

# Art III

## Fine Arts Curriculum Framework

Revised 2008

Course Title: Art III  
 Course/Unit Credit: 1  
 Course Number:  
 Teacher Licensure:  
 Grades: 9-12

### Art III

Art III is a two-semester course designed for students who have successfully completed Art II. Art III students will create artworks that demonstrate increasing ability to apply knowledge of the elements of art and principles of design in the research, production, and criticism of visual art. Students are expected to use a broad variety of media, techniques, processes, and tools to create original, complex compositions that are more expressive, to demonstrate internalization of art foundations, and to solve more complex art problems throughout the creative process. Students will critique artwork to gain a deeper understanding of the impact of art upon society as well as societal influences on art. Students will exhibit artwork and will assemble portfolios that reflect personal growth across a breadth of media, demonstrating successful completion of Art III student learning expectations. Art II is a prerequisite for this course. Art III does not require Arkansas Department of Education approval.

Strand	Content Standard
Creative Process	
	1. Students shall create original works of art that demonstrate complex problem solving and <i>expressive</i> content, using a variety of media, techniques, processes, and tools.
Reflections/Responses	
	2. Students shall reflect, evaluate, and respond to works of art during the creative process.

Strand: Creative Process

Content Standard 1: Students shall create original works of art that demonstrate complex problem solving and *expressive* content, using a variety of media, techniques, processes, and tools.

CP.1.AIII.1	Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art
CP.1.AIII.2	Create artworks that show intentional and <i>expressive</i> choices in the use of <i>elements of art</i> and <i>principles of design</i> as well as <i>aesthetic</i> concerns
CP.1.AIII.3	Produce complex compositions through the use of spatial relationships (e.g., layering, planes, <i>texture</i> , <i>visual tension</i> ) <ul style="list-style-type: none"><li>• figure</li><li>• portrait</li><li>• still life</li><li>• <i>architectural studies</i></li><li>• perspectives</li><li>• <i>direct observational</i> drawings</li></ul>
CP.1.AIII.4	Render <i>contour</i> and <i>gesture</i> drawings with expressive intent as preliminary <i>sketches</i> or as finished products
CP.1.AIII.5	Utilize sketchbook <ul style="list-style-type: none"><li>• to show development of ideas toward a final product</li><li>• to collect and develop observations, thoughts, examples, knowledge through written notations and drawn renderings</li></ul>
CP.1.AIII.6	Communicate ideas that create a statement and reflect artistic growth by generating multiple solutions to specific visual art problems
CP.1.AIII.7	Create works of art that display or exhibit the impact of <i>visual cultures</i> on art production (e.g., origins, social commentaries)

Strand: Creative Process

Content Standard 1: Students shall create original works of art that demonstrate complex problem solving and *expressive* content, using a variety of media, techniques, processes, and tools.

CP.1.AIII.8	Create complex works of art using wet, dry, and/or mixed media <ul style="list-style-type: none"><li>• <i>direct observation</i></li><li>• effects of light/<i>chiaroscuro</i></li><li>• abstract (e.g., macro, micro, elongation, fragmentation, distortion)</li><li>• <i>additive</i> and <i>subtractive methods</i> to produce 2-D works</li></ul>
CP.1.AIII.9	Create works of art using <i>color</i> to express emotion, mood, and/or atmospheric effects
CP.1.AIII.10	Create images using a <i>printmaking</i> process with multiple colors (e.g., <i>reductive prints, digital prints, monoprint, collagraph, relief, drypoint, silk screen</i> )
CP.1.AIII.11	Collaborate with others to create artwork relevant to visual art experiences beneficial to school or community
CP.1.AIII.12	Use a transfer method to create original works from replicated images that exhibit depth through layering (e.g., acetone, decoupage, tape, glue, digital)
CP.1.AIII.13	Use <i>additive</i> and <i>subtractive methods</i> to produce a <i>relief</i> or <i>sculpture in-the-round</i> (e.g., <i>carving, casting, modeling, assemblage using alternative materials</i> )
CP.1.AIII.14	Produce 2-D and/or 3-D artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts, collage, calligraphy</i> , technology, photography)
CP.1.AIII.15	Create a body of artworks that concentrates on an underlying visual idea, content, or theme and shows artistic maturation
CP.1.AIII.16	Create artwork that is influenced by <i>interdisciplinary</i> connections, art history, cultures, and/or careers

Strand: Reflections/Responses

Content Standard 2: Students shall reflect, evaluate, and respond to works of art during the creative process.

RR.2.AIII.1	Critique artworks in terms of history, culture, and <i>aesthetic theories</i> (e.g., <i>imitationalism, contextualism, formalism, emotionalism</i> )
RR.2.AIII.2	Evaluate the content and manner in which subject matter, symbols, and images are used in the student's own work and works of others
RR.2.AIII.3	Reflect upon the personal, social, and global impact of art (e.g., self, gender, family, community, historical, cultural, <i>environments, visual cultures</i> )
RR.2.AIII.4	Communicate ways social, physical, natural, and/or economic <i>environments</i> affect visual art and ways visual art affects these <i>environments</i> (e.g., conservation, recycling, emerging <i>environmental</i> issues)
RR.2.AIII.5	Respond to a range of subject matter, symbols, and/or ideas used in <i>communications media</i>
RR.2.AIII.6	Participate in the process of presentation and <i>exhibition</i> of student artwork (e.g., plan, select, prepare, promote, install, attend)
RR.2.AIII.7	Assemble a <i>portfolio</i> as a reflection of personal growth that exhibits a breadth of media (e.g., self-assessment, peer critiques, interviews, digital)
RR.2.AIII.8	Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines

## Glossary for Art III

Additive method	A sculptural technique or process of <i>modeling</i> ; adding, combining, or building up materials
Aesthetic	The quality of an object that elicits a personal response to that object; ability to discriminate at a sensory level; a pattern of thinking that deals with man's nature to respond to things
Aesthetic theories	Various ideologies used to study the nature and value of art
Architectural studies	Various detailed, 2-D representations of planned or actual structures
Assemblage using alternative materials	An artistic composition made by combining objects, fragments of objects, or materials originally intended for other purposes
Calligraphy	The art of beautiful and/or expressive writing
Carving	A sculptural technique in which a tool is used to cut away materials to create a desired form
Casting	A sculptural technique in which a liquid is poured into a mold and hardens into a form
Chiaroscuro	In drawing and painting, the treatment and use of light and dark, especially strong contrasting of light and shade to produce the effect of <i>modeling</i> ; literally means "light and dark"
Collage	Artwork made by attaching various materials to a surface; to put together
Collagraph	A print made from a printing plate of a low <i>relief collage</i>
Color	An <i>element of art</i> produced by light of various wavelengths; spectral when arranged in order of wavelength
Communications media	Computers, television, comic books, cameras, graphic novels, advertising, packaging, cell phones, etc.
Contextualism	An aesthetic theory based on the context in which it was created
Contour	The outside edge or outline of shapes that define the outer and inner edges and surfaces of objects or figures; A <i>contour</i> line is a line that defines the edges and surface ridges of an object and gives an object its shape and volume. A <i>contour</i> drawing is a continuous line that follows the outline and other visible edges of a mass, figure, or object. Blind <i>contour</i> refers to a drawing using one continuous line made by looking at the object only, not at the drawing surface.
Digital prints	Computer-generated and/or altered prints
Direct observation	Looking at real life and actual objects to create art
Direct observational	Art created by looking at real life and actual objects
Drypoint	A method of intaglio printing in which the image is scratched into the surface of the printing plate with a steel needle; Lines and tones in the printed image often have a velvety appearance.
Elements of art	The basic visual tools artists use to create a work of art: line, shape, form, <i>texture</i> , <i>color</i> , value, and space
Emotionalism	An <i>aesthetic theory</i> that places emphasis on the viewer's feelings, moods, or emotions in response to a work of art
Environment	Natural or man-made surroundings
Environmental	Relating to the environment
Exhibition	A showing or a display of artwork
Expressive	Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; <i>Expressive</i> lines seem to reflect the artist's emotions or feelings.
Fiber arts	Artwork created from any threadlike, fibrous material that can be shaped or joined together (e.g., fabric, needlepoint, weaving, quilting, knotting, batik, dying, basket weaving, lace making, sewing)
Formalism	An <i>aesthetic theory</i> that places an emphasis on the <i>elements of art</i> and <i>principles of design</i>

Gesture	An exercise in art education commonly used as a warm-up; A <i>gesture</i> line refers to a line made with loose movements, using the large muscles of the arm rather than with the small muscles of the hand and wrist. A <i>gesture</i> drawing refers to a drawing done quickly to capture movement.
Imitationalism	An <i>aesthetic theory</i> that places emphasis on realistic representation
Interdisciplinary	Involving two or more academic disciplines
Modeling	Shaping clay or other pliable material by pinching, pulling, or other manipulation
Monoprint	A print in which ink or paint is applied to flat surface and paper laid upon it to make a print which will be one-of-a-kind
Portfolio	A purposeful collection of an artist's own work
Principles of design	Guidelines artists use to organize the <i>elements of art</i> , such as pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety
Printmaking	Transferring an image from one prepared surface to another to produce one or more copies
Reductive prints	Printmaking in which a layer of images is created through a series of <i>carvings</i> of the same surface
Relief	A sculptural technique in which the design is a raised surface on a flat background
Sculpture in-the-round	Freestanding sculpture meant to be seen from all sides
Silk screen	A stencil printing process where ink is forced through a prepared screen using a squeegee one color per screen; also called serigraphy
Sketches	Marks done quickly to record ideas or impressions; <i>Sketch</i> drawings are rough drawings that capture the most important features of chosen subjects and are usually used as preliminary studies. <i>Sketch</i> lines refer to lines drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation.
Subtractive method	A method of creating a sculpture or printing plate that involves removing materials to achieve a finished product
Texture	An <i>element of art</i> that refers to surface quality of an object or composition (e.g., roughness, smoothness)
Visual cultures	The imagery in all kinds of media that encompasses the visual as well as the ideas, beliefs, and other conceptual realms that function in the immediate <i>environment</i> and globally, including all or nearly all of what people experience visually (e.g., fashion, advertising, comic books, video games, signage, politics, music)
Visual tension	A tenuous balance maintained in an object between opposing formal, allegorical forces or elements often causing anxiety or excitement; sometimes referred to as edginess