

# Glossary: Indiana Visual Arts Standards

These glossary terms are based on the **National Coalition for Core Arts Standards**.

**Visual Arts**, as defined by the National Art Education Association, include the traditional fine arts, such as, drawing, painting, printmaking, photography, and sculpture; media arts, such as, animation, video and emerging digital technologies; design, such as, communication, product, and interactive; environmental, such as, architecture, landscape architecture, interior and urban planning; conceptual, performance, participatory, street, and folk arts and works of art in clay, glass, metal, wood, fiber, paper, and other materials. (Revised March 2017, NCCAS)

## **Anchor standards**

Anchor standards describe the general knowledge and skill that teachers expect students to demonstrate throughout their education in the arts. They include models or examples of behaviors that contribute to the creation of artistic products. They provide criteria or descriptions against which student work may be judged.

## **Art**

In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, “The Role of Theory in Aesthetics,” Morris Weitz (1956) recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Arts Standards, the word art is used in the classificatory sense to mean: “...an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.” An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of “good art”.

## **Appropriation**

Intentional borrowing, copying, and alteration of preexisting images and objects.

## **Artist statement**

Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written, video, or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

**Artistic investigations**

In making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing.

**Artistic Processes**

Artistic Processes are the cognitive and physical actions through which arts learning takes place. These include Creating, Presenting, Responding, and Connecting.

**Art-making approaches**

Diverse strategies and procedures by which artists initiate and pursue making a work.

**Artwork**

Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

**Brainstorm**

Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.

**Characteristic(s)**

An attribute, feature, property, or essential quality in art.

**Characteristics of form (and structure)**

Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

**Collaboration**

Students working together to brainstorm, formulate, and solve creative problems.

**Collaboratively**

Joining with others in attentive participation in an activity of imagining, exploring, and/or making art.

**Concepts**

Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.

**Connecting**

Relating artistic ideas and work with personal meaning and external context.

**Constructed environment**

Human-made or modified spaces and places; art and design-related disciplines such as in Indiana architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play.

**Contemporary artistic practice**

Processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

**Context**

Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.

**Copyright**

Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

**Creating**

Conceiving, making, and developing new artistic ideas and work.

**Creative commons**

Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (<http://creativecommons.org/>).

**Creativity**

Ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things.

**Criteria**

In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

**Contemporary criteria**

Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings.

**Established criteria**

Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design.

**Personal criteria**

Principles for evaluating art and design based on individual preferences.

**Relevant criteria**

Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

**Critique**

Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.

**Cultural contexts**

Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.

**Cultural traditions**

Pattern of practices and beliefs within a societal group.

**Curate**

Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits

**Curator**

Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts

**Design**

Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

**Digital format**

Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.

**Elements of Art**

The fundamental language of art through which artists visually communicate and through which viewers can describe, analyze, interpret, judge, and understand art more completely. The elements of art include line, shape, color, texture, value, form and space.

**Enduring Understandings**

Enduring understandings are statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom. Enduring Understandings are ideas that are like universal truths or ideas that are commonly accepted and understood about the value of art beyond what may be learned in school. Enduring Understandings are central to a discipline and are transferable to new situations.

**Engagement**

Attentive participation in an activity of imagining, exploring, and making.

**Essential Questions**

Essential questions are questions that are not answerable with finality in a brief sentence. Their aim is to stimulate thought, to provoke inquiry, and to spark more questions. Essential Questions are related to Enduring Understandings and lie at the heart of the discipline. Essential Questions arise when students start thinking about the Enduring Understandings and what makes them true or makes them more clear.

**Exhibition narrative**

Written description of an exhibition intended to educate viewers about its purpose, found in art museums in Indiana and world-wide

**Expressive properties**

Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

**Fair use**

Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

**Formal and conceptual vocabularies**

Terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

**Genre**

Category of art or design identified by similarities in form, subject matter, content, or technique.

**Image**

Visual representation of a person, animal, thing, idea, or concept.

**Imaginative play**

Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating.

**Innovative thinking**

Imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems.

**Material culture**

Human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.

**Materials**

Substances out of which art is made or composed, ranging from the traditional to “non-art” material and virtual, cybernetic, and simulated materials.

**Medium/Media**

Mode(s) of artistic expression or communication; material or other resources used for creating art.

**Open source**

Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (<http://opensource.org/>)

**Play**

Spontaneous engaged activity through which children learn to experience, experiment, discover, and create.

**Performance Standards**

Performance standards are grade-by-grade learning progressions of student achievement for preK-8 and at three proficiency levels in high school (Proficient, Accomplished, and Advanced). Performance Standards or Performance Tasks are statements with specific traits or criteria that

the students' products must include. Performance Standards or Performance Tasks are activities designed to simulate or replicate real-world activities.

### **Portfolio**

Actual or virtual collection of artworks and documentation demonstrating art and design knowledge. and skills organized to reflect an individual's creative growth and artistic literacy.

### **Presenting**

Interpreting and sharing artistic work.

### **Preservation**

Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means.

### **Preserve**

Protect, save, and care for (curate) objects, artifacts, and artworks.

### **Principles of Design**

Concepts used by artists to organize the composition or structure of artwork. The principles of design include balance, emphasis, movement, proportion, repetition, rhythm, unity, and variety.

### **Responding**

Understanding and evaluating how the arts convey meaning.

### **Standard**

What we want students to know and be able to do at the end of any given time.

### **Style**

Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of a group of artists or an individual artist such as T. C. Steele or other members of the "Hoosier Group" of artists.

### **Technologies**

Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments.

### **Text**

That form which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and maps.

### **Venue**

Place or setting for an art exhibition, either a physical space or a virtual environment.

**Visual components**

Properties of an image that can be perceived.

**Visual imagery**

Group of images; images in general.

**Visual organization approaches and strategies**

Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.

**Visual plan**

Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.