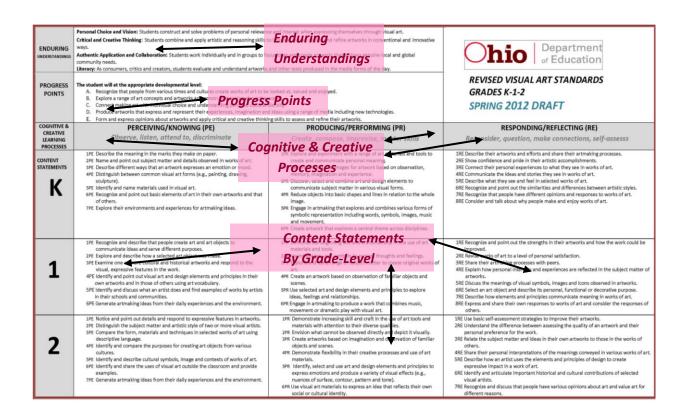


# Framework Description for the Ohio Fine Arts Learning Standards.

The 2012 updated Ohio arts learning standards display a revised framework that reorganizes the content of the five 2003 standard goals—historical, cultural and social contexts; creative expression and communication; analyzing and responding; valuing the arts/aesthetic reflection; and connections, relationships and applications—under process goals fundamental to learning and emphasized in the arts. These are *perceiving/knowing/creating*, *producing/performing and responding/reflecting*.

The re-visioned document reflects a more streamlined version of the current arts standards for dance, drama/theatre, music and visual art—while promoting content most valued in arts education. Additionally, the new framework displays the knowledge, skills and understandings students need now and in the future for each grade cluster— K-2, 3-5, 6-8 and high school—in a full-page view. This format helps to inform student cognitive and creative growth and skill development across levels and aids in instructional planning.

The parts of the updated arts standards framework are: enduring understandings; progress points; cognitive and creative processes and content statements. Labels appear on the left and in the middle grey sections of the framework. Each arts discipline's set of standards shares a similar framework and is divided by grade-cluster sections—K-2, 3-4, 6-8 and high school achievement levels.



**Enduring Understandings**: These are overarching and long-term goals for all students throughout their educational lives. These four aims—personal choice and vision; critical and creative thinking; authentic application and collaboration and literacy remain constant across K-12 grade levels and all four arts disciplines.

**Progress Points:** These statements identify *broad* arts learning targets for students' creative and cognitive growth at certain grade and developmental stages in a continuum of K-12 arts education, namely for K-2, 3-5, 6-8 and high school.

→ Three Cognitive and Creative Learning Process: These processes fundamental to arts learning—perceiving/knowing/creating, producing/performing and responding/reflecting—serve to organize the grade-level content statements. An explanation of each follows the definition of content statements.

**Content Statements:** These identify and embody the arts discipline knowledge, skills and dispositions that should direct students' efforts and learning at each grade and developmental level. Content statements also inform teachers' instructional decisions for creating environments, learning experiences and assessments that help students achieve these ends.

→ Perceiving/Knowing/Creating (Observe, listen, attend to, discriminate...)

"Seeing[and listening] come before words," (Berger, p.7). In order to *know* anything, one must first perceive it. The human being perceives stimuli through all its senses, and the arts are expressions derived from the whole range of sensory experience: the sounds of tone, timbre, melody, and rhythm; of a potter's wheel spinning; of a human voice as it expresses emotion and character; the feel of a brush as it distributes paint; of a dance shoe on a floor board; of the vibrations of a violin string; the visual qualities of color and shadow; of patterns; of bodies moving on stage; the patina of a cello or trumpet; the scent of rosin and linseed oil and perspiration. Through the senses people engage with the world and the arts help them develop an understanding of it.

Though perceiving begins with sensory input, it is not complete until the sensations are processed mentally. Arts education teaches students to expand their perception beyond naming or memorizing. It helps students develop an understanding of sensory experience, respond to its aesthetics, derive meaning from it, and comprehend its place in life and community. Arts education can go even further. It can teach students to recognize how knowledge, background, and culture affect what a person perceives and how he or she regards what is perceived.

In the arts classroom, perceiving has two primary functions. One is to receive and process sensory information from the visual art, music, dance and drama created by others. Students develop aesthetic literacy. They learn to recognize organizational elements, symbolic expressions, and visual or auditory imagery that communicate meaning. Over time, students collect knowledge about a body of art, music, dance and theatrical work that they can identify, comprehend and place in cultural and historical context.

Perceiving/knowing are also integral to creative art-making and performing. Perceiving sensory information in the environment and internal information in one's imagination provides a repertoire of thoughts and experiences upon which a creator can draw as he/she generates ideas and problem-solves his/her way through the creative process. Experts realize that more extensive observational behaviors, attention to larger quantities of sensory information, and the ability to

perceive similarities and associations between seemingly disparate sensory information tend to result in more innovative, original ideas. Therefore, training to develop perceptual skills improves students' ability to perform creative tasks.

Developing broadened and more refined perceiving skills and learning to process sensory information intellectually and aesthetically are basic to one's education. Better perceptual skills results in more received information, an increased array of knowledge, a better understanding of one's encounters with information, and the ability to respond to educational and life experiences through expanded thought processes.

## Producing/Performing (Generate, create, realize, use and master skills)

"Making ... an organized whole construction with a symbolic connection to something significant about being human" is called "world making" by Booth (p.25-6). Creating and performing are world making experiences that produce paintings, sculptures, digital images, ballets, tragedies, comedies, musicals, symphonies and songs and are examples of organized constructions that connect to the experiences of human life. Creating and performing are and always were essential ways humans seek to understand their world and communicate that understanding to others.

In best classroom practice this means students participate authentically in creating their own meaning through the manipulation of materials, instruments, their voices and bodies. Though replicating others' works and constructing projects based on teachers' ideas can sometimes be useful in the art, music, dance and theater classrooms, authenticity requires students to search for their own ideas and develop personalized responses to their own life experiences. Thus, learning to produce visual art, music, dance and theater is learning to engage in the entire creative process by generating ideas and constructing forms.

Creating /performing involve four areas of focus: thinking creatively, working, using skills and communicating.

## • Thinking Creatively

Creative thinking is qualitatively different from critical, logical and analytic thinking. It engages a variety of neurological areas and functions to facilitate broad scanning of ideas and recognition of relationships between unusual combinations of thoughts. A teacher encourages creative thinking by presenting open-ended assignments that require students to think expansively and to make choices about content, style, materials, elements and organization. Through their own creative processes, students explore, experiment, problem-solve and produce works of visual art, music, movement or drama that express their own ideas in their own ways. Creative ideas come not just from preliminary thinking but continue to be explored via the interaction between artist and materials, instruments, movements and dramatizations. A teacher's role is to motivate and help expand students' creative ideation, to coach students through their creative processes, to provide appropriate instruction in technique, to help students assess and refine their work, and to take pleasure from the emergence of the variety of creative processes and creative worlds that students bring forth.

# • Working--hands-on engagement Becoming adept at the process of work is essential to a person's success in life. Through the arts, students experience not only the inspiration of working at something meaningful, but they learn to develop problem-solving strategies and to persevere even when the work

is frustrating, repetitiveor demanding. Since producing art or performance are not

objective tasks with prescribed steps that result in clear-cut results, art-making teaches students to navigate their way through the complexity of ideational processes, skill challenges and intellectual growth. Students learn to persist through difficulties and complete work in time to meet deadlines. Because of a sense of ownership that comes from producing their own visual or performing art, students experience intrinsic motivation and begin to work for the internal rewards that come from engagement, competency and accomplishment. Creating and performing visual art, music, dance, and theater develop students' habits of thought and behaviors that prepare them to take initiative and pursue success in their future as workers in society.

# • Using skills

In addition to perceptual skills and creative and critical thinking skills, artists use motor/manual skills to produce their works of visual, music, dance, and theater art. Large and small motor skills allow arts students to actualize ideas through the successful manipulation of tools, technologies, instruments, voices, and body movements.

In order to develop skills necessary for arts production or performance, a student needs both instruction and practice. Teachers guide students' skill development not just by demonstrating or explaining procedures to them but by coaching them through activities that exercise their skills. Skill development requires repetitive practice. It also requires challenges at increasing levels of difficulty and complexity. As a student progresses through school, he or she should use arts skills at levels of experimentation, development and mastery.

## • Communicating

Visual art, music, dance and drama are symbolic languages that use images, sounds and body movements to communicate what is difficult or impossible to say in ordinary words. The visual and kinesthetic nature of the arts calls into play a wide range of possibilities for expressing feelings and ideas and can communicate to audiences in ways that reach directly to the aesthetic, affective and philosophical regions of human understanding. It is, therefore, important that students have awareness of the capacity of the arts to communicate profoundly and expansively about human experience that occurs personally, during one's time in history, and under the influences of one's cultural heritage. In addition, students need to have access to a reservoir of symbols, signs, colors or tones or expressions, arts references, elements of composition or choreography and stylistic variations upon which to draw as they plan and produce their own art.

# Responding/Reflecting

In schools, knowledge is often treated as a commodity that can be accumulated through exposure and memorization. However, it is only when knowledge is acted upon—applied, analyzed, interpreted, evaluated and/or integrated with other information and experiences—that it becomes internalized by the learner and useful to him or her. "Reflecting" refers to looking back, and as a form of learning it means looking back at experience, information and art forms to develop deeper understanding of their significance and depth of meaning. Types of higher-level thinking that contribute to reflective processes include analysis, synthesis and evaluation.

Analysis is critical thinking. Learners seek to understand the complexity of an idea, experience, object or performance by mentally responding to it and breaking it down and studying its elements. In the arts this can include identifying images and symbols, categorizing style,

recognizing relationships between the compositional elements, describing techniques and situating works of art in cultural and historical contexts.

Synthesis is mentally pulling together elements and trains of thought into an integrated, holistic understanding of an idea, experience, object or behavior. In the arts, synthesis manifests in three ways. Creative thinking is a form of synthesis because it generates ideas by forming connections between sensory and cognitive information. Making and performing are forms of synthesis, as the artist, dancer, composer or actor/playwright integrates ideas, symbols, materials, movements and design elements into cohesive forms and meanings.

Another type of synthesis that occurs in the arts classroom is aesthetic response. As a student investigates the elements of a work of art or performance, he/she mentally integrates those elements to form an interpretation of the meaning and social/cultural significance of the work of art, music, dance or drama. Thus, responding to a work of art can be a process of developing a holistic understanding of a work of art and what it communicates.

Evaluation also is a type of higher-level thinking. Useful and valid evaluation is based on analytic thought process and criteria. Students and teachers are both called upon to evaluate art and artistic thought. Students are guided to base their judgments of art and ideas on well-developed analytic thought processes and on appropriate criteria.

Reflecting on one's own art and the art of others is important to a student's education. By reflecting on art forms and performances, students become able to understand the structure, meaning, social/cultural role and value of those art forms and performances. Learning to reflect on art also serves as a model for thinking about and responding to knowledge and experiences in other school subjects and in many aspects of students' own lives.