

**Murrieta Valley Unified School District**  
**High School Course Outline**  
**May 2011**

**Department:** Visual and Performing Arts

**Course Title:** Art 1 (Art and Design I)

**Course Number:** 6000

**Grade Level:** 9-12

**Length of Course:** Year

**Prerequisite(s):** None

**UC/CSU (A-G) Requirement:** F (Visual and Performing Arts)

**I. Goals**

The student will:

- A. Enhance language skills by learning, reading, and writing basic art vocabulary to assist in creation of personal artwork and deepen understanding of art appreciation. (Calif. VA Standards: 1.1, 1.2, 1.4, 4.5)
- B. Identify, describe, and apply the elements of art and principles of design to personal work and in art criticism. (Calif. VA Standards: 1.1, 1.2)
- C. Describe the materials/mediums of the artist and practice safe use and care of tools, materials, and equipment. (Calif. VA Standards: 1.5, 2.1, 5.4)
- D. Create artwork in two and three-dimensional forms that demonstrates self-expression, social awareness, compositional mastery, and technical skill. (Calif. VA Standards: 2.0, 4.4, 5.2)
- E. Practice transferable critical thinking skills in the process of planning, researching, creating, and critiquing artwork. (Calif. VA Standards: 2.1, 2.5)
- F. Develop high quality skills and techniques in a variety of observational drawing and painting methods (with introduction to the 3-dimensional arts). (Calif. VA Standards: 2.4, 2.5)
- G. Develop historical and cultural literacy and appreciation of the fine arts. (Calif. VA Standards: 3.0)
- H. Critique artwork using the Formal Critique method, Four-Step Strategy (Describe, Analyze, Interpret and Judge), leading to mature aesthetic judgments and evaluations of the arts. (Calif. VA Standards: 1.3, 1.6, 3.1, 4.0)

- I. Maintain a portfolio of artwork, self-assess work, and participate in exhibition of art work. (Calif. VA Standards: 2.2, 4.4, 5.3)
- J. Explore careers in art related fields, with emphasis on life-long learning in the arts. (Calif. VA Standards: 5.3, 5.4)

## **II. Outline of Content for Major Areas of Study**

### **Semester I**

#### **A. Course Overview**

1. Course overview: Expectations and Requirements
2. State Framework: Visual Arts Standards and the U.S. National Standards for Visual Arts 9-12
3. Safety in the studio
4. Philosophy of art: Aesthetics, self-motivation, creativity (right/left brain activity), cross-curricular benefits
5. Life applications of course: personal and professional (outline preparatory steps for professional work: skills practice, research, higher education, apprenticeship)
6. Development of the art portfolio and personal notebook.

#### **B. Formal Critique Methodology**

1. Four-Step Strategy (Describe, Analyze, Interpret and Judge)
2. Observation and oral discussion of art work from various chronological and cultural venues.
3. Written work to aid comprehension of the process
4. Research paper on an artist, art style, or art technique.

#### **C. Elements of Art and Principles of Design**

1. Elements
  - a) Line: Types of lines (horizontal, vertical, oblique, wavy, zigzag), line quality (thick, thin, organic, geometric, calligraphic), contour line (blind, modified), uses of line (descriptive, implied, expressive)
  - b) Shape: 2-dimensional shape recognition (organic, geometric), negative and positive shapes, closed and open shapes
  - c) Value: Value studies, gradation, and techniques (hatching, cross-hatching, blending, stippling)
  - d) Form: 3-dimensional illusion, geometric, organic
  - e) Texture: Actual, simulated, frottage (tactile and visual)
  - f) Space: Overlapping, linear perspective, aerial perspective
  - g) Color: Theory and application (see second semester)
2. Principles
  - a) Balance: Symmetrical (Formal), asymmetrical (Informal), radial
  - b) Contrast: High and low contrast, variety versus homogeneity
  - c) Emphasis: Focal point, color dominance, use of elements to create emphasis
  - d) Movement: Visual movement of the eye, and four types (actual/kinetic, sequential, implied, optical/illusion)

- e) Pattern: Effects of repetition, regular, irregular
  - f) Rhythm: Repetition to create rhythm, rhythm in various styles of art (realistic, abstract)
  - g) Unity: Achieving harmony and balance, interaction of elements in a composition
  - 3. Related vocabulary art terms
  - 4. Application of the elements and principles in observation and creation of artwork
- D. Design and Composition
- 1. Design process; brainstorm, research, thumbnails, and roughs
  - 2. Sensory and formal properties of composition (balance, emphasis, theory of thirds)
  - 3. Correlation of design in nature and man-made design
  - 4. Stylistic differences of art theories: realistic, formal (abstract/non-objective), and expressive
  - 5. Creation of artwork that demonstrates mastery of design/composition information
- E. Drawing/Draftsmanship
- 1. Observation of structure and detail
  - 2. Use of the elements to develop skilled drawings
  - 3. Photorealism and grid production
  - 4. Creation of artwork that demonstrates mastery of drawing skills and techniques
- F. Drawing Mediums – Use, care, application, and influence on final art product
- 1. Graphite
  - 2. Charcoal
  - 3. Ink
  - 4. Colored Pencil
  - 5. Soft Pastel/Oil Pastel
  - 6. Scratchboard

## **Semester II**

- A. Color Theory
- 1. Color terminology and vocabulary
  - 2. Color Wheel: Primary, secondary, tertiary
  - 3. Color Temperature: Warm and cool
  - 4. Color Schemes: Monochromatic, analogous, complementary
  - 5. Color Value: Tone, tint, shade
  - 6. Psychology of color
  - 7. Creation of a color wheel using only the primary colors
  - 8. Creation of a color value scale
- B. Painting
- 1. Paint Mediums: Selection, influence on work, and maintenance of equipment
  - 2. Paint Mixing: Blending, tonal gradation
  - 3. Painting Techniques: Scumbling, wash, lifting
  - 4. Art theories: Abstract/non-objective, expressive, realistic
  - 5. Historical evolution of painting trends and subject matter
  - 6. Creative expression using the principles of design
  - 7. Creation of work to demonstrate color explorations and expressive artwork

### C. Space/Perspective

1. Methods of achieving illusion of space: Size, placement, overlapping, recession, linear perspective (1-, 2-, and 3-point), aerial perspective
2. Observation of methods/techniques of achieving space in historical art work
3. Creation of studio art that demonstrates the mastery of illusion of space
4. Development of geometric forms in perspective to create objects and the human figure

### D. Three-Dimensional Art

1. Introduction to various types of 3-D art: Relief, sculpture in the round
2. Four methods of creating 3-D art: Modeling (additive), carving (subtractive), casting, Assembly/construction
3. Introduction to American Arts and Crafts Movement
4. Create a 3-D work of art

### E. Printmaking/Engraving

1. Vocabulary and working methods of scratchboard, relief, intaglio (engraving, etching), lithography, and screen printing
2. Three basic steps: Create a plate, ink the plate, transfer the image
3. Design, carving, and reproduction of prints

### F. Painting Mediums

1. Watercolor
2. Tempera paint
3. Acrylic paint
4. Oil pastel
5. Printing ink

## III. Accountability Determinants

### A. Key Assignments

#### 1. Contour Drawing: Still Life

##### a. *Standard 1.0 – Artistic Perception:*

Analyze interaction of element of line and principle of movement in a work of art

##### b. *Standard 2.0 – Creative Expression:*

Create a contour line drawing in ink from observation of a still life arrangement.

##### c. *Standard 3.0 – Historical and Cultural Context:*

Examine line work of master artists (i.e., Picasso, Paul Klee, Alexander Calder)

##### d. *Standard 4.0 – Aesthetic Valuing*

Self-evaluate finished drawing based on content, craftsmanship, and creativity, including line quality and compositional placement of still life on format.

##### e. *Standard 5.0 – Connections, Relations, Applications:*

Compare and contrast line quality and the “visual reading” of lines in the advertising world.

#### 2. Positive/Negative Space

##### a. *Standard 1.0 – Artistic Perception:*

- Analyze interaction of element of shape and principle of balance in a work of art.
- b. *Standard 2.0 – Creative Expression:*  
Create a design using contrasting colors.
  - c. *Standard 3.0 – Historical and Cultural Context:*  
Examine designs in works of master artists (i.e., Mondrian, Kandinsky)
  - d. *Standard 4.0 – Aesthetic Valuing*  
Self-evaluate finished artwork based on content, craftsmanship, and creativity, including development of negative space, detail of work, and balance.
  - e. *Standard 5.0 – Connections, Relations, Applications:*  
Search for the design concept in corporate logos.

### 3. Value Study/Gradation Techniques

- a. *Standard 1.0 – Artistic Perception:*  
Analyze interaction of the elements of value and form with the principle of contrast in a work of art.
- b. *Standard 2.0 – Creative Expression:*  
Create and Plan a composition using basic shapes observed from life (i.e., cylinder, pyramid, rectangle) to create the illusion of form. Determine a light source, select a different technique for shading/highlighting each shape: Blending/tiny looping, hatching, cross-hatching, stippling and scribbling.
- c. *Standard 3.0 – Historical and Cultural Context:*  
Examine drawing techniques of the masters (i.e., Michelangelo, Durer, Matisse)
- d. *Standard 4.0 – Aesthetic Valuing*  
Self-evaluate finished artwork based on content, craftsmanship, and creativity, including logical, gradual and realistic shading technique.
- e. *Standard 5.0 – Connections, Relations, Applications:*  
Compare and contrast the effects and results of hand-drawn images and digital appropriations.

### 4. Portraiture

- a. *Standard 1.0 – Artistic Perception:*  
Analyze interaction of element of value and principle of emphasis in a portrait.
- b. *Standard 2.0 – Creative Expression:*  
After learning the mathematical proportions of the face, create a portrait.
- c. *Standard 3.0 – Historical and Cultural Context:*  
Examine portrait work of master artists (i.e., African masks, Durer, Rembrandt)
- d. *Standard 4.0 – Aesthetic Valuing*  
Self-evaluate finished artwork based on content, craftsmanship, and creativity, including correct proportion and realistic value gradation.
- e. *Standard 5.0 – Connections, Relations, Applications:*  
Find examples of portrait work, from paintings to digital to photography, and investigate the power of the facial image.

### 5. Photorealism

- a. *Standard 1.0 – Artistic Perception:*  
Analyze interaction of elements of line and value with the principle of unity in a work of art.
- b. *Standard 2.0 – Creative Expression:*  
Develop a grid system based on a photograph and recreate the image on an

enlarged grid. Produce a “photographic” likeness.

c. *Standard 3.0 – Historical and Cultural Context:*

Examine photorealism work of master artists (i.e., Close, Estes, Hanson)

d. *Standard 4.0 – Aesthetic Valuing*

Self-evaluate finished artwork based on content, craftsmanship, and creativity, including accurate detail of work and correlating value representation.

e. *Standard 5.0 – Connections, Relations, Applications:*

Delineate the uses of this technique of reproduction in the craftsman, fine art, and digital arenas.

## 6. **Abstract Collage**

a. *Standard 1.0 – Artistic Perception:*

Analyze interaction of elements of texture and the principle of pattern in a work of art.

b. *Standard 2.0 – Creative Expression:*

Design a layered collage of actual, simulated, and/or frottage textures. Student writes an explanation of the meaning behind the piece and submits it with the completed project.

c. *Standard 3.0 – Historical and Cultural Context:*

Examine abstract work of master artists (i.e., Braque, Frank Stella, Miriam Shapiro)

d. *Standard 4.0 – Aesthetic Valuing*

Self-evaluate finished artwork based on content, craftsmanship, and creativity, including composition and meaning.

e. *Standard 5.0 – Connections, Relations, Applications:*

Compare the cultural philosophies of the era with the meaning/purpose of abstract art.

## 7. **Aerial Perspective/Landscape**

a. *Standard 1.0 – Artistic Perception:*

Analyze interaction of element of space and color with the principle of rhythm in a work of art.

b. *Standard 2.0 – Creative Expression:*

Using a landscape photo with foreground, middleground, and background, render a key line drawing and develop a value reproduction.

c. *Standard 3.0 – Historical and Cultural Context:*

Examine landscape work of master artists (i.e., Constable, JM Turner)

d. *Standard 4.0 – Aesthetic Valuing*

Self-evaluate finished artwork based on content, craftsmanship, and creativity, including mastery of a sense of aerial perspective and craftsmanship of detail work.

e. *Standard 5.0 – Connections, Relations, Applications:*

Discuss ways that landscape design interacts with the work of the architecture, landscape designer, and public environmentalist.

## 8. **Linear Perspective/Building**

a. *Standard 1.0 – Artistic Perception:*

Analyze interaction of element of line and space with the principle of unity in a work of art. Stress compositional choices and problem-solving.

b. *Standard 2.0 – Creative Expression:*

- Create an observational linear perspective drawing of a corner of buildings/boxes.
- c. *Standard 3.0 – Historical and Cultural Context:*  
Examine development of mathematical perspective during the Renaissance period and work of master artists (i.e., Giotto, Leonardo Da Vinci, Frank Lloyd Wright)
  - d. *Standard 4.0 – Aesthetic Valuing*  
Self-evaluate finished artwork based on content, craftsmanship, and creativity, including accurate linear perspective illusion.
  - e. *Standard 5.0 – Connections, Relations, Applications:*  
Explore how linear perspective is used in various careers (i.e., architect, surveyor, engineer)

## 9. Printmaking

- a. *Standard 1.0 – Artistic Perception:*  
Analyze interaction of element of line with the principle of contrast in a work of art. Stress compositional choices and problem-solving.
- b. *Standard 2.0 – Creative Expression:*  
Create a strong and effective linear design, realistic or distorted images, transfer and do linoleum carving. Reproduce using hand-press.
- c. *Standard 3.0 – Historical and Cultural Context:*  
Examine printmaking of the masters (i.e., Hokusai, Durer, Rembrandt, Kollwitz)
- d. *Standard 4.0 – Aesthetic Valuing*  
Self-evaluate finished artwork based on content, craftsmanship, and creativity, including powerful use of negative and positive space.
- e. *Standard 5.0 – Connections, Relations, Applications:*  
Discuss the impact of printed images and photography in today’s society. Analyze the skills needed to visually “read” images presented to us (including digitally altered images).

## Alternate/Additional Assignments

1. Sketchbooks for daily drawing
2. Multicultural: Amate Paper Painting, Molas, African Ceramic Masks
3. Drawing: Human figure, animals, flowers, scratchboard
4. Color: Color wheel, oil pastel resist, tessellations
5. Sculpture: Wire animals, cardboard 3-D initials, polyhedron

## B. Assessment Methods

1. Project evaluation (Content, Craftsmanship, and Creativity) by instructor based on established criteria/rubric

Note: Expectations in the evaluation categories are defined as follows:

### **Content:**

The student has followed every requirement for the Project

The student has included full name, period, date, and project title on all submitted work

The student has submitted the work per the instructions of the instructor

The student has submitted the work by the due date

### **Craftsmanship:**

The work is neat and clean

Details are accurate

Technique shows evidence of practice and high skill level

Final product is of “presentation/exhibit” quality

**Creativity:**

Aesthetically pleasing

Imaginative/unusual in concept, idea, or presentation

Extra care, concentration, and creativity is evident

Final product is of “contest winner” quality

2. Self-Evaluation of projects by student based on established criteria/rubric
3. Written tests/studio work for final evaluations.
4. Portfolio presentation and assessment
5. Public display of artwork
6. Reflective, analytical, and critical writing (including formal critiques)
7. Report and/or research project
8. Direct observation of participation, work habits and problem-solving methods

**IV. Approved Textbooks**

Brommer, Gerald F. Discovering Art History. Worcester, MA: Davis Publications, Inc. 1997

Hobbs, Jack and Richard Salome. The Visual Experience. 2<sup>nd</sup> Edition. Worcester, MA: Davis Publications, Inc. 1995.

Ragans, Rojalind. Arttalk [4<sup>th</sup> ed.]. New York, NY: Glencoe, 2005.

**V. Supplementary Materials**

1. Various art books
2. Art magazines and publications
3. Videos, transparencies, slides
4. Visual art prints
5. Student generated examples
6. Internet
7. Guest Speakers
8. Community art exhibits