

## EDUCATOR GUIDE

Story Theme: A Matter of Access

Subject: NIAD

Discipline: Visual Art

|                                      |   |
|--------------------------------------|---|
| SECTION I - OVERVIEW .....           | 2 |
| EPISODE THEME                        |   |
| SUBJECT                              |   |
| CURRICULUM CONNECTIONS               |   |
| OBJECTIVE                            |   |
| STORY SYNOPSIS                       |   |
| INSTRUCTIONAL STRATEGIES             |   |
| INSTRUCTIONAL OBJECTIVES             |   |
| EQUIPMENT NEEDED                     |   |
| MATERIALS NEEDED                     |   |
| INTELLIGENCES ADDRESSED              |   |
| SECTION II – CONTENT/CONTEXT .....   | 3 |
| CONTENT OVERVIEW                     |   |
| THE BIG PICTURE                      |   |
| SECTION III – RESOURCES .....        | 5 |
| TEXTS & ARTICLES                     |   |
| WEB SITES                            |   |
| VIDEOS                               |   |
| BAY AREA FIELD TRIPS                 |   |
| SECTION IV – VOCABULARY .....        | 7 |
| SECTION V – ENGAGING WITH SPARK..... | 8 |



NIAD resident artist Mike Starosky stands in the center's gallery during an exhibition in which he is showing two pieces. Still image from SPARK story, February 2004.

## SECTION I - OVERVIEW

### EPISODE THEME

A Matter of Access

### SUBJECT

NIAD

### GRADE RANGES

K-12 & Post-secondary

### CURRICULUM CONNECTIONS

Visual Arts & Language Arts

### OBJECTIVE

To introduce students to the National Institute of Art and Disabilities (NIAD), a groundbreaking arts program for people with developmental and other disabilities

### STORY SYNOPSIS

Three days a week Mike Starosky arrives at the National Institute of Art and Disabilities in Richmond, California. The NIAD facility includes an art studio and gallery that serves 50 adult artists with developmental and other disabilities of all ages, ethnic and socio-economic backgrounds. SPARK looks in on Mike and his fellow artists in the NIAD day program as they find new forms of expression, independence and dignity through this award winning program.

### INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing  
Teacher-guided instruction, including demonstration and guidance  
Hands-on individual projects in which students work independently  
Hands-on group projects in which students assist and support one another  
Critical reflection on personal expressions and how they are seen and received by others

### INSTRUCTIONAL OBJECTIVES

To inspire students to value the importance of creative expression to an individual's sense identity and self-worth  
To enable students to develop basic observational drawing and/or painting skills  
To encourage students to develop visual, written, listening and speaking skills through looking at, creating and talking about visual artworks  
To develop in students an expressive visual vocabulary with which to address personal and/or social themes and ideas

### EQUIPMENT NEEDED

TV & VCR with SPARK story about the National Institute of Art and Disabilities (NIAD)  
Computer with Internet access, navigation software, speakers and a sounds card, printer  
Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers  
Pencils, pens, and paper

### INTELLIGENCES ADDRESSED

Bodily-Kinesthetic - control of one's own body, control in handling objects  
Interpersonal - awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Spatial - ability to manipulate and create mental images in order to solve problems  
Logical-Mathematical - ability to detect patterns, reason deductively, think logically

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

Three days a week Mike Starosky arrives at the National Institute of Art and Disabilities in Richmond, California. The NIAD facility includes an art studio and gallery that serves 50 adult artists of all ages, ethnic and socio-economic backgrounds who have mental and other disabilities. SPARK looks in on Mike and his fellow artists in the NIAD day program as they find new forms of expression, independence and dignity through this award winning program. Executive Director Patricia Coleman summarizes NIAD's core belief - "Regardless of one's abilities or mental capacities or incapacities, there is potential genius in the creative effort for people."

Starosky, diagnosed with schizophrenia and developmental disabilities at age 12, and his colleagues are students and artists learning drawing and painting, printmaking, ceramics, textile arts and sculpturing under the guidance of five professional artists in a bilingual environment. Weekly classes in independent living skills, including interpersonal social skills, money management, mobility training, self-care and culinary skills also help the clients to become more self-reliant.

Artists working at NIAD are encouraged to work as independently as possible, experimenting with a range of styles and mediums. The teachers demonstrate a variety of approaches and encourage the artists to experiment, aiding them in their exploration of different materials and techniques, and encouraging them to develop their own individual styles. "We do not look at disabilities, we look at abilities" says Andreas Cisneros-Galindo, the Head Art Teacher.

Another important part of NIAD's work is the exhibition program. The organization develops and curates up to seven exhibitions a year of art made by its resident artists. Through this program the artists see their work in a gallery setting, which validates their roles as artists and increases their self-esteem.

Art sales from the gallery are split 50-50 with the artist. The NIAD proceeds are used to fund the exhibition program. NIAD also coordinates exhibitions in spaces around the Bay Area, and organizes traveling exhibitions of and about the work of artists with disabilities. The on-line NIAD gallery at <http://www.niadamart.org> enables collectors around the world to view and purchase NIAD artwork and to learn more about the program. Participation in the NIAD exhibition program also helps the participants to see themselves as artists and build self-esteem.

After twenty years of pioneering work in the field Dr. Elias Katz, a clinical psychologist, and the late Florence Ludins-Katz, an artist and educator co-founded NIAD in 1982. The organization has received the Helen Crocker Award from the San Francisco Foundation, the Vineyards Award from the Golden Gate Chapter of the National Association of Fund-Raising Executives, and a citation from the California State Council on Developmental Disabilities and Advocacy, Inc. NIAD was awarded a 1998 National Endowment of the Arts "Education and Access Grant" to develop a traveling exhibition. NIAD is supported by the Regional Center of the East Bay, corporate, public and private foundations, individuals, and income generated by sales of artworks by NIAD artists, and special events.



One of Mike Starosky's two paintings on view in the NIAD gallery exhibition in spring 2005. Still image from SPARK story, 2005.

## THE BIG PICTURE

Situating the work produced by NIAD resident artists in a broader picture of the production of art is complex. Since the Renaissance discussions have been ongoing about the relationships between the mind and the will to make art as well as the particular abilities of persons with disabilities.

The artwork created by NIAD resident artists is considered by some art historians, critics and collectors to belong to the realm of “outsider art,” a term Executive Director Patricia Coleman feels is applicable to the work of NIAD resident artists. The term “outsider” refers to artists who are outside the art system who have not received formal training in art in specialized programs, schools, or academies. These so-called outsider artists have accumulated large international audiences in the last twenty years and the value of their work has increased proportionately.

*Raw Vision* magazine, an international publication representing outsider artists quotes Michel Thevoz, Curator of the Collection de l’Art Brut in Lausanne, France when describing its interest - “Art Brut” or “outsider art” consists of works produced by people who for various reasons have not been culturally indoctrinated or socially conditioned. They are all kinds of dwellers on the fringes of society. Working outside the fine art “system” (schools, galleries, museums and so on), these people have produced, from the depths of their own personalities and for themselves and no one else, works of outstanding originality in concept, subject and techniques. They are works which owe nothing to tradition or fashion.”

Outsider art is a catchall term used to describe artists who are self-taught, schizophrenic, developmentally disabled, psychotic, obsessive, compulsive, visionary, intuitive, and eccentric. It has also been used to represent artists working in folk traditions, artists from so-called “primitive” cultures, art made by people incarcerated in prison, and artists whose art is made specifically in the interest of cultural beliefs or traditions, and religious rituals, teaching.

In 1934, Ernst Kris and Otto Kurz published a book titled Legend, Myth, and Magic in the Image of the Artist in which they explored the recurrence of

certain biographical constants in the image of the artist across myth and history. Kris and Kurz described a broad sweeping classification of artistic behavior including secrecy, miraculous imitations, relationship to the primitive, shamanism, and other special powers. Over time, this book precipitated many scholarly and insightful inquiries by historians, cultural anthropologists, curators, artists, and collectors about what defines artistic inspiration and how to classify those who possess it.

Many writers focused on the appeal of outsider art, identifying the “*otherness*” of the artist and his/her work and the difference from mainstream professional and commercial art as primary. From the fringes it is believed comes artwork that is unformulated, honest and fresh, suggesting a type of honesty of personal vision unattainable by trained professionals.



Willie Harris, a NIAD resident artist at work on a painting. Still image from SPARK story, 2005.

It is important to note however, that the term outsider art is not always welcomed by all of the artists to whom it assigned. Some feel the term to be pejorative, implying that there is an overly simplified two-sided system of outside and inside, which obfuscates genuine appreciation of art as expressions of individuality. Nor do all art collectors, dealers and advocates feel it appropriate to use, opting instead to talk about artists rather than movements or genre classifications. At issue is the need to differentiate artists based on their position in society and in the culture of art as a commercial project as opposed to the subjective determination of value of works of art.

## SECTION III – RESOURCES

### TEXTS & ARTICLES

Art Visionary Journal

[www.artofimagination.org](http://www.artofimagination.org)

International Journal of the fantastic, surreal & visionary

Artesian Magazine

<http://www.artesian-art.org>

Edinburgh based magazine/gallery for self taught, visionary and outsider art

Diaz, Andriana. Freeing the Creative Spirit : Drawing on the Power of Art to Tap the Magic and Wisdom Within

Edwards, Betty. New Drawing on the Right Side of the Brain Workbook: Guided Practice in the Five Basic Skills of Drawing

Edwards, Betty. Color by Betty Edwards: A Course in Mastering the Art of Mixing Colors

Frost, Seena B. SoulCollage: An Intuitive Collage Process for Individuals and Groups

Hellmuth, Claudine. Collage Discovery Workshop: Make Your Own Collage Creations Using Vintage Photos, Found Objects and Ephemera

Nicolaides, Kimon. The Natural Way to Draw: A Working Plan for Art Study

Perrella, Lynne. Artists Journals and Sketchbooks: Exploring and Creating Personal Pages

Malchiodi, Cathy. The Soul's Palette: Drawing on Art's Transformative Powers

May, Rollo. The Courage to Create

Picklebird Magazine – <http://www.picklebird.com>

Los Angeles art magazine featuring alternative, outsider art, lowbrow and contemporary folk art

Raw Vision Magazine – <http://www.rawvision.com>

### WEB SITES

National Institute of Art and Disabilities (NIAD)

An art program that promotes creativity, independence, dignity and community integration for people with developmental and other disabilities - <http://www.niadart.org>

[Raw Vision Magazine](http://www.rawvision.com)

This magazine features an international variety of Outsider Art, artists, collections, collectors and exhibits. It claims to be “the International Journal of Intuitive and Visionary Art.” -

[http://rawvision.com/rawvision/current/current\\_main.html](http://rawvision.com/rawvision/current/current_main.html)

Intuit: Center for Intuitive and Outsider Art

A nonprofit organization that recognizes the creative work of individuals who demonstrate little influence from the mainstream art world, artists who instead seem motivated by their unique personal visions -

<http://outsider.art.org>

American Visionary Art Museum

Founded in Baltimore, Maryland by Rebecca Hoffberger, the museum and various links offer explanations of visionary art, including images and artists' biographies. - <http://www.avam.org>

Outsider Art, Folk Art, Visionary Art, Self-taught Art

<http://www.visionaryart.com>

Self-Taught Art On-Line

This site hosts a virtual gallery, artist biographies, and an online bookstore centered around “self-taught” art. 250 links on self-taught art and an interesting look at the commercial side of visionary art. Other links on self taught art:

<http://www.outsiderart.info>

## VIDEOS

Drawing on the Right Side of the Brain; Seven Lessons to Enhance Creativity and Artistic Self-Confidence [DVD] Bay Area Video Coalition

### Light/Saraf Films

Filmmakers Allie Light and Irving Saraf have produced the following short films on four outsider artists:

Possum Trot: The Life and work of Calvin

Black

Hundred and Two Mature: The Art of

Harry Lieberman

Grandma's Bottle Village: The Art of Tressa

Prisbrey

The Monument of Chief Rolling Mountain

Thunder

Light/Saraf Films

264 Arbor St., San Francisco, CA 94131

415.469.0139

<http://www.lightsaraffilms.com>

### BAY AREA FIELD TRIPS

National Institute of Art & Disabilities (NIAD)

551 23rd Street

Richmond, CA 94804

510.620.0290

<http://www.niadart.org>

Creativity Explored

3245 16th Street

San Francisco, CA 94103

415.863.2108

<http://www.creativityexplored.org>

Creativity Explored II

One Arkansas Street, Studio E

San Francisco, CA 94107

415.863.2946

Creative Growth Art Center

355 24th Street

Oakland, CA 94612

510.836.2340

<http://www.creativegrowth.org>

Center for Accessible Technology (*Integrated Arts*)

2547 8th Street, #12A

Berkeley, California 94710

510.841.3224

AXIS Dance Company

1428 Alice Street, Suite 200

Oakland, CA 94612

510.625.0110

AXIS is a physically integrated dance company offering performances and classes by dancers with and without disabilities.

The Ames Gallery

2661 Cedar Street

Berkeley CA 94708

510.845.4949

<http://www.amesgallery.com>

Hours by appointment only

"The Gallery has two primary goals. One is to offer unique and highly desirable handmade and homemade American folk art, the relics of our heritage. The other is to exhibit the paintings, drawings, and sculpture of contemporary self-taught, naïve, visionary, and outsider artists, mostly from California."

Jack Fischer Gallery

49 Geary Blvd., Suite 440

San Francisco, CA 94108

(415) 474-5411

<http://www.jackfischergallery.com>

"The Jack Fischer Gallery exhibits the work of self-taught, contemporary and Outsider artists. We aim to blur the lines between mainstream artists and 'outsider artists.' The art is intuitive and of a purity of vision not constrained by the market place."

## SECTION IV – VOCABULARY

### VOCABULARY WORDS AND CONCEPTS IN THE SPARK STORY

#### **Developmentally disabled**

The term “developmentally disabled” refers to a person who functions more slowly than that of people of the same age because his or her development has been arrested at some point during his or her early life. Developmental disabilities can be psychological, social, or administrative. In psychological terms, developmental disabilities refer to arrested intellectual development, primarily the development which is usually measured by an intelligence test.

The Federal Disabilities Act of 1984, P.L. 98-527, Sec. 102(7), further defines a developmental disability as a condition that occurs before age 22 that can be attributed to a physical and/or mental impairment and is likely to continue. In addition, the individual experiences limits in three or more of the following areas: self-care, language, learning, mobility, self-direction, potential for independent living and potential for economic self-sufficiency as an adult.

#### **Schizophrenia**

General term for a wide range of mental disorders, characterized by a disassociation of sensory input, feelings and emotions on one hand and thoughts on the other. Symptoms can include hallucinations, hearing voices, a feeling that one's thoughts or actions are under someone else's control, and many others.

#### **Validate**

Confirm, give positive response, endorse

## SECTION V – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES AND DISCUSSION POINTS

#### Learning to See

Place an object centrally and invite students to look at it carefully and to draw it using pencils or charcoal, just as they see it, not adding anything from the environment or their imaginations.

Turn the object upside down and ask students to draw it upside down. When students have completed their drawing, turn the object back the right way round and ask them to turn their papers round. They should then look at the object again and review the accuracy of both the right-side-up and upside-down drawings independently and compared to one another. Hang each student's drawings on the board and as a group consider the differences in perception between them images.

#### Contour Line Drawing

Contour line drawing is a drawing technique in which artists look at and draw an object on a piece of paper using only lines to define the contours of the objects. A variation is to make blind contour line drawings, which are made in the same way but without looking at the paper. Both are excellent ways to learn to see and develop fine motor skills requiring complex hand-eye coordination.

Set a single object still life with an interesting profile on a table, such as a shoe, fan, plant, teapot, musical instrument, etc. Explain the concept behind contour drawing to students. Ask students to pick a point on the object and then to follow a line around the entire contour or edge of the object. The eye should move slowly, and the hand holding the pencil should move with it. The students can look frequently at their paper to check their work. Ask each student to do a number of contour drawings from different perspectives (3 or 4) – allow 3-5 minutes for each.

Explain the concept of blind contour drawing, reminding students that using this technique they should not look at their hands or their paper while

making the drawing – they should try to draw the entire contour of the object without lifting their pencil from the paper. Reassure students that while the objects in their first contour drawings will likely not be recognizable, with practice, they will be able to make accurate drawings that represent the object(s) in the still life.

#### SPARKLER:

NIAD's Head Art Teacher, Andres Cisneros-Galindo invites professional artists and/or art students to work side-by-side with NIAD artists and art teachers in order to enable them to gain insight into how to create art spontaneously without inhibitions. Watching NIAD artists work is one way to experience raw creative expression as they have received no formal training in artistic traditions or professional techniques. For students interested in learning how to teach art to persons with disabilities contact Cisneros-Galindo at NIAD at 510.620.0290.

#### RELATED STANDARDS

##### VISUAL ARTS

Grade 2

##### 1.0 ARTISTIC PERCEPTION

Analyze Art Elements and Principles of Design

1.3 Identify the elements of art in objects in nature, the environment, and works of art, emphasizing line, color, shape/form, texture, and space.

##### 4.0 AESTHETIC VALUING

*Derive Meaning*

4.1 Compare ideas expressed through their own works of art with ideas expressed in the work of others.

Grade 5

##### 1.0 ARTISTIC PERCEPTION

*Analyze Art Elements and Principles of Design*

1.3 Use their knowledge of all the elements of art to describe similarities and differences in works of art and in the environment.

Grade 5

##### 2.0 CREATIVE EXPRESSION

*Creating, Performing, and Participating in the Visual Arts Skills, Processes, Materials, and Tools*

2.2 Create gesture and contour observational drawings.

## Synaesthesia – Art & Music

Materials needed: paper, wallpaper paste, containers for paste paint, paint (acrylic, tempera), foam brushes, card stock or construction paper, patterning tools (i.e. combs, forks, twigs etc.), glue, bamboo skewers, scissors, magazine pictures, any additional collage materials.

Synaesthesia is the simultaneous experience of more than one sense, such as the sensation of looking at an image stimulating a sound, or the sensation of hearing a sound stimulating a taste in the mouth. Russian-born artist Wassily Kandinsky (1866-1944) was a synaesthete and he made a series of paintings called Compositions which expressed his visual experience of music.



Wassily  
Kandinsky,  
Composition VII,  
1913.  
Oil on canvas.

Ask each student to place a sheet of paper on a flat surface and to assemble his/her materials. Select and play a piece of music for students twice. During the first play-through, ask students to close their eyes and just listen, allowing any sensory associations to occur. During the second play-through encourage them to think about how the music sounds visually, identifying what marks, shapes, textures or colors they associate with the music. If desired, talk as a group beforehand about the basic structure of music, including notes, rests, melody, harmony, etc. Hang up all of the works and host a critique. Ask each student to present his or her work and intention. Encourage other students to provide feedback as to how well the students conveyed their intention, identifying specific elements in the artwork in support of their statements.

### Collograph Printmaking

*Developed by SPARK, Andres Cisneros-Galindo, NIAD's Head Art Teacher and Nancer LeMoins, visual artist. This technique is used in the NIAD art studio.*

Materials needed: glue, cardboard, paper clips, string, beads, found objects, paper, cardboard or masonite, water soluble inks, rubber roller, spoons

SPARK Educator Guide – National Institute of Art and Disabilities

A collograph is a print made from a three-dimensional image built up in layers of glue and other materials, such as paper or fabric, on a cardboard or masonite plate.

Distribute materials, cardboard or masonite and encourage them to spread glue on the surface allowing it to thicken to build up texture. After it dries, they can be gluing on their materials to make shapes and designs on the textured surface using string, paper clips, fabric, found objects, etc.

When students have finished their designs, roll ink over the surface of the design using the roller. Then press the sheet of paper firmly across the entire design. Rubbing the back of the paper with a kitchen spoon, ensure the ink transfers well onto the paper. If a printing press is available, run the plates and paper through the press.

Once finished, hang up the works and discuss. Ask each student to present his or her work and what they trying to achieve in terms of technique, effect, and content. Encourage other students to provide feedback as to how well the students accomplished their intentions, identifying specific elements in the artwork in support of their statements.

*Variation:* Styrofoam can be used in place of cardboard or masonite as a plate onto which to draw an image on the surface with a pencil or pen. Then roll ink overtop of the drawing with a roller, and press the paper the surface to create the image.

### RELATED STANDARDS

#### VISUAL ARTS

Grades 9-12 Proficient

#### 4.0 AESTHETIC VALUING

##### *Derive Meaning*

4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

##### *Make Informed Judgments*

4.3 Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.

4.4 Articulate the process and rationale for refining and reworking one of their own works of art.

## SPARKLERS:

\* Visual Aid is a San Francisco-based organization that helps exhibit and preserve the work of professional artists whose careers are challenged by life-threatening illness. The largely volunteer organization has an Exhibition Committee that curates and installs exhibitions at museums, galleries and other locations. Students can contact Visual Aid if they are interested in curating a show.

<http://www.visualaid.org/programs.html>

\* The California College of the Arts has a new BFA degree track in Community Arts. Students may be interested to consider this program as a way to learn about careers in the arts, including working at organizations such as NIAD as teachers, staff members and/or volunteers. –

<http://www.cca-art.edu>

### Talking about Outsider Art

Using the discussion in **The Big Picture** section of this Guide, introduce students to the idea of outsider art. Show students a range of works on the Web sites and resources in the **Resource** section of this Guide. Ask students to work in groups to research the work of ONE of these artists, such as A.G. Rizzoli, Dwight Mackintosh, Alex Maldonado, Barry Simons, Dorothy Binger, Martha Douglas, or Attilio Crescenti.

Invite each group to introduce its artist to the rest of the group, supporting their presentation with visual images. Challenge students to:

- Describe the work of the artist
- Explain why any of the terms *visionary*, *folk* or *naïve* apply to the artist and his/her work, including any such designations made by art historians, critics, and/or collectors
- Describe what makes the artwork unique
- Explain if the artists' work is more "honest" or "true" because it is made by an "untrained" artist, and why

Discuss these issues as a group, identifying why some artists are called classified in certain ways and what these classifications might mean to the popularity and valuation of their work.

### 3-D Collage and Assemblage

Assemblage is the fitting together of parts and pieces. Suggest that students select three or more objects that are dissimilar in shape and/or material. These could be objects taken from the natural environment such as a stone, a leaf, a twig, a shell etc. They could also be objects with as little in common as possible.

Challenge students to put them together and in so doing unify them into a coherent object. Possible ways of approaching this could be through using surface alterations such as texturing or painting the objects. Alternatively they could unify the objects by simply tying them together, wrapping them together with string, nailing them together or positioning them on the floor in a unifying pattern etc. Another approach would be to choose objects with common characteristics, such as color e.g. choosing objects that are orange.

Students may be interested to see the work of artists who have used assemblage in interesting and dramatic ways. Artists such as Betty Saar, Kurt Switters, Joseph Cornell, Tony Cragg, and Jimmy Durham offer a range of approaches to this form of artwork and their work can be easily accessed on the Web. Conclude the activity by downloading a selection of this work for students to view and discuss.

### Thinking about the Visual Experience

*Adapted from article for ArtNotes (March/April) by Beth Dungan, PhD (History of Art, UC Berkeley) Fellow, Center for Medicine, the Humanities, and Law, UC Berkeley Guest Curator, Berkeley Art Museum*

Californian artist, Michael LeVell is autistic, non-verbal, deaf, and legally blind. He often finds inspiration from the photographs in *Architectural Digest* which he can see partially. He is a highly skilled draftsman, and can draw in perfect perspective, yet often chooses to distort. He develops his own visual vocabulary of repeated forms (such as a veil of recurring orbs) which may represent his perceptual experiences. His work invites us to think about the range of visual experiences for a viewer.

Invite students to consider the perceptual experience of "seeing" artwork, such as:

- title
- educational wall text

- interactive computer-based or Web-based kiosk
- nature of works nearby

Discuss how visually impaired viewer could “see” an image and name some supports that might facilitate seeing, such as:

- verbal description by a companion
- description provided by an audio guide
- gestures and reactions of other viewers
- sensation of touch

Discuss the differences between apprehending images visually and “seeing” them in the other ways described. Consider as a group what it means to see and the assets and limitations to both.

Divide the students in pairs and give each pair two visual images. Ask one student to close his/her eyes and ask the other student to describe one of the images verbally. After 2-3 minutes, stop and reveal the image to the student who did not see it. Do the same for the other student. Discuss the student’s experiences as a group.

**RELATED STANDARDS  
LANGUAGE ARTS**

Grades 9 & 10

**1.0 LISTENING AND SPEAKING STRATEGIES**

1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.

**1.0 WRITING STRATEGIES**

1.1 Establish a controlling impression or coherent thesis that conveys a clear and distinctive perspective on the subject and maintain a consistent tone and focus throughout the piece of writing.

1.3 Use clear research questions and suitable research methods (e.g., library, electronic media, personal interview) to elicit and present evidence from primary and secondary sources.

**RELATED STANDARDS  
VISUAL ARTS**

Grade 6

**2.0 CREATIVE EXPRESSION**

2.1 Use various observational drawing skills to depict a variety of subject matter.

Grade 8

**1.0 ARTISTIC PERCEPTION**

1.1 Use artistic terms when describing the intent and content of works of art.

**4.0 AESTHETIC VALUING**

4.2 Develop a theory about the artist's intent in a series of works of art, using reasoned statements to support personal opinions.

4.3 Construct an interpretation of a work of art based on the form and content of the work

Grades 9-12 Proficient

**3.0 HISTORICAL AND CULTURAL CONTEXT**

3.3 Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.

Grades 9-12 Advanced

**3.0 HISTORICAL & CULTURAL CONTEXTS**

3.2 Identify contemporary artists worldwide who have achieved regional, national, or international recognition and discuss ways in which their work reflects, plays a role in, and influences present-day culture.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at

<http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>.