

Art II

Fine Arts Curriculum Framework

Revised 2008

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

Art II

Art II is a two-semester course designed for students who have successfully completed Art I. Art II students shall further expand their knowledge of the elements of art and principles of design through 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 reflect personal growth, solve visual art problems, and communicate ideas. Students will critique artwork and reflect on 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 and demonstrate successful completion of Art II student learning expectations. Art I is a prerequisite for this course. The Standards for Accreditation requires a one-half unit course of "Survey of Fine Arts" or one-half unit of an advanced art or advanced music course. Art II may be used to fulfill this requirement and does not require Arkansas Department of Education approval.

| Strand | Content Standard |
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| Creative Process | |
| | 1. Students shall create original works of art 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 using a variety of media, techniques, processes, and tools.

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| CP.1.AII.1 | Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art |
| CP.1.AII.2 | Create artworks that show deliberate 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.AII.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">• figure• portrait• still life• <i>architectural studies</i>• perspectives• <i>direct observational</i> drawings |
| CP.1.AII.4 | Render <i>contour</i> and <i>gesture</i> drawings as preliminary <i>sketches</i> or as finished products |
| CP.1.AII.5 | Utilize sketchbook to show development of ideas toward a final product |
| CP.1.AII.6 | Communicate ideas that reflect artistic growth by generating multiple solutions to specific visual art problems |
| CP.1.AII.7 | Create a work of art that demonstrates an understanding of <i>visual cultures</i> |
| CP.1.AII.8 | Create work(s) of art from <i>direct observation</i> using wet and dry media <ul style="list-style-type: none">• <i>gradation</i>• simulated surface qualities• effects of light/<i>chiaroscuro</i> |

Strand: Creative Process

Content Standard 1: Students shall create original works of art using a variety of media, techniques, processes, and tools.

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| CP.1.AII.9 | Create works of art in wet and/or dry media to solve <i>color</i> design problems using <i>color theory</i> (e.g., <i>spectral colors</i> , low and high intensity, <i>value</i> , cool and warm, simultaneous <i>contrast</i> , <i>color juxtaposition</i>) |
| CP.1.AII.10 | Create multiple images using a <i>printmaking</i> process (e.g., <i>collagraph</i> , <i>relief</i> , <i>drypoint</i> , <i>silk screen</i>) |
| CP.1.AII.11 | Collaborate with others to create artwork |
| CP.1.AII.12 | Use a transfer method to replicate an image (e.g., <i>decoupage</i> , acetone, tape, glue) |
| CP.1.AII.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</i> , <i>casting</i> , <i>modeling</i> , <i>assemblage</i>) |
| CP.1.AII.14 | Produce artwork using various alternative and traditional techniques and media (e.g., jewelry making, scratch art, paper arts, <i>fiber arts</i> , <i>collage</i> , <i>calligraphy</i> , technology, photography) |
| CP.1.AII.15 | Create a body of artworks that share an underlying visual idea, content, or theme |
| CP.1.AII.16 | Create artwork that is inspired by <ul style="list-style-type: none">• <i>interdisciplinary</i> connections• art history• cultures• careers |

Strand: Reflections/Responses

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

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| RR.2.AII.1 | Critique artworks in terms of history, culture, and <i>aesthetic theories</i> (e.g., <i>imitationalism, contextualism, formalism, emotionalism</i>) |
| RR.2.AII.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.AII.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.AII.4 | Communicate ways that the social, physical, natural, and/or economic <i>environments</i> affect visual art and the ways visual art affects these <i>environments</i> (e.g., conservation, recycling, emerging <i>environmental</i> issues) |
| RR.2.AII.5 | Respond to a range of subject matter, symbols, and/or ideas used in <i>communications media</i> |
| RR.2.AII.6 | Participate in the process of <i>exhibiting</i> student artwork (e.g., plan, select, promote, install, attend) |
| RR.2.AII.7 | Assemble a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques, interviews) |
| RR.2.AII.8 | Reflect upon ways in which art concepts can be projected into lifelong learning experiences in various disciplines |

Glossary for Art II

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| 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 | A 2-D or 3-D artistic composition made by combining various objects; an <i>additive method</i> |
| 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 |
| Color juxtaposition | A <i>color theory</i> in which two or more <i>colors</i> are placed side by side |
| Color theory | The study of <i>spectral colors</i> and their interrelationships |
| Communications media | Computers, television, comic books, cameras, graphic novels, advertising, packaging, cell phones, etc. |
| Contextualism | An <i>aesthetic theory</i> 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. |
| Contrast | Differences; juxtaposition of dissimilar elements in a work of art |
| 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> , <i>value</i> , 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 <i>environment</i> |
| Exhibit | To show or display artwork |
| 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, and sewing) |
| Formalism | An <i>aesthetic theory</i> that places an emphasis on the <i>elements of art</i> and <i>principles of design</i> |

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| Gesture | An exercise in art education commonly used as a warm-up; A gesture 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 gesture drawing refers to a drawing done quickly to capture movement. |
| Gradation | Any way of combining the <i>elements of art</i> by using a series of changes in those <i>elements</i> (e.g., dark to light <i>values</i> , large to small shapes, rough to smooth textures) |
| 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 |
| 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 |
| Relief | A sculptural technique in which the design is a raised surface on a flat background |
| Sculpture in-the-round | A 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 with one <i>color</i> per screen; also called serigraphy |
| Sketch | Marks done quickly to record ideas or impressions; Sketch drawings are rough drawings that capture the most important features of chosen subjects and are usually used as preliminary studies. Sketch 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) |
| Value | An <i>element of art</i> that refers to lightness or darkness |
| 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 |