

Art I

Fine Arts Curriculum Framework

Revised 2008

Course Title: Art I
 Course/Unit Credit: 1
 Course Number: 450000
 Teacher Licensure: Please refer to the Course Code Management System (<https://adedata.arkansas.gov/ccms/>) for the most current licensure codes.
 Grades: 9-12

Art I

Art I is a two-semester course designed to teach students to apply the elements of art and principles of design to the creative process. Art I students are expected to use a variety of media, techniques, processes, and tools to compose original works of art that demonstrate understanding of the elements of art and principles of design, awareness of aesthetic concerns, and the ability to communicate ideas through artwork. Students will critique and reflect on their artwork and the art of others. Students will exhibit artwork and will assemble portfolios that demonstrate successful completion of Art I student learning expectations. Art I is required by the Standards for Accreditation and does not require Arkansas Department of Education approval.

Strand	Content Standard
Foundations	
	1. Students shall apply <i>elements of art</i> in artistic compositions.
	2. Students shall apply <i>principles of design</i> in artistic compositions.
	3. Students shall analyze historical and cultural aspects of art.
Creative Process	
	4. Students shall create original works of art using a variety of media, techniques, processes, and tools.
Reflections/Responses	
	5. Students shall reflect, evaluate, and respond to works of art.

Strand: Foundations

Content Standard 1: Students shall apply *elements of art* in artistic compositions.

F.1.AI.1	<p>Analyze <i>line</i></p> <ul style="list-style-type: none">• types of <i>line</i><ul style="list-style-type: none">○ <i>contour</i>○ <i>implied</i>○ <i>gesture</i>○ <i>sketch</i>○ <i>outline</i>○ <i>structural</i>○ <i>calligraphic</i>• quality of <i>line</i><ul style="list-style-type: none">○ <i>weight</i>○ <i>value</i>○ <i>expressive</i>○ <i>directional</i>○ media influences
F.1.AI.2	<p>Differentiate between <i>shape</i> and <i>form</i></p> <ul style="list-style-type: none">• positive and negative• geometric and organic
F.1.AI.3	<p>Demonstrate knowledge of <i>color theory</i></p> <ul style="list-style-type: none">• color wheel• <i>color</i> properties<ul style="list-style-type: none">○ <i>hue, value, intensity</i>• <i>color schemes</i><ul style="list-style-type: none">○ <i>complementary</i>○ <i>analogous</i>○ <i>monochromatic</i>○ <i>triad</i>○ warm or cool○ <i>split complementary</i>

Strand: Foundations

Content Standard 1: Students shall apply *elements of art* in artistic compositions.

F.1.AI.4	Differentiate between <i>implied</i> and <i>actual texture</i>
F.1.AI.5	Demonstrate knowledge of spatial relationships <ul style="list-style-type: none">• foreground, middle ground, background• one-point, two-point, aerial perspective• overlap, placement, size, <i>color</i>• illusion of depth and distance
F.1.AI.6	Demonstrate knowledge of <i>value</i> <ul style="list-style-type: none">• neutral (<i>achromatic</i>)• <i>gradation</i> (e.g., light and dark, full range of <i>values</i>)• <i>value contrast</i> (e.g., <i>high key</i>, <i>low key</i>)

Strand: Foundations

Content Standard 2: Students shall apply *principles of design* in artistic compositions.

F.2.AI.1	Demonstrate knowledge of complex <i>patterns</i> as they occur in the <i>environment</i> and in works of art (e.g., <i>motif, random, alternating</i>)
F.2.AI.2	Demonstrate knowledge of <i>movement</i> and <i>rhythm</i> (e.g., <i>repetition, variation, flowing</i>)
F.2.AI.3	Demonstrate knowledge of <i>proportion</i> and <i>scale</i>
F.2.AI.4	Demonstrate knowledge of different types of <i>balance</i> <ul style="list-style-type: none">• <i>asymmetrical (informal)</i>• <i>symmetrical (formal)</i>• <i>radial</i>
F.2.AI.5	Demonstrate knowledge of <i>unity</i> and <i>harmony</i> as it relates to the <i>elements of art</i> and <i>principles of design</i>
F.2.AI.6	Demonstrate knowledge of <i>contrast</i> as it relates to the <i>elements of art</i>
F.2.AI.7	Demonstrate knowledge of <i>emphasis</i> (e.g., <i>focal point, center of interest, dominance</i>)

Strand: Foundations

Content Standard 3: Students shall examine historical and cultural aspects of art.

F.3.AI.1	Analyze selected artworks and observe changes over time in media, styles, and techniques
F.3.AI.2	Demonstrate an understanding of the various purposes for creating art in the context of self, family, community, social and global perspectives <ul style="list-style-type: none">• <i>aesthetic</i>• <i>careers</i>• <i>functional</i>• historical and cultural• therapeutic and social• <i>interdisciplinary</i>
F.3.AI.3	Identify recurring universal themes, concepts, forms, and functions in works of art and design that span cultures, times, and places

Strand: Creative Process

Content Standard 4: Students shall create original works of art using a variety of media, techniques, processes, and tools.

CP.4.AI.1	Demonstrate safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of works of art
CP.4.AI.2	Create artworks that show awareness of <i>elements of art</i> , <i>principles of design</i> , and <i>aesthetic</i> concerns
CP.4.AI.3	Apply the knowledge of spatial relationships to create a work of art (e.g., <i>visual measurements</i> , figure, facial, linear perspective, <i>architectural renderings</i> , <i>direct observational</i> drawings)
CP.4.AI.4	Render <i>contour</i> and <i>gesture</i> drawings as preliminary <i>sketches</i> or as finished products
CP.4.AI.5	Compile a sketchbook that includes various techniques, observations, and art experiences
CP.4.AI.6	Generate and communicate ideas that create multiple solutions to specific visual art problems or reflect <i>artistic expression</i>
CP.4.AI.7	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
CP.4.AI.8	Create works of art in wet and/or dry media to solve <i>color</i> design problems <ul style="list-style-type: none">• simulate observable <i>colors</i> using transparent and opaque applications• apply <i>color theory</i> by mixing <i>colors</i> in wet and/or dry media

Strand: Creative Process

Content Standard 4: Students shall create original works of art using a variety of media, techniques, processes, and tools.

CP.4.AI.9	Demonstrate a <i>printmaking</i> process (e.g., <i>monoprint, collagraph, relief, drypoint, silk screen</i>)
CP.4.AI.10	Collaborate with others to create artwork
CP.4.AI.11	Use a transfer method to replicate an image (e.g., grid, light box, window, opaque projector, tracing paper, graphite)
CP.4.AI.12	Use <i>additive</i> and/or <i>subtractive methods</i> to produce a <i>relief</i> or <i>sculpture in-the-round</i> (e.g., <i>carving, casting, modeling, assemblage</i>)
CP.4.AI.13	Produce 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)

Strand: Reflections/Responses

Content Standard 5: Students shall reflect, evaluate, and respond to works of art.

RR.5.AI.1	Critique artworks in terms of history, culture, and <i>aesthetics</i>
RR.5.AI.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.5.AI.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.5.AI.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.5.AI.5	Respond to a range of subject matter, symbols, and/or ideas used in <i>communications media</i>
RR.5.AI.6	Participate in the process of <i>exhibiting</i> student artwork (e.g., plan, select, promote, install, attend)
RR.5.AI.7	Assemble a <i>portfolio</i> as a reflection of personal growth (e.g., self-assessment, peer critiques, interviews)

Glossary for Art I

Achromatic	Lacking <i>color</i> ; black, gray, or white; also known as neutral
Actual texture	<i>Texture</i> of real or authentic objects; the way a surface of a real object feels to the sense of touch
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
Aesthetics	The philosophical study of the nature and value of works of art and how people respond to art with their senses, intellect, and emotions; synonym for the philosophy of art
Alternating	A <i>pattern</i> that occurs when different elements in a work of art repeat themselves in a predictable order
Analogous	<i>Colors</i> that are next to each other on the color wheel, with one <i>hue</i> in common
Architectural renderings	Drawings of architectural structures
Artistic expression	Ways artists communicate ideas and feelings
Assemblage	A 2-D or 3-D artistic composition made by combining various objects; an <i>additive method</i>
Asymmetrical	A type of <i>balance</i> in which the parts are unequal in size, <i>shape</i> , <i>form</i> , etc., but still produces a <i>balanced</i> visual <i>weight</i> ; another name for <i>informal balance</i>
Balance	A visual <i>weight</i> ; a <i>principle of design</i> in which the <i>elements of art</i> are arranged to create a feeling of stability or the impression of equal <i>weight</i> or importance; Three types of <i>balance</i> are <i>symmetrical (formal)</i> , <i>asymmetrical (informal)</i> , and <i>radial</i> .
Calligraphic	The technique of creating expressive, decorative <i>lines</i> in a work of art
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 <i>form</i>
Casting	A sculptural technique in which a liquid is poured into a mold and hardens into a <i>form</i>
Center of interest	The visual <i>focal point</i> of an artwork; that part of a composition that is first to attract attention; an area of <i>dominance</i> in an artwork
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 schemes	Plans for organizing <i>colors</i> , which includes <i>monochromatic</i> , <i>analogous</i> , <i>complementary</i> , <i>triad</i> , <i>split complimentary</i> , warm, and cool
Color theory	The study of spectral <i>colors</i> and their interrelationships
Communications media	Computers, televisions, comic books, cameras, graphic novels, advertising, packaging, cell phones, etc.
Complementary	<i>Colors</i> that are directly opposite on the color wheel such as red and green, and when used near each other, create optical vibrations, or when mixed together will tend to subdue intensities and produce a grayed <i>hue</i>

Contour	The outside edge or <i>outline</i> of <i>shapes</i> that define the outer and inner edges and surfaces of objects or figures; A <i>contour line</i> is a <i>line</i> that defines the edges and surface ridges of an object and gives an object its <i>shape</i> and volume. A <i>contour</i> drawing is a continuous <i>line</i> that follows the <i>outline</i> and other visible edges of a mass, figure, or object. Blind <i>contour</i> refers to drawings using one continuous <i>line</i> 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
Directional	<i>Line</i> that refers to actual or <i>implied</i> movement, or to an angle or a point of view; may provide structure and basic organization for a drawing
Dominance	A space where elements assume more importance than others in the same composition or design; an area of interest
Drypoint	A method of intaglio printing in which the image is scratched into the surface of the printing plate with a steel needle; <i>Lines</i> 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: <i>line, shape, form, texture, color, value, and space</i>
Emphasis	A <i>principle of design</i> that can be achieved through placement, <i>contrast</i> , size, etc.; the special attention or importance given to one area or element in an artwork
Environment	Natural or man-made surroundings
Environmental	Relating to the <i>environment</i>
Exhibit	To show or display artwork
Expressive	Qualities that communicate feelings, moods, and ideas to the viewer through a work of art; <i>Expressive lines</i> seem to reflect the artist's emotions or feelings.
Fiber arts	Artwork created from any threadlike, fiber material that can be shaped or joined together (e.g., fabric, needlepoint, weaving, quilting, knotting, batik, dying, basket weaving, lace making, sewing)
Focal point	A specific area or point of convergence that draws the viewer's attention first
Form	An <i>element of art</i> that is 3-D, and, therefore, includes the dimensions of height, width, and depth
Formal	<i>Balance</i> found in a work of art in that, when optically divided in half, each side is arranged exactly as the other; see <i>symmetrical</i>
Functional	Artwork that has an intended purpose other than <i>aesthetic</i> beauty
Gesture	An exercise in art education commonly used as a warm-up; A <i>gesture line</i> refers to a <i>line</i> 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 <i>movement</i> .
Gradation	Any way of combining <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 <i>shapes</i> , rough to smooth <i>textures</i>)

Harmony	A <i>principle of design</i> that refers to a way of combining <i>elements of art</i> to accent their similarities and to bind the picture parts into a whole
High key	Composed of mostly lighter <i>values of a color</i>
Hue	The name of any color wheel <i>color</i> found in its pure state
Implied	Suggested or perceived, but not actually present; <i>Implied line</i> refers to the way objects or a series of points are arranged to produce the effect of seeing a <i>line</i> in a work when a <i>line</i> is not actually present, such as a series dots that are perceived as a <i>line</i> . <i>Implied texture</i> refers to a <i>texture</i> in a work that is perceived by the viewer but has no physical form, such as a drawing of rough bark; the way a surface appears to feel; a <i>texture</i> which can be seen but not felt
Informal	A type of <i>balance</i> in which the parts are unequal in size, <i>shape, form</i> , etc., but still produces a <i>balanced</i> visual <i>weight</i> ; see <i>asymmetrical</i>
Intensity	The brightness (purity) or dullness (strength) of a <i>color</i> or <i>hue</i>
Interdisciplinary	Involving two or more academic disciplines
Line	An <i>element of art</i> that refers to a mark on any surface; a moving point
Low key	Composed of mostly darker <i>values of a color</i>
Modeling	Shaping clay or other pliable material by pinching, pulling, or other manipulation
Monochromatic	A <i>color scheme</i> that uses only one <i>hue</i> and the tints, tones, and shades of that <i>hue</i>
Monoprint	A print in which ink or paint is applied to a flat surface and paper laid upon it to make a print which will be one-of-a-kind
Motif	A design or designed image that is repeated with little or no change
Movement	A <i>principle of design</i> ; the way in which the <i>elements of art</i> are organized so that the viewer's eye is led through the work of art in a systematic way
Outline	A drawing made which defines the perimeter of a <i>form</i>
Patterns	The <i>repetition</i> of anything in a design (e.g., <i>repetition of shapes, lines, or colors</i>)
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 <i>pattern, rhythm and movement, proportion and scale, balance, emphasis, contrast, harmony, unity, and variety</i>
Printmaking	Transferring an image from one prepared surface to another to produce one or more copies
Proportion	A <i>principle of design</i> that may be described as the relationship between objects with respect to size, number, amount, etc.
Radial	An organized <i>pattern</i> or design emanating from the center of a circular format; usually has <i>symmetrical</i> properties

Random	Occurring without an identifiable <i>pattern</i>
Relief	A sculptural technique in which the design is a raised surface on a flat background
Repetition	A <i>principle of design</i> concerned with repeated <i>shapes, lines, or motifs</i> to help create <i>movement</i> or <i>rhythm</i> in an artwork
Rhythm	A <i>principle of design</i> that involves the <i>repetition</i> of <i>elements of art</i> to create the illusion of <i>movement</i> or a visual beat or tempo; Types of <i>rhythm</i> include regular, <i>alternating</i> , <i>progressive</i> , <i>flowing</i> , <i>random</i> .
Scale	Relative size, or ratio, of an object as compared to others of its kind, to different objects, to its <i>environment</i> , or to the human figure; ratio of an object as related to other parts of the same object
Sculpture in-the-round	Freestanding sculpture meant to be seen from all sides
Shape	An <i>element of art</i> that refers to an enclosed space that is 2-D, or flat, and, therefore, limited to the dimensions of length and width
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; <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 lines</i> refer to <i>lines</i> drawn quickly to catch the immediate feeling of action or the impression of a place, object, or situation
Space	An <i>element of art</i> that refers to an area surrounding objects or figures, both positive and negative
Split complementary	One <i>hue</i> and the <i>hues</i> on each side of its complement on the color wheel
Structural	The skeletal, supportive <i>lines</i> in natural and man-made objects (e.g., veins within a leaf, trusses of a roof, girders of a suspension bridge)
Subtractive method	A method of creating a sculpture or printing plate that involves removing materials to achieve a finished product
Symmetrical	An equilibrium created by identical parts that are equally distributed on either side of a real or imaginary central axis in mirror-like <i>repetition</i> ; see <i>formal</i>
Texture	An <i>element of art</i> that refers to surface quality of an object or composition (e.g., roughness, smoothness)
Triad	A <i>color scheme</i> based on any three <i>colors</i> , three steps apart on the color wheel
Unity	A <i>principle of design</i> that can be achieved through the use of <i>elements of art</i> and other <i>principles of design</i> ; the coherence of a work that gives the viewer the feeling that all parts of a piece are working together to create a feeling of completeness or wholeness
Value	An <i>element of art</i> that refers to lightness or darkness
Value contrast	Deliberately placing light against dark to produce a desired effect
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 measurements	Techniques for approximating the size relationship of one object to another object or one part of an object to another object
Weight	The psychological or visual importance of an area, element, or heaviness of an object; <i>Weight</i> as a quality of <i>line</i> refers to the thickness or heaviness of a <i>line</i>