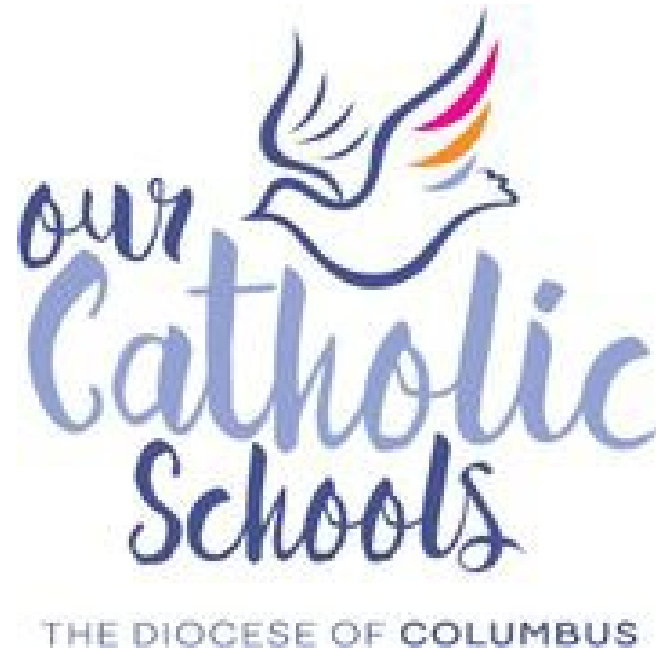


# K-12 Visual Arts Course of Study 2023

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## CONNECTION TO OUR FAITH

*Sacred art is true and beautiful when its form corresponds to its particular vocation: evoking and glorifying, in faith and adoration, the transcendent mystery of God—the surpassing invisible beauty of truth and love visible in Christ, who “reflects the glory of God and bears the very stamp of his nature,” in whom “the whole fullness of deity dwells bodily.” This spiritual beauty of God is reflected in the most holy Virgin Mother of God, the angels, and saints. Genuine sacred art draws man to adoration, to prayer, and to the love of God, Creator and Savior, the Holy One and Sanctifier.<sup>1</sup>*

– [Catechism of the Catholic Church](#), no. 2502

Art has always been an important part of the Catholic faith. It has been used to aid in worship, and in creating spiritual spaces. It acts as a reminder of faith and devotion. Having paintings and statues visible in places of worship means that the saints and Christ are never far from the thoughts of the faithful. The Directory for Catechesis states, “*The images of Christian art, when they are authentic, disclose through sensory perception that the Lord is alive, present, and working in the Church and in history. These, therefore, constitute a true language of faith,*”<sup>2</sup>.

Art and statuary also played an important part in the early Church when the majority of Christians could not read or write. The only way in which they could understand and learn about the Church, its beliefs and teachings and those in it, was through either stories or images. Art allows many of the mysteries of the faith to be explained in a more visual way, and can help individuals understand the key message of God and the scripture. The Directory for Catechesis (New Edition) tells us, “The employment of images in catechesis harkens back to an ancient insight of the Church. Amongst other things, they help believers to get to know and to memorize the events of salvation history in a more rapid and immediate way (DC 209). Claire Anderson from the McGrath Institute, writes “Beauty speaks to all people, across all times and places. This makes it rich source material for catechesis. Thanks to the Church’s rich artistic history, ministers in faith formation can present teachings people often overlook in powerful ways.”<sup>3</sup>

In addition, the study of the rich history of Catholic works and their artists provide insight into the faith and the history of Catholicism. Raina, the author of “*Why Art History is Integral to Catholic Education*,” states, “Pieces of art have aided the Catholic Church in forging its identity and helping its followers have a firmer grasp of the Catholic teachings.”<sup>4</sup> She goes on to say that art reinforces connections between the believer and the religious beliefs and brings to light the cultural and societal contexts behind each work which aids in understanding ideas of theological importance. She continues to stress the importance of art, specifically art history, in Catholic education with the following,

- **It urges critical thinking.** Each religious artwork that falls under the Catholic purview is often deemed as enigmatic as the faith itself. We are presented with varying degrees of mystery and symbolism, accompanying paintings created in different eras. In the same manner, studies in art history enrich Catholic education and

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<sup>1</sup> The. “Catechism of the Catholic Church.” *Uscceb.org*, 2016, [www.usccb.org/sites/default/files/flipbooks/catechism/VI/index.html](http://www.usccb.org/sites/default/files/flipbooks/catechism/VI/index.html). Accessed 6 Jan. 2023.

<sup>2</sup> Directory for Catechesis (New Edition).” *USCCB*, 2020, [www.usccb.org/resources/directory-catechesis-new-edition](http://www.usccb.org/resources/directory-catechesis-new-edition). Accessed 19 Dec. 2022.

<sup>3</sup> Anderson, Claire. “The Importance of Art in Catechesis.” *Nd.edu*, 2021, [mcgrathblog.nd.edu/the-importance-of-art-in-catechesis](http://mcgrathblog.nd.edu/the-importance-of-art-in-catechesis). Accessed 13 Dec. 2022.

<sup>4</sup> “Why Art History Is Integral to Catholic Education.” *Stylerrail*, 15 Apr. 2019, [stylerrail.com/2019/04/15/why-art-history-is-integral-to-catholic-education/](http://stylerrail.com/2019/04/15/why-art-history-is-integral-to-catholic-education/). Accessed 13 Dec. 2022.

the minds of their students. After all, it is a study that points out the distinct techniques and trends used in each time period. This way, students get to exercise critical thinking and deepen their intellectual understanding of the factors surrounding each masterpiece.

- **It creates deeper appreciation.** In addition, art history's intrinsic role comes alive as it gives more meaning to the students' art appreciation. Because beyond our usual interests on the beauty portrayed by each work of art, students of art history stand to gain so much more. In the case of the [ceiling of the Sistine Chapel](#), for example, they see beyond the painting's aesthetic grandeur. They become familiar with its elements and visualize an artist who used each technique available to convey a message within his work. More than seeing a decorative aspect of the Church sanctuary, they experience and view the artwork with a deeper understanding of its purpose. A lesson in art history then presents students with a one-of-a-kind emotional reward.”<sup>5</sup>

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<sup>5</sup> “Why Art History Is Integral to Catholic Education.” *Stylerrail*, 15 Apr. 2019, stylerrail.com/2019/04/15/why-art-history-is-integral-to-catholic-education/. Accessed 13 Dec. 2022.

# INTRODUCTION

## ACKNOWLEDGEMENTS

This edition of the Fine Arts: Visual Art Course of Study describes the standards that must be taught in the elementary and high school classrooms of the schools within the Catholic Diocese of Columbus. In preparing this document, the committee referenced Ohio Department of Education's Visual Art Standards (2022 edition) and made adaptations as needed to meet the needs of diocesan students. The purpose of Learning Standards for Fine Arts: Visual Arts is to provide a framework for visual art curriculum development that lays a foundation for the lifelong learning and understanding of visual art. Through discovery, inquiry, analysis and application, the standards promote:

- Critical thinking, personal expression and creativity;
- Collaboration and communication skills;
- Interdisciplinary connections;
- The use of technology as a tool for artistic expression;
- Appreciation for diversity;
- Understanding the value and role of visual art in society.

## GUIDING PRINCIPLES

A high-quality visual art education provides a unique set of learning experiences for students. The following illustrates the guiding principles of a visual art curriculum.

Students need to:

- Exercise and develop creativity as an essential intellectual activity;
- Create and collaborate with peers to develop social-emotional, leadership and team-building skills;
- Engage with visual art in a thoughtful, knowledgeable and ethically responsible way;
- Explore equity, diversity and inclusion, revealing common threads of human experience;
- Practice self-discipline, problem-solving and innovation skills through varied art experiences.

The visual art standards emphasize the need for lifelong learning in visual art. The standards guide and inspire teachers to design high-quality instruction through the following Enduring Understandings:

- Creating;
- Performing;
- Responding;
- Connecting.

The new standards provide certified visual art educators with a framework that closely matches the unique goals of their discipline. The standards are sequential from kindergarten through high school while being vertically and horizontally aligned.

Visual art teachers use a variety of approaches, philosophies and methods. Visual art can be taught effectively in a multitude of ways. The standards allow flexibility for teachers to determine how to deliver the content in ways that consider their students, communities and available resources. Opportunities to use technology as a tool are embedded within all the standards. Individual teachers have the flexibility to incorporate and apply technology, based on accessibility and practical use to enhance the artist within the construct of their curriculum. Educators acknowledging and providing technology opportunities allows for artistic space to explore new subjects and deepen their understanding of difficult concepts.

The arts allow opportunities for students to cultivate the types of essential thinking dispositions for life today, tomorrow and well into the future. Woven into our Enduring Understandings, students are encouraged to express their own personal sense of discipline, creativity and perseverance. Through the arts, students will be prepared to engage in an increasingly complex and interconnected work.

## **STANDARDS FORMAT AND DEVELOPMENT**

### **Standards**

Standards are outcomes to be achieved by the end of the K–12 curriculum.

### **Benchmarks**

Learning outcomes to be achieved by the end of the grade band. Benchmarks are common learning outcomes across topics as well as building blocks for meeting the standards. Grade Bands include K–2, 3–5, 6–8, and High School.

### **Indicator Standards**

Learning outcomes for each grade level within a topic area. Meeting these indicators would be the first step toward achieving the benchmarks and standards. Indicators are grade-level outcomes.

## **TRANSITION PERIOD**

The Columbus Diocese allows the schools until the 2023-2024 school year for full implementation of the revised Learning Standards to give them time to align instruction and resources to the standards.

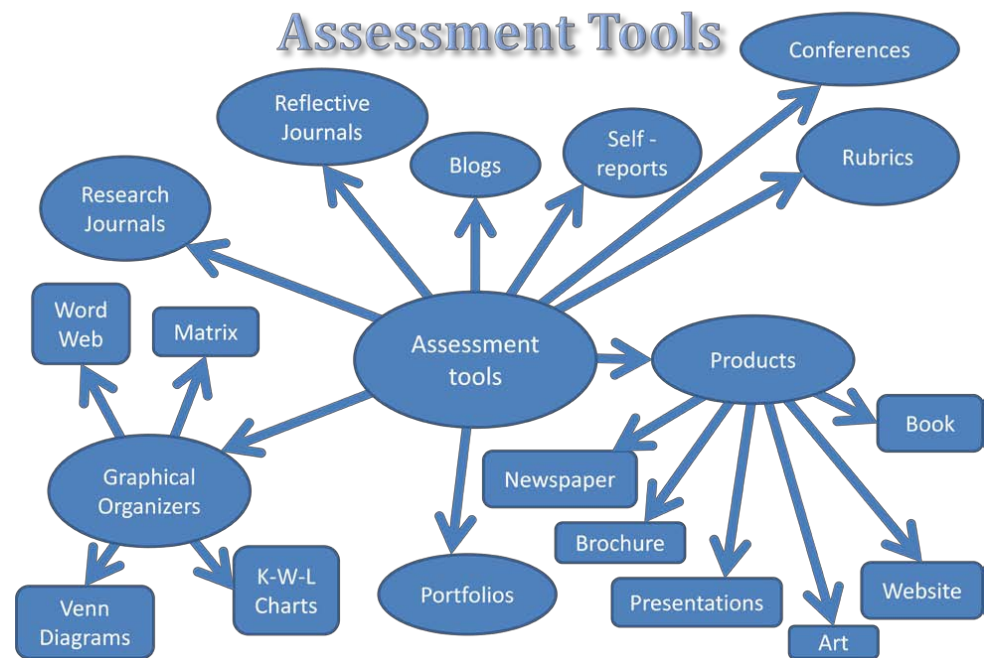
## **CURRICULAR RESOURCES**

Suggested resources can be found on the Office of Catholic Schools website, [www.education.columbuscatholic.org](http://www.education.columbuscatholic.org).

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## PRINCIPLES OF COURSES OF STUDY- DIOCESE OF COLUMBUS CATHOLIC SCHOOLS

- **Equity.** Excellence in education requires equity – high expectations and assessable content for all students based on the new Ohio Learning Standards.
- **Curriculum.** A curriculum is more than a collection of activities. It must be coherent, focused, well-articulated, and integrated with our Catholic values.
- **Teaching.** Effective teaching requires understanding what students know and need to learn and be able to do while supporting them as they learn.
- **Learning.** Students must learn with understanding by actively building new knowledge from prior knowledge and experiences.
- **Technology.** Technology is essential in teaching and learning and should be integrated in the teaching and learning process. The technology should influence and enhance students' learning.
- **Assessment.** Assessment should support the learning of important skills and content, be formative as well as summative, and furnish useful information to teachers, students and parents. Assessments need to be aligned to the standards in the Course of Study both in what a student needs to know and be able to do. Assessments should match what the student is expected to learn. There are many tools (e.g. portfolios, rubrics, interviews) other than the standard paper and pencil tests to assess a student's understanding of the material. One method that has continued to increase student achievement is involving them in the assessment process. Students should be involved in all steps of this process. At the most basic level, students can simply understand how their grades will be determined. As assessment becomes more student- centered, the students can develop rubrics, maintain their own assessment records, self- assess, and communicate their achievement to others (student-led conferences).





# LEARNING STANDARDS FOR FINE ARTS: VISUAL ARTS

## GRADES K-8

### KINDERGARTEN – GRADE 8 ENDURING UNDERSTANDINGS

**Creating:** Artists utilize creative thinking and reasoning skills to perceive concepts and ideas to develop works.

**Producing:** Artists employ personal processes and skills to solve problems creatively and produce and present work in various contexts.

**Responding:** Artists engage in analysis and interpretation to understand and evaluate artistic works.

**Connecting:** Artists understand and communicate the value of creative expression in internal and external contexts.

GRADE LEVEL	CREATING (CR) Creates Artwork using Materials and Technology	PRODUCING (PR) Uses Tools and Techniques to Produce and Present Work	RESPONDING (RE) Analyzes, Critiques and Responds on Artwork	CONNECTING (CO) Connects Art to History, Culture and Other Experiences.
KINDER-GARTEN	<p><b>CONTENT STATEMENTS</b></p> <p><b>K.CR1</b> Explore <b>both secular and religious</b> environments, and experiences to generate original art-making ideas.</p> <p><b>K.CR2</b> Engage in self-directed play with various materials (e.g. paint, drawing materials, watercolors, and clay).</p> <p><b>K.CR3</b> Discover how the elements of art can be used in art making (e.g. line, shape, color, etc.).</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>K.PR1</b> Experiment with various art processes.</p> <p><b>K.PR2</b> Explore a variety of tools and techniques to create works of art.</p> <p><b>K.PR3</b> Communicate an idea using the elements of art.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>K.RE1</b> Use visual art vocabulary to distinguish between art forms.</p> <p><b>K.RE2</b> Describe processes used to make art.</p> <p><b>K.RE3</b> Observe and describe works of art.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>K.CO1</b> Connect ideas, stories, personal and <b>religious</b> experiences to works of art.</p> <p><b>K.CO2</b> Discuss why people create and enjoy works of art.</p> <p><b>K.CO3</b> Share personal responses to works of art, especially <b>religious works of art</b>, and acknowledge the opinions of others.</p>
GRADE 1	<p><b>CONTENT STATEMENTS</b></p> <p><b>1.CR1</b> Differentiate between personal ideas and the ideas from multiple sources when developing art-making concepts.</p> <p><b>1.CR2</b> Explore materials to devise imagery and symbols.</p> <p><b>1.CR3</b> Experiment with various elements of art to communicate meaning.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>1.PR1</b> Develop independence during art making.</p> <p><b>1.PR2</b> Engage with materials and tools to develop art-making skills.</p> <p><b>1.PR3</b> Convey ideas and emotions using the elements of art.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>1.RE1</b> Describe the meaning of symbols and images in works of art, <b>both secular and religious</b>.</p> <p><b>1.RE2</b> Recognize and identify strengths in personal artwork.</p> <p><b>1.RE3</b> Explore and describe how works of art are produced.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>1.CO1</b> Use historical, cultural and <b>religious</b> works of art to demonstrate differences in daily life.</p> <p><b>1.CO2</b> Identify examples of art and artists, <b>including religious ones</b>, in students' everyday lives.</p> <p><b>1.CO3</b> Communicate personal emotions and read emotional content in works of art, <b>both secular and religious</b>.</p>

GRADE LEVEL	CREATING (CR) Creates Artwork using Materials and Technology	PRODUCING (PR) Uses Tools and Techniques to Produce and Present Work	RESPONDING (RE) Analyzes, Critiques and Responds on Artwork	CONNECTING (CO) Connects Art to History, Culture and Other Experiences.
GRADE 2	<b>CONTENT STATEMENTS</b> <b>2.CR1</b> Identify and choose between multiple sources in preparation for art making. <b>2.CR2</b> Combine materials to explore personal artistic ideas. <b>2.CR3</b> Investigate ways to organize elements of art to express meaning.	<b>CONTENT STATEMENTS</b> <b>2.PR1</b> Show attention to craftsmanship in the creative process. <b>2.PR2</b> Apply increasing skill in the appropriate use of materials and tools. <b>2.PR3</b> Produce works that intentionally incorporate the elements of art.	<b>CONTENT STATEMENTS</b> <b>2.RE1</b> Compare works of art using descriptive language. <b>2.RE2</b> Use self-assessment strategies with current artworks to inform future art making. <b>2.RE3</b> Share personal interpretations of works of art.	<b>CONTENT STATEMENTS</b> <b>2.CO1</b> Recognize and discuss the different ways in which art communicates ideas and serves many purposes, especially throughout <b>church history</b> . <b>2.CO2</b> Analyze how art, exhibited inside and outside of schools and <b>churches</b> , contributes to communities including the <b>parish community</b> . <b>2.CO3</b> Respect and support peer ideas and creativity.
GRADE 3	<b>CONTENT STATEMENTS</b> <b>3.CR1</b> Generate art-making ideas from multiple sources. <b>3.CR2</b> Investigate solutions to artistic challenges using various materials and tools. <b>3.CR3</b> Experiment with the elements of art to explore connections with the principles of design.	<b>CONTENT STATEMENTS</b> <b>3.PR1</b> Demonstrate flexibility in revising personal works of art. <b>3.PR2</b> Demonstrate expressive and purposeful use of materials and tools. <b>3.PR3</b> Use principles of design to arrange the elements of art.	<b>CONTENT STATEMENTS</b> <b>3.RE1</b> Compare and contrast personal interpretations of works of art with those of peers. <b>3.RE2</b> Use feedback and self-assessment to improve the techniques utilized in personal artworks. <b>3.RE3</b> Generate and defend established criteria for determining what is a work of art.	<b>CONTENT STATEMENTS</b> <b>3.CO1</b> Understand that the context impacts the creation, interpretation and perception of artwork. <b>3.CO2</b> Explain the reasons and value of documenting and preserving works of art (eg. <b>preserving and documenting the church's artworks has given us a broader understanding of Church history</b> ). <b>3.CO3</b> Consider the opinions of others when working toward a common goal in art.
GRADE 4	<b>CONTENT STATEMENTS</b> <b>4.CR1</b> Discover and solve problems of personal relevance and interest when developing art-making ideas. <b>4.CR2</b> Select materials and processes to solve artistic problems. <b>4.CR3</b> Consider the elements of art and principles of design to create visually effective compositions.	<b>CONTENT STATEMENTS</b> <b>4.PR1</b> Engage and persist in artistic risk taking. <b>4.PR2</b> Select and vary materials, tools and processes to achieve innovative outcomes. <b>4.PR3</b> Utilize innovative ways to apply the elements of art and principles of design.	<b>CONTENT STATEMENTS</b> <b>4.RE1</b> Identify qualities that contribute to the design and meanings of works of art. <b>4.RE2</b> Provide and receive constructive feedback for personal skill development. <b>4.RE3</b> Analyze art forms, techniques and artistic styles from a variety of cultures and historical periods, including throughout <b>Church history</b> .	<b>CONTENT STATEMENTS</b> <b>4.CO1</b> Explore artists and works of art that impact the history and culture of Ohio including the <b>Catholic dioceses of Ohio</b> . <b>4.CO2</b> Explore universal themes expressed across arts disciplines. <b>4.CO3</b> Demonstrate empathetic reactions in response to works of art.

GRADE LEVEL	<b>CREATING (CR)</b> Creates Artwork using Materials and Technology	<b>PRODUCING (PR)</b> Uses Tools and Techniques to Produce and Present Work	<b>RESPONDING (RE)</b> Analyzes, Critiques and Responds on Artwork	<b>CONNECTING (CO)</b> Connects Art to History, Culture and Other Experiences.
GRADE 5	<b>CONTENT STATEMENTS</b> <b>5.CR1</b> Experiment with various ideas to solve problems that address contemporary issues. <b>5.CR2</b> Investigate ideas and inform art making through available resources. <b>5.CR3</b> Select and use the elements of art and principles of design to investigate interdisciplinary concepts.	<b>CONTENT STATEMENTS</b> <b>5.PR1</b> Incorporate constructive feedback throughout the art-making process. <b>5.PR2</b> Develop technical skills to strengthen art making. <b>5.PR3</b> Communicate an interdisciplinary concept using the elements of art and principles of design.	<b>CONTENT STATEMENTS</b> <b>5.RE1</b> Use established criteria to assess works of art individually and collaboratively. <b>5.RE2</b> Develop personal criteria to assess work and set goals for growth. <b>5.RE3</b> Evaluate the relationship between works of art and human experiences.	<b>CONTENT STATEMENTS</b> <b>5.CO1</b> Investigate works of art, including Catholic works of art, and the social and cultural contexts, that shaped their creation. <b>5.CO2</b> Recognize that art is a tool for advocacy and change. <b>5.CO3</b> Create works of art that evoke emotional responses.
GRADE 6	<b>CONTENT STATEMENTS</b> <b>6.CR1</b> Reference multiple sources for visual expression. <b>6.CR2</b> Independently brainstorm and experiment with ideas. <b>6.CR3</b> Synthesize the elements of art and principles of design to plan works of art. <b>6.CR4</b> Recognize ethical uses of visual resources.	<b>CONTENT STATEMENTS</b> <b>6.PR1</b> Compare and contrast various levels of artisanship. <b>6.PR2</b> Identify technical skills that impact art making. <b>6.PR3</b> Purposefully incorporate the elements of art and principles of design to construct works of art. <b>6.PR4</b> Collect personal works of art for a portfolio.	<b>CONTENT STATEMENTS</b> <b>6.RE1</b> Select relevant vocabulary to define and describe works of art. <b>6.RE2</b> Identify self-assessment criteria to inform goals within the art-making process. <b>6.RE3</b> Describe how elements of art and principles of design are used in art criticism. <b>6.RE4</b> Compare and contrast visual forms of expression found throughout local regions and in different cultures of the world.	<b>CONTENT STATEMENTS</b> <b>6.CO1</b> Identify how art is used to inform or influence beliefs, values or behaviors of a community. <b>6.CO2</b> Identify the importance of lifelong involvement and advocacy in visual arts. <b>6.CO3</b> Connect observations, life experiences and imagination for personal and creative expression. <b>6.CO4</b> Define a variety of aesthetic stances.
GRADE 7	<b>CONTENT STATEMENTS</b> <b>7.CR1</b> Explore influences on style and choice of subject matter. <b>7.CR2</b> Investigate organizational strategies to develop original ideas. <b>7.CR3</b> Practice visual fluency through the application of elements of art and principles of design. <b>7.CR4</b> Make use of ethics when interacting with visual resources.	<b>CONTENT STATEMENTS</b> <b>7.PR1</b> Demonstrate persistence and craftsmanship during the art-making process. <b>7.PR2</b> Explore materials to design and create works of art. <b>7.PR3</b> Demonstrate artistic style through the use of the elements of art and principles of design. <b>7.PR4</b> Select artwork for exhibition based on established criteria.	<b>CONTENT STATEMENTS</b> <b>7.RE1</b> Apply relevant vocabulary to define and describe works of art. <b>7.RE2</b> Design self-assessment techniques to inform goals within the art-making process. <b>7.RE3</b> Interpret art by analyzing the characteristics of its context and media. <b>7.RE4</b> Connect various art forms to their social, cultural or historical purposes.	<b>CONTENT STATEMENTS</b> <b>7.CO1</b> Analyze how art reflects changing cultures over time. <b>7.CO2</b> Investigate cultural institutions that support lifelong engagement with visual arts. <b>7.CO3</b> Explore how personal experiences influence style and choice of subject matter. <b>7.CO4</b> Identify aesthetic choices within works of art.

GRADE LEVEL	<b>CREATING (CR)</b> Creates Artwork using Materials and Technology	<b>PRODUCING (PR)</b> Uses Tools and Techniques to Produce and Present Work	<b>RESPONDING (RE)</b> Analyzes, Critiques and Responds on Artwork	<b>CONNECTING (CO)</b> Connects Art to History, Culture and Other Experiences.
GRADE 8	<b>CONTENT STATEMENTS</b> <b>8.CR1</b> Determine how the choice of media relates to the ideas and images in works of art. <b>8.CR2</b> Brainstorm, refine and select solutions for original works of art. <b>8.CR3</b> Demonstrate visual literacy through application of the elements of art and principles of design to communicate an idea. <b>8.CR4</b> Analyze and apply what it means to ethically create and share works of art.	<b>CONTENT STATEMENTS</b> <b>8.PR1</b> Apply artisanship when preparing and presenting works of art. <b>8.PR2</b> Independently select materials and techniques to create works of art. <b>8.PR3</b> Make aesthetic decisions utilizing the elements of art and principles of design. <b>8.PR4</b> Provide and receive feedback as part of exhibition practices.	<b>CONTENT STATEMENTS</b> <b>8.RE1</b> Build relevant vocabulary to describe and analyze works of art. <b>8.RE2</b> Differentiate between established criteria and self-assessment throughout the learning process. <b>8.RE3</b> Distinguish visual characteristics related to the meaning of works of art. <b>8.RE4</b> Understand how cultural factors affect what contemporary artists create.	<b>CONTENT STATEMENTS</b> <b>8.CO1</b> Interpret how community context, beliefs and resources influence works of art. <b>8.CO2</b> Research artistic professions of personal interest. <b>8.CO3</b> Discover how cultural differences impact personal perceptions. <b>8.CO4</b> Begin to develop a personal aesthetic belief.

# LEARNING STANDARDS FOR FINE ARTS: VISUAL ARTS

## GRADES 9 - 12

### HIGH SCHOOL ENDURING UNDERSTANDINGS

**Creating:** Artists utilize creative thinking and reasoning skills to perceive concepts and ideas to develop works.  
**Producing:** Artists use creative and critical thinking skills to solve problems in order to produce and present work in various contexts.  
**Responding:** Artists engage in analysis and interpretation to understand and evaluate artistic works.  
**Connecting:** Artists understand and communicate the value of creative expression in internal and external contexts.

ACHIEVEMENT LEVEL	CREATING (CR)	PRODUCING (PR)	RESPONDING (RE)	CONNECTING (CO)
<b>INTRODUCTORY</b>	<p><b>CONTENT STATEMENTS</b>  <b>HSP.1CR</b> Evaluate various sources for visual reference.  <b>HSP.2CR</b> Explore multiple solutions to artistic problems.  <b>HSP.3CR</b> Identify visual literacy strategies as a means to ethically communicate concepts.</p>	<p><b>CONTENT STATEMENTS</b>  <b>HSP.1PR</b> Determine appropriate levels of artisanship through persistence.  <b>HSP.2PR</b> Demonstrate increasing skill with materials and techniques.  <b>HSP.3PR</b> Integrate selected elements of art and principles of design to construct works of art.</p>	<p><b>CONTENT STATEMENTS</b>  <b>HSP.1RE</b> Use relevant vocabulary to describe and analyze components related to visual art.  <b>HSP.2RE</b> Engage with self-assessment to manage, monitor and document learning in art.  <b>HSP.3RE</b> Utilize art criticism methods when responding to works of art, including <b>religious works of art</b>.</p>	<p><b>CONTENT STATEMENTS</b>  <b>HSP.1CO</b> Understand how works of art reflect various communities, <b>including the Church</b>.  <b>HSP.2CO</b> Recognize contributions of the visual arts in everyday life.  <b>HSP.3CO</b> Examine personal, social and <b>religious</b> contexts related to works of art.</p>
<b>INTERMEDIATE</b>	<p><b>CONTENT STATEMENTS</b>  <b>HSI.1CR</b> Develop a practice of engaging with sources for idea generation.  <b>HSI.2CR</b> Select the appropriate creative processes for potential solutions to artistic problems.  <b>HSI.3CR</b> Explore visual literacy strategies as a means to develop communication of ideas.  <b>HSI.4CR</b> Develop a practice of ethical use of visual resources.</p>	<p><b>CONTENT STATEMENTS</b>  <b>HSI.1PR</b> Refine levels of artisanship through persistence.  <b>HSI.2PR</b> Apply and defend the selection of materials and techniques.  <b>HSI.3PR</b> Intentionally organize the elements of art and principles of design to construct works of art.</p>	<p><b>CONTENT STATEMENTS</b>  <b>HSI.1RE</b> Expand relevant vocabulary to analyze and interpret works of art.  <b>HSI.2RE</b> Apply self-assessment practices to revise and improve artworks and document learning.  <b>HSI.3RE</b> Develop art criticism methods when responding to artworks.</p>	<p><b>CONTENT STATEMENTS</b>  <b>HSI.1CO</b> Explore how works of art can impact issues relevant to various communities <b>including faith-based communities</b>.  <b>HSI.2CO</b> Connect universal themes in the visual arts to personal life experiences <b>and faith</b>.  <b>HSI.3CO</b> Compare various aesthetic theories and visual culture.</p>

ACHIEVEMENT LEVEL	CREATING (CR)	PRODUCING (PR)	RESPONDING (RE)	CONNECTING (CO)
ACCOMPLISHED	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAC.1CR</b> Utilize sources to conceptualize a personally relevant idea.</p> <p><b>HSAC.2CR</b> Develop aesthetic and stylistic solutions to artistic problems through preparatory work.</p> <p><b>HSAC.3CR</b> Expand visual literacy strategies to express personal meaning.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAC.1PR</b> Demonstrate skilled artisanship through persistence.</p> <p><b>HSAC.2PR</b> Broaden the selection of materials and techniques while demonstrating technical skill.</p> <p><b>HSAC.3PR</b> Utilize selected elements of art and principles of design to inform personal style.</p> <p><b>HSAC.4PR</b> Determine criteria used in the selection of works of art for an accomplished portfolio.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAC.1RE</b> Apply relevant vocabulary to interpret and evaluate works of art.</p> <p><b>HSAC.2RE</b> Refine self-assessment strategies to understand progress and prioritize steps for improvement.</p> <p><b>HSAC.3RE</b> Utilize art criticism methods independently when responding to works of art.</p> <p><b>HSAC.4RE</b> Analyze the work of individual artists and explain how they are influenced by cultural factors.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAC.1CO</b> Articulate evidence of how works of art impact communities including <b>religious ones</b>.</p> <p><b>HSAC.2CO</b> Analyze the personal impact of social and emotional art experiences.</p> <p><b>HSAC.3CO</b> Examine how aesthetic theory and visual culture can inform an artist's work.</p>
ADVANCED	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAD.1CR</b> Establish a central theme for a body of work.</p> <p><b>HSAD.2CR</b> Determine potential solutions for artistic problems with independence and purpose.</p> <p><b>HSAD.3CR</b> Synthesize visual literacy strategies to communicate meaning.</p> <p><b>HSAD.4CR</b> Defend the ethical incorporation of visual resources in personal works of art.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAD.1PR</b> Initiate sophisticated levels of artisanship through self-motivated persistence.</p> <p><b>HSAD.2PR</b> Justify the intentional selection of materials and techniques while exhibiting advanced technical skills.</p> <p><b>HSAD.3PR</b> Independently shape a body of work with selected elements of art and principles of design.</p> <p><b>HSAD.4PR</b> Justify the selection of individual pieces for a portfolio of cohesive work.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAD.1RE</b> Utilize relevant vocabulary to interpret, evaluate and defend works of art.</p> <p><b>HSAD.2RE</b> Provide evidence of self-assessment throughout the production of artworks.</p> <p><b>HSAD.3RE</b> Develop a personal method of art criticism to defend the merits of works of art.</p> <p><b>HSAD.4RE</b> Explain how artists impact cultural developments.</p>	<p><b>CONTENT STATEMENTS</b></p> <p><b>HSAD.1CO</b> Develop strategies for art making that impact communities.</p> <p><b>HSAD.2CO</b> Promote lifelong involvement and advocacy in the visual arts.</p> <p><b>HSAD.3CO</b> Predict potential impact and responses to works of art based on social, emotional and faith-based considerations.</p> <p><b>HSAD.4CO</b> Develop a personal philosophy of art based on aesthetic theory and visual culture.</p>



## APPENDIX – EXAMPLES OF INTEGRATING ART AND FAITH

### Incorporating Art Into Your Ministry

Communication is essential to human life. Throughout our lives, we have come up with many ways to get our ideas across. One particularly powerful way human beings communicate is through art. Here are some principles to help you consider how to incorporate art into your ministry.

#### Art Tells Stories

One way to use art in catechesis in particular is to tell a story in pictures. I teach first grade CCD at my parish and I've found that the children respond well when I use art in this way. In teaching about salvation history and telling the pivotal stories of the Old Testament, I assembled a series of images that presented the lives of Abraham and Moses, telling the story like one would see in a comic book or story board.

Another way to do this is to dive deep into a single image. When I taught my first graders about the visit of the magi, I brought in an image depicting the event, showed it to the children, and asked them questions after I had read the story from Scripture. I asked, "Which of the people in the painting are the three wise men?" "Where is baby Jesus?" "Where is St. Joseph? Where is Mary?" "Are there any animals in this painting? Why are they there?" These questions allowed the children to engage with the story visually.

#### Art Aids Contemplation

Using art works for adults as well as children. Beauty draws us in. We ask ourselves, "What is going on in this painting?" "Why would the artist choose to depict this particular scene?" These questions draw us toward fruitful contemplation of the image and the story it tells.

Adults can also learn to pray with art through a process called *visio divina*. *Visio divina* is much like *lectio divina*, except instead of a passage of Scripture, you pray with religious art in conversation with Scripture, using the following steps:

1. Listen to the Word of God.
2. Meditate on the Word of God.
3. See how the Word is depicted in the image or artwork. Pay attention to any thoughts, impressions, or emotions the images raises.
4. Respond to what has arisen within you, offering it to God in prayer.
5. Rest in a spirit of contemplation.
6. Consider what God might be asking of you in light of your encounter with him in Scripture and art.

#### Art Includes More Than Just Paintings

Paintings are often a common choice for catechesis; however, art has many forms, including sculpture, architecture, music, literature, and poetry. Each medium speaks of God differently, but no less eloquently. For example, architecture can be a powerful way to surround people in the truths of the faith. The architecture of Catholic churches points powerfully to what we believe, especially about the Eucharist. Symbolism built right into the church includes angels that guard tabernacles, decorated walls or stained glass windows that draw the eye toward the altar, and starry ceilings that remind us of heaven.

Music is also a powerful tool for catechesis. How often have you walked out of Mass still humming the closing hymn? The music stays with us and so do the words, which can catechize people without their realizing it. If your students are up for a challenge, you even could have them [find beautiful secular songs whose lyrics point to the truths of the faith](#).

Art is a powerful way to catechize people because of beauty's power to captivate. People are drawn to it and desire to learn from it. These are just a few ideas for how to use beauty in catechesis, but there are so many more creative ways to use art. Consider the media listed above and imagine how you might incorporate something from each form into your ministry. The possibilities are endless!<sup>6</sup>

### Resources for Art and Music Teachers

These books are not activity books for children. They address the connection between the Arts and our Catholic Faith.

Theology and the Arts: Encountering God through Music, Art and Rhetoric <https://a.co/d/ihh4sF0>

Text applies the CCC to Theology and Art. The most useful and practical is the resource on sacred art and history websites on the internet. This could be a good tool for teachers.

A reader-friendly feature of this work is the addition, after the central chapters, of a discography of illustrative musical works and lists of internet sights of sacred art and art history resources—a virtual museum—that will complement the text. These enhance the value of this well-written, provocative text. Although aimed at undergraduate theology students, it will certainly capture the interest of art students, pastoral ministers and anyone who appreciates the arts.

The Beauty of Faith: Using Christian Art to Spread Good News <https://a.co/d/9BRSKCZ>

Over 2,000 years, Christian art has expressed the truth of the Catholic Faith for generations of the faithful. Learn the language of art to make visible the mysteries of Scripture and traditions through paintings, sculpture, mosaics, stained glass, poetry, and sacred music. Discover art as a visual Gospel that can guide, nourish, and strengthen our daily witness to the Gospel today.

The Beauty of Holiness and the Holiness of Beauty: Art, Sanctity, and the Truth of Catholicism <https://a.co/d/6G4Sws7> – Connects Liturgy, Church Teaching, Religious Art, and Prayer.

### Icons

An icon is “written” not painted. However, since icons are becoming increasingly popular, I thought these could be helpful. The first one I think is the best because of the layout and explanations that accompany each icon. I have copies of both books if you would like to see them.

The Mystical Language of Icons <https://a.co/d/52ga5lo> - excellent content, well-illustrated and easy to read regardless of background.

Doors of Perception: Icons and Their Spiritual Significance <https://a.co/d/jfTOFMb> - may not be as appealing as it is more text and less illustration but the content is excellent.

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<sup>6</sup> Anderson, Claire. “The Importance of Art in Catechesis.” *Nd.edu*, 2021, [mcgrathblog.nd.edu/the-importance-of-art-in-catechesis](https://mcgrathblog.nd.edu/the-importance-of-art-in-catechesis). Accessed 13 Dec. 2022.



## Example Lesson Plans

### Sample High School lessons Tying Catholicity to Visual arts (Developed by Larry Gallick, Bishop Hartley):

#### Lesson 1

**Standards: 1CO Introductory** Understand how works of art reflect various communities, including the Church.

**1CO Intermediate** Explore how works of art can impact issues relevant to various communities including faith-based communities

#### Content Elaboration:

The early Catholic Church held to the Old Testament idea banning idol worship. Early Christians (2<sup>nd</sup> century CE) used symbols to represent Jesus as Christianity was not yet sanctioned by the Roman government. Chi-Rho, Ichthys (fish), anchor, Alpha & Omega, Phoenix, etc. Catacombs of St. Callixtus (Catacombe San Callisto). <https://www.catacombesancallisto.it/en/le-origini-delle-catacombe.php>

Some Jesus imagery 2<sup>nd</sup> & 3<sup>rd</sup> centuries CE) show an un-bearded Jesus as the Good Shepard, or as a healer with a wand, (Catacombs of St Pricilla).

<https://www.catholiccompany.com/magazine/catacombs-of-st-priscilla-5969>

<https://aleteia.org/2019/05/12/three-of-the-oldest-images-of-jesus-portrays-him-as-the-good-shepherd/>

Even the Arian Baptistry in Ravenna from the 5<sup>th</sup> & 6<sup>th</sup> centuries CE show a youthful Jesus being baptized. <https://www.atlasobscura.com/places/arian-baptistry>  
At San Vitale (Ravenna, 528 CE) Emperor Justinian presents Jesus as regal. <https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/medieval-europe-islamic-world/a/justinian-mosaic-san-vitale>

Later depictions of Jesus after the Edict of Milan (313 CE) increasingly show Jesus as more mature (bearded), more masculine and eventually regal (on a throne).

Christ as Pantocrator (Ruler of All) Hagia Sophia, Istanbul ( 6<sup>th</sup> century CE) and Monreale, Sicily (12<sup>th</sup> century CE).

**Students should investigate and discuss these images and articles to determine how and why the imagery of Jesus developed over time, discussing how art the needs of the community. Also discuss how they think these artworks impacted the communities for which they were created.**

#### Unit Lesson Plan, Connecting Art and Communities:

**Standards: 3CO Introductory** Compare various aesthetic theories and visual culture.

**3CO Intermediate** Examine how aesthetic theory and visual culture can inform an artist's work.

St Bernard of Clairvaux (1090-1153 CE) advocated for a lack of all decoration, all ornamentation so people could focus on God. He said, "It is more pleasant to spend the day reading the marble than books, debating the Law of God."

Abbot Suger designed St Denis (France, 1137-1144) used (Arabic) pointed arches to open up the space, allowing taller structures, more daylight and allowed for stained glass windows. Suger wanted "to transport us to a more heavenly, spiritual place" He read a philosopher from the 6<sup>th</sup> century who suggested that light connected us to the Divine. He wanted to "bathe the people in divine light so they could experience God."

St. Bernard preferred Romanesque Church construction while Abbot Suger pushed for what became known as Gothic architecture.

Students will compare/contrast these two theories and discuss the implications of each, connecting the artist's/architect's intent with the experience provided to the viewer.

Since Isaac Newton, it has been accepted that color comes from Light. Later theorists such as Goethe and Chevreul altered Newton's work by basing their theories on human perception.

The Romantic Movement, (mid-19<sup>th</sup> century) valued the Sublime. Edmond Burke described it as emotions triggered by extremes – vastness, extreme height, difficulty, darkness or excessive light. JMW Turner was a master of light, often included extreme weather conditions in his work. Turner relied heavily on Goethe's color theories including the emotions of color.

The Impressionists (late 19<sup>th</sup> century), Using the theories of Simultaneous Contrast (Chevreul, Laws of Contrast, 1857) were painting the effects of light at various times of day and in various weather conditions. Impressionists painting styles changed from Monet's appreciation of Delacroix's work but also due to Chevreul and the invention of paint tubes, (John Rand 1840).

**Students will compare/contrast the intent of Romanticist JMW Turner with the Impressionists. Also compare both artists work with the intent of Abbot Suger.**

James Turrell is a living artist who works with light as a medium. Turrell says, "instead of art that was about light, I wanted the art to BE light." Look at his pieces Sky Space and Roden Crater to see how he created an experience for the viewer.

James Turrell is also a pilot. He became acutely aware of the changing colors of the sky while piloting aircraft at various altitudes, times of day and in various weather conditions.

**Students will compare Turrell to Abbot Suger, Turner & Monet.**

Turrell grew up Quaker. His religious experiences involved sitting quietly in a simple, plain, undecorated space, contemplating the Divine.

- How that relates to the teachings of St. Bernard of Clairvaux? Sunlight was often the only changing element in his worship experience.  
How does that relate to Turrell's artwork?

#### **Studio Lessons, Connecting Art and Communities:**

**Standards:** **2CO Intermediate** Connect universal themes in the visual arts to personal life experiences and faith.

**2CO Accomplished** Analyze the personal impact of social and emotional art experiences.

**3CO Accomplished** Examine how aesthetic theory and visual culture can inform an artist's work.

After students reflect on the work of Clairvaux, Suger, JMW Turner, Monet, and Turrell.

**1). Have them brainstorm ideas where they can cause emotional responses in the viewer through their art. 2). Students create a work of art in which someone is responding emotionally to light and/or color. 3). Have students create artwork that can move us emotionally through the visual representation of light and color.**

**4). Students could also photograph the effects of light and color on the same object or setting, at different times of day and possibly in different weather conditions. 5). Then, students should be able to discuss changes in intensity (saturation) and color shifts (Hue-Chroma) based on the lighting conditions in their photographs. 6). Students could discuss the warm/cool color shifts that were so inspirational to the Impressionists. 7). Painters could attempt to create a work of art that demonstrates those ideas.**