human form in a work of art. Students will use their artist sketchbooks to expand their knowledge of how the human form is represented through art history.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>Why is art so important to the human experience?</p> <p>Do the materials of an artwork change the way we view it?</p> <p>What makes something a great work of art?</p> <p>How does looking at art from the past help us with art in the future?</p> <p>How can studying art help students become</p>	<ul style="list-style-type: none"> Students will incorporate new ideas and concepts about the human form and study art from the Zapotec Civilization, Aborigine Art, Impressionism and the Archaic Period in their artist sketchbooks. Students will learn how to observe and create representations of the human form, using various 	<p>1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> Rubrics based on the subject and developing certain skill sets Class critiques Daily student progress Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Listening with Understanding and Empathy 	<div style="text-align: center;">  <p>Artist: Unknown <i>Zapotec Sculpture</i> (Oaxaca Valley, Mexico, 200 BC)</p> </div> <div style="text-align: center;">  <p>Artist: Unknown <i>Figures in Horseshoe Canyon, Utah</i> (Archaic Period, c. 8000-1000 B.C.)</p> </div>


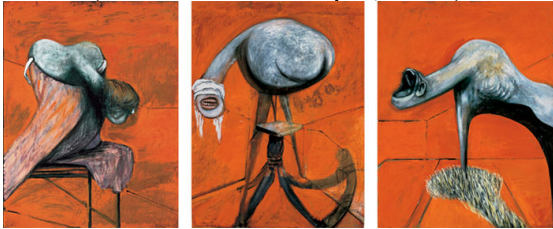
**Art Matters – Year 2
Grade 10-12**

<p>better critical thinkers?</p>	<p>mediums.</p> <ul style="list-style-type: none"> • Students will choose their medium and style to create a series of work relating to the human form. • Students will articulate their understanding of creating the human form through discussions, written reflections and class critiques of their work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<ul style="list-style-type: none"> -Thinking Flexibly -Thinking about Thinking -Striving for Accuracy -Questioning and Posing Problems -Applying Part Knowledge to New Situations -Creating, Imagining, Innovating -Taking Responsible Risks -Thinking Interdependent-ly 	<div data-bbox="1241 287 1785 649">  </div> <div data-bbox="1276 649 1749 795"> <p>Artist: Edgar Degas <i>Three Studies of a Dancer</i> (Colored Chalk and Conte on Paper, c. 1880)</p> </div> <div data-bbox="1245 831 1780 1174">  </div> <div data-bbox="1260 1174 1766 1360"> <p>Artist: William Barak <i>Figures in Possum Skin Cloaks</i> (Pencil, Charcoal, Gouach and Earth Pigments on Paper; Wurundjeri people, Aboriginal Australian, 1898)</p> </div>
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**Art Matters – Year 2
Grade 10-12**

BIG IDEA: Thinking Beyond the Boundaries of Thinking

Months: May and June

Transfer Goal: Students will explore what art means and how we view the world through art. Students will use their artist sketchbooks to make connections with any or all artists that they have studied over the past 2 years.				
Essential Questions/ Enduring Understandings	Skills	NJ State Standards	Assessments	Artists
<p>Are reflection and criticism important to art?</p> <p>What cultural influences have affected your artwork?</p> <p>How have art movements evolved over time?</p> <p>How can you apply the creative process beyond the world of art?</p> <p>What makes you appreciate a work of art?</p>	<ul style="list-style-type: none"> • Students will think about all the work they created in class and apply any new ideas or techniques to their artist sketchbook. • Students will revisit all the work they created from the past 2 years with each other. • Students will create their final works of art for class focusing on why they are creating it and possible 	<p>1.1 The Creative Process All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art. (1.1.12.D.1 & 1.1.12.D.2)</p> <p>1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures. (1.2.12.A.1 & 1.2.12.A.2)</p> <p>1.3 Performance: All students will</p>	<ul style="list-style-type: none"> • Rubrics based on the subject and developing certain skill sets • Class critiques • Daily student progress • Review of artist sketchbooks <hr/> <p>Habits of Mind:</p> <ul style="list-style-type: none"> -Persisting -Managing Impulsivity 	 <p style="text-align: center;">Artist: Carne Griffiths <i>Find Yourself</i> (Ink and Tea on Paper, 2011)</p>  <p style="text-align: center;">Artist: Francis Bacon <i>3 Studies for Figures at the Base of a Crucifixion</i> (Oil and Pastel on Cardboard, 1944)</p>

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<p>What type of art will you create in the future?</p>	<p>implications for the future for them.</p> <ul style="list-style-type: none"> Students will articulate their understanding of art history through discussions, written reflections and final class critiques of their work. 	<p>synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art. (1.3.12.D.1, 1.3.12.D.2, 1.3.12.D.3, 1.3.12.D.4, & 1.3.12.D.5)</p> <p>1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art. (1.4.12.B.1, 1.4.12.B.2, & 1.4.12.B.3)</p>	<p>-Thinking Flexibly</p> <p>-Thinking about Thinking</p> <p>-Questioning and Posing Problems</p> <p>-Applying Past Knowledge to New Situations</p> <p>-Gathering Data Through All Senses</p> <p>-Creating, Imaging, Innovating</p> <p>-Responding with Wonderment and Awe</p> <p>-Thinking Interdependent-ly</p>	<div data-bbox="1255 289 1768 669" data-label="Image"> </div> <div data-bbox="1333 673 1696 776" data-label="Caption"> <p>Artist: Antoni Gaudi <i>La Sagrada Familia</i> Architecture started in 1882</p> </div> <div data-bbox="1306 779 1717 1269" data-label="Image"> </div> <div data-bbox="1339 1274 1684 1414" data-label="Caption"> <p>Artist: Pablo Picasso <i>Portrait of Jaime Sabartes with Ruff and Hat</i> (Oil Painting, 1939)</p> </div>
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