

**NEWPORT-MESA UNIFIED SCHOOL DISTRICT
Course Description**

**ART 1AB
(Elective Course)**

Prerequisites: None

Content covered in this course is also described in the course of study outline that is organized to the California Visual Arts Standards. Based upon student needs, instructors select appropriate materials from the Instructional Materials List. Classroom presentations are determined by the instructor and described under Teacher Activities. A more detailed course outline is available from the instructor.

OVERVIEW:

Art 1AB is a one-year introduction to the world of visual art. Inquiry-based instruction challenges the student to make aesthetic decisions based on solid design principles, knowledge of art history and personal meaning. The student will become adept at understanding art from the past as well as from other cultures in order to give depth to his/her own creative expression. Arts skills required by business and industry will be addressed as well as the exciting work of contemporary artists who have explored new aesthetic territory.

COURSE OF STUDY OBJECTIVES:

The student will learn to exercise their artistic perception by viewing, discussing and writing about art from many time periods and cultures. He/she will express his/her creative vision by composing images in a variety of media. He/she will become knowledgeable about various periods and movements in art history as they relate to assignments in the class. He/she will become adept at asking and answering questions about the nature of art in writing and discussions on Aesthetics. Reaching out and diverging from the classroom activities, students will make connections with artists in the fields of design, visual communications and the entertainment industry.

Artistic Perception and Digital Art

- 1. The student will develop an understanding of the visual structures of art works by studying the terminology of the Elements and Principles of Art/Design as they relate to Design.**
 - 1.1 SUGGESTED STUDENT ACTIVITIES:**

After an introduction to the Elements of Art, the student will identify and draw areas of shape in photographs. He/she will then use variations of circle, square and triangle to design a cover for his/her art portfolio.
 - 1.2 INSTRUCTIONAL MATERIALS:**

Teacher-created display panels for the Elements of Art, art reproductions, and handouts for definition of terms, drawing and portfolio materials.
 - 1.3 TEACHER ACTIVITIES:**

Teacher will model for students visual analysis of various works of art from different cultures and time periods by discussing the work of Bauhaus artists, African tribal art and Minimalist artists. Instructor demonstrates how to identify shape in photographs. Instructor demonstrates the use of variation to modify basic shapes for the portfolio design, construction of portfolio and composition of the cover design.

Drawing Lessons: Learning to See

- 2. The student will develop an awareness of the process of creating art by exploring the concept of Right-Brain Drawing and Drawing from Observation. He/she will then practice the methods of drawing and seeing that enables artists to create sophisticated interpretations of the world around them.**

- 2.1 **SUGGESTED STUDENT ACTIVITIES:**
After a discussion of the process of Right brain drawing, the student will explore the "handwriting" of the artist by writing a comparison of the drawing styles of various artists. He/she will then practice drawing through a series of exercises that explore making marks, creating variations of line, blind contour and contour drawing and drawing from simple objects and natural forms.
- 2.2 **INSTRUCTIONAL MATERIALS:**
Examples of student work that shows progress in drawing skills, objects and props, drawing materials, instructor's examples of drawing, art reproductions of Van Gogh's work, Scholastic Art magazines about Van Gogh.
- 2.3 **TEACHER ACTIVITIES:**
Introduce the process of how the brain perceives and then interprets the visual world. Demonstrate the process of Right brain drawing. Lead student through a series of drawing tutorials. Conduct a writing exercise about drawing styles of artists. Lead reading and discussion of drawings of Vincent Van Gogh. Ask student the question "What is a Good Drawing?" Arrange for comic artist to come to class and demonstrate drawing.

Drawing Lessons: Drawing from Observation

- 3. **The student writes an analysis of drawings from Matisse, Picasso, Hokusai and Celmins based on the Elements of Art. The student will create a series of drawings that explore line, shape and value. He/she will focus on artist Vija Celmins and answer an aesthetics question about her work. He/she will visit a museum and go on a photo expedition at the site.**
 - 3.1 **SUGGESTED STUDENT ACTIVITIES:**
Students will write of visual analysis of art works, create a series of drawings that explore line, value and shape, focus on the work of Vija Celmins and visit a museum and take photographs at the site.
 - 3.2 **INSTRUCTIONAL MATERIALS:**
Art reproductions, examples of past student work, drawing materials, props, lights, reusable cameras and maps to local museums.
 - 3.3 **TEACHER ACTIVITIES:**
Model visual analysis of drawings, demonstrate drawing techniques, lead writing and discussion of Celmins' work and give students information about local museums.

Drawing Lessons: The Keen Observer

- 4. **After viewing the work of Chuck Close, the student will analyze how he creates his hyper-realistic portraits. The student will create a "Focus Drawing" that shows realistic detail in one area. The student participates in an exercise about realism in art and answers the question "Does a work of art have to be realistic to be good?"**
 - 4.1 **SUGGESTED STUDENT ACTIVITIES:**
The student will look at the work of Chuck Close and discuss the style of Super Realism. The student will participate in an exercise that compares art in terms of realism. The student will create a realistic focus drawing in pencil. He/she will answer an aesthetics question about Realism in art.
 - 4.2 **INSTRUCTIONAL MATERIALS:**
Art reproductions, drawing materials, props, post cards with various art images.
 - 4.3 **TEACHER ACTIVITIES:**
Show and discuss the work of Chuck Close. Demonstrate the drawing process, lead writing and discussion of art reproductions. Ask student to write and discuss the aesthetics question.

Rhythmic Landscape: The Principle of Rhythm in Art

5. **After an introduction to the Principles of Art, the student will analyze the work of Van Gogh, Hockney and Benton for rhythm. After reading about Vincent Van Gogh, he/she will write a short biography about him. He/she will write about his account of his “ugliest painting”. The student will then create a rhythmic landscape in the style of Van Gogh.**

5.1 SUGGESTED STUDENT ACTIVITIES:

After an introduction to the principles of Art, the student will visually analyze the work of Van Gogh, Benton and Hockney with an emphasis on rhythm. The student will read about the artist, write about his work and answer the question about his opinion of his painting “The Night Café”. The student will create a landscape drawing in markers and watercolors in the style of the artist. The student will research selling prices for the artist’s work at auction on the Web.

5.2 INSTRUCTIONAL MATERIALS:

Art reproductions, web sites, drawing and painting materials, Scholastic Magazine articles about the artist.

5.3 TEACHER ACTIVITIES:

Introduce the Principles of Art, discuss the principle of rhythm in the landscapes of Van Gogh. Demonstrate drawing a landscape from a photograph and the techniques of using markers and watercolors in the style of the artist. Lead student through an aesthetics discussion about “The Night Café”. Take student to the computer lab to research auction prices for famous paintings.

Color in Contemporary Art

6. **After viewing a film about color theory, the student will practice analyzing color in various works of art. The student will complete a series of color mixing exercises and create a self-portrait in the style of a contemporary artist of their choice.**

6.1 SUGGESTED STUDENT ACTIVITIES:

The student will learn color theory by observing art work and practicing color mixing in a series of exercises the demonstrate Hue, Value and Intensity. The student will look at and discuss the work of Hocknwy, Warhol and tribal masks. He/she will then create a self-portrait in the style of one of these. He/she will look at art through colored gels to discuss the emotional impact of color. He/she will go to the computer lab to explore working with color on the computer.

6.2 INSTRUCTIONAL MATERIALS:

Color wheels, color exercise samples, tempera paint, brushes heavy paper, rulers, film about color theory, gels and art reproductions.

6.3 TEACHER ACTIVITIES:

Show film and lead discussion about color theory, demonstrate basic color mixing, give student list of color vocabulary words and demonstrate painting self-portrait. Lead exercise in looking at art through colored gels and observing the changes of the expressive quality of the works. Demonstrate basic color concepts in computer graphics in the computer lab. Test student on color vocabulary and concepts.

The World of Opposites: Creation/Destruction

7. **The student will look at how the concepts of creation and destruction are expressed in various cultures and time periods in art. The student will create a collage/painting that expresses these concepts.**

7.1 SUGGESTED STUDENT ACTIVITIES:

After viewing and writing about the symbolism in the sculpture “Shiva Nataraja”, the student will create a collage that expresses the concepts of creation and destruction. The student will relate the concepts to his/her environment by inviting a community activist to speak to the class about local issues.

- 7.2 INSTRUCTIONAL MATERIALS:
Art reproductions, collage materials, paint, poster board, glue and scissors.
- 7.3 TEACHER ACTIVITIES:
Lead discussion of the Shiva sculpture and help student identify symbolic parts of the piece. Show an example of the collage project and ask students to create a theme of each side of their Creation/Destruction collage. Invite a community speaker to talk to students about local environmental issues.

End of the First Semester Critique and Portfolio Evaluation

Second Semester Begins:

Exploring Pattern: Portfolio Design

9. **The student will develop a vocabulary of terms relating to the principle of pattern by observation of various examples of tribal art. He/she will learn to create a pattern design for his/her portfolio with the technique of stamping. He/she will write about and discuss the role of art in tribal societies such as African, Native American and Aboriginal groups. He/she will host a guest speaker who is a textile design artist to explore the field of surface design.**
- 9.1 SUGGESTED STUDENT ACTIVITIES:
The student will develop awareness for the use of pattern in art from tribal cultures by analyzing variation, repetition and scale as it relates to pattern. The student will then create a portfolio for his/her work and design a cover for it by carving stamps in a variety of shapes and stamping a pattern on the front cover. The student will write about and discuss the role of art in tribal societies and compare it to the role of art in Western industrial societies.
- 9.2 INSTRUCTIONAL MATERIALS:
Slides and art reproductions from various tribal cultures. Slide projector, portfolio paper, materials for making stamps (potatoes, Xacto knives), watercolor markers, rulers and pencils
- 9.3 TEACHER ACTIVITIES:
Show slides from various cultures and asks the student to find examples of variation, repetition and scale in pattern. Demonstrates making the art portfolio and laying out the grid for the pattern. Demonstrates creating a simple shape for the stamp and shows how to safely carve the potato to make a stamp. After a class critique, evaluates student work using a rubric. Arranges for textile designer to speak to the class.

Elements and Principles: Definitions and Examples

9. **The student will review definitions of the Elements of Art and will learn to identify the Principles of Art by reading, writing and discussing art works. He/she will then create a drawing that contains three examples of at least three Elements and three Principles. He/she will explore the process of asking questions about art by writing responses to "Questions About Art" handout. He/she will compare vocabulary of music and art in a presentation by the music teacher.**
- 9.4 SUGGESTED STUDENT ACTIVITIES:
The student will read chapters in *Art in Focus* textbook that explain the organizational properties. He/she will choose three works of art to analyze using the text. He/she will then create a drawing using three of the Elements and three Principles. He/she will respond to a list of questions about the nature of art in a writing and discussion activity.
- 9.5 INSTRUCTIONAL MATERIALS:
Textbooks, drawing materials, list of questions about art and art reproductions.

9.6 TEACHER ACTIVITIES:

Show examples of art from various time periods and cultures. Lead student through the process of reading about the Elements and Principles in the text. Model how to analyze an artwork. Demonstrate creating a drawing that shows use of three Elements and three Principles. Lead writing activity and discussion for "Questions About Art". Invites the music teacher to speak to students.

Drawing from Observation: Drawing Trees

10. The student will become adept at drawing trees from observation and learn to incorporate his/her drawings into a final work. He/she will observe how an artist's work can evolve over time, respond to an aesthetics question and post his/her work to a web site.

10.1 SUGGESTED STUDENT ACTIVITIES:

The student will learn techniques of observational drawing and create contour drawings of trees on campus in heavy black crayon, ink and marker. He/she will then learn the technique of frottage (rubbing) to create textures and collage the textures with the tree drawings to create a fantasy forest. He/she will view the work of Mondrian and see how his drawings of trees evolved to paintings based on a grid. He/she will write a response to the "I Paine What I See" question from *Puzzles About Art*. He/she will post examples of his/her work to the web site "A World Community of Old Trees"

10.2 INSTRUCTIONAL MATERIALS:

Drawing paper, crayons, markers, ink, frottage plates, glue, watercolors and art reproductions.

10.3 TEACHER ACTIVITIES:

Demonstrate using contour lines to create drawings of trees. Explain the importance of drawing from observation. Demonstrates the technique of frottage and show the student how to create a larger composition from his/her tree drawings and texture rubbings. Show examples of Mondrian's work and leads a discussion about the evolution of the artist's style. Conduct a writing activity and discussion about an aesthetics question in relation to his/her own work. Organize photos of student work and writing that are uploaded to web site about old trees "A World Community of Old Trees".

Drawing from Observation: Shoes

11. The student will see how artists create an illusion of form by use of various drawing techniques. He/she will create a series of shoe drawings and combine them in a larger work. He/she will view a video on how styles of shoes have evolved over time. He/she will write a response to a question that asks if they consider his/her work to be art. He/she will then research the life and career of shoe designer Salvatore Ferragamo and write about careers in fashion.

11.1 SUGGESTED STUDENT ACTIVITIES:

The student will learn how to create form by using line and value. He/she will draw various shoes from observation and collage his/her drawings into a larger work. After viewing a video about shoes through history, he/she will write an analysis of Van Gogh's painting of shoes. He/she will write about if and why they consider his/her work to be art. He/she will research a famous shoe designer on the web outside of class and find out about careers in fashion.

11.2 INSTRUCTIONAL MATERIALS:

Web sites, old shoes, video, drawing materials, watercolors, glue, paper and art reproductions.

11.3 TEACHER ACTIVITIES:

Demonstrate the use of value and line to create an illusion of dimension in a drawing. Demonstrate using pattern and color to create emphasis and balance. Show video and lead writing/discussion about Van Gogh's painting. Lead writing and discussion of student critique. Show examples of Ferragamo's work and discuss the research assignment.

Color and Design: Color Theory

- 12. The student will be able to analyze various art reproductions to review color concepts from last semester. He/she become adept at using color concepts such as mixing colors according to different schemes and color theory as it relates to computer graphics. He/she will create a tempera painting that demonstrates the use of monochromatic, analogous, complementary and split-complement color schemes in the same painting. He/she will explore careers in graphic and product design.**

12.1 SUGGESTED STUDENT ACTIVITIES:

After viewing and discussing color in various art reproductions, the student will be able to identify color concepts he/she has learned (such as monochromatic, analogous, complementary and split compliment). He/she will practice mixing color in a series of color exercises and complete a painting in tempera of a simple object (such as a cup) and its shadow that is divided into four color schemes. He/she will write about the meaning of color in different cultures. He/she will discuss color in product design and learn about design fields from a talk by an art college representative.

12.2 INSTRUCTIONAL MATERIALS:

Art reproductions, color wheels, color exercise samples, tempera paint, brushes, heavy paper, rulers and props.

12.3 TEACHER ACTIVITIES:

Demonstrate the various color mixing exercises, demonstrate the technique of creating the color-blocked painting. Lead student activity exploring the meaning of color in many cultures. Ask him/her if changing the color of a product will affect its sales. Schedule a presentation by an art college representative on careers in design fields.

Japanese Printmaking and the “Boy Who Drew Cats”

- 13. After looking at Japanese wood block prints on the Web, the student will be able to analyze them for line, color, pattern and use of space. After researching the prints and their historical period in Japan, the student will learn about Japanese folk tales by reading the story “The Boy Who Drew Cats”. He/she will then create painting/collage using relief prints they created to tell the story. He/she will be able to relate the influence of Japanese prints on Impressionist artists.**

13.1 SUGGESTED STUDENT ACTIVITIES:

After looking at Japanese wood block prints on the web, the student will analyze them for line, pattern, color and use of space. He/she will learn about the historical period in Japan at the time the prints were created and the techniques used by the printmakers. He/she will then read the story “The Boy Who Drew Cats” and create a painting/collage using relief prints that tell the story. He/she will explore the relationship of Japanese prints to artist Mary Cassatt.

13.2 INSTRUCTIONAL MATERIALS:

Web sites for Japanese prints, art reproductions, printmaking supplies (foam sheets, brayers, barrens, ink) paper, brushes and glue.

13.3 TEACHER ACTIVITIES:

Lead student in web search in the computer lab. Show art reproductions and discuss art elements and artists of the period. Demonstrate color mixing and printing process. Lead a group reading of the story. Conduct student critique.

“Hands and Heart”: The Power of Personal Symbols

- 14. The student will become aware of the narrative aspect of creating art. He/she will become familiar with an African American artist and her daughter who create art that tell stories. He/she will be able to create his/her own drawing that shows symbols for his/her personal story.**

14.1 SUGGESTED STUDENT ACTIVITIES:

After seeing a video about artists Alison and Betye Saar, the student will write about the use of art elements in the work and how both artists express personal experiences in their work. He/she will then create a drawing of his/her hand that incorporates symbols for his/her heritage and personality. He/she answer the question "Art Can be About. . .?" He/she will research designer Laurel Burch and create a class presentation about her.

14.2 INSTRUCTIONAL MATERIALS:

Art reproductions, video, color drawing materials, paper, lists of symbols and items designed by Laurel Burch.

14.3 TEACHER ACTIVITIES:

Show video and lead class in a writing and discussion of the artists. Give the student a list of symbols and ask him/her to create a set of symbols that represent them. Demonstrate creating the drawing. Set up artists for student to interview by e-mail. Conduct an exploration of the work of Laurel Burch.

"Art House/Birdhouse"

15. The student will know that artists develop unique styles of making art. He/she will be able to translate the style of an artist to a sculpture they create. He/she will be able to write and speak knowingly about the most prominent attributes of the artist's style.

15.1 SUGGESTED STUDENT ACTIVITIES:

The student will research an artist he/she admires in the class text. He/she will then create a birdhouse for that artist in the style of the artist. He/she will write a short paper about his/her artist. He/she will compare his/her birdhouse sculpture with a reproduction of the artist's work in a critique.

15.2 INSTRUCTIONAL MATERIALS:

Textbook, art reproductions, cardboard, scrap wood, glue, paint, wire and found objects.

15.3 TEACHER ACTIVITIES:

Lead reading and research activities. Demonstrate sculpture techniques. Conduct student critique.

End of Semester Critique and Portfolio Review

Assessment: Instructor will use a rubric created for student projects and writing assignments. Outside homework will be required for: Preliminary sketches, web research, artist interviews, portfolio compilation, reading assignments and field trip notes.

District Approved Class Text:

Mittler, Gene A., *Art in Focus*, New York:Glencoe/McGraw-Hill, 2000

Supplementary Materials and Texts:

Battin, Fisher, Moore, Silvers, *Puzzles About Art: An Aesthetics Casebook*. New York: St. Martin's Press, 1989

Hearn, Lafcadio. *The Boy who Drew Cats*. Tokyo, Japan: T. Hasegawa, Publisher and Art Printer, 1898 (reprinted in facsimile from a copy in the Huntington Library by The Huntington Library and Art Gallery, San Marino, CA. 1972

Wilde, Judith and Richard, *Visual Literacy: A Conceptual Approach to Graphic Problem Solving*. New York: Watson-Guption Publications, 1991

Roukes, Nicholas, *Art Synectics: Stimulating Creativity in Art*. MA:Davis Publications, 1982

Revision submitted by Teri Brudnak, Corona del Mar High School, January 8, 2002
(Meets the needs of students wishing to go to UC or Cal State College)

