

# KPBSD High School Visual Arts Curriculum

## NINTH - TWELFTH GRADES

The concepts presented in this Visual Arts Curriculum are not intended to be taught in a linear (checklist of coverage) fashion, but rather should be implemented as a cyclical creative process. Each course within the curriculum intentionally includes standards from all four visual arts standards to illustrate this process-based philosophy. This curriculum represents the most current research and thinking in visual arts education today.

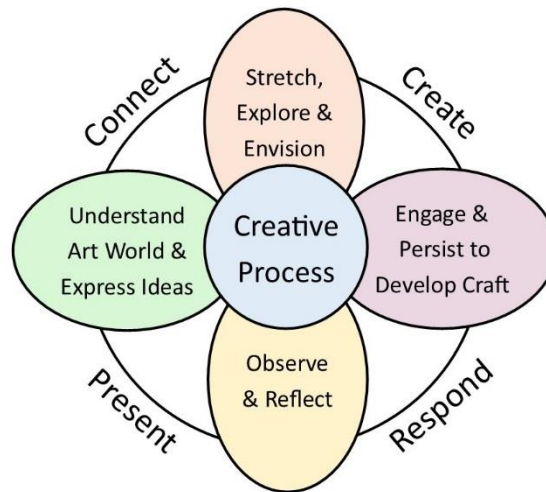
### Alaska Arts Standards

- Create** – Imagining & developing artistic ideas and work  
**Present** – Interpreting & sharing artistic work  
**Respond** – Understanding & evaluating how the arts convey meaning  
**Connect** – Relating artistic ideas & working with personal meaning & external context

### Studio Habits

- Stretch, Explore, & Envision
- Engage & Persist to Develop Craft
- Observe & Reflect
- Understand Art World & Express Ideas

Adapted from: *Studio Thinking: The Real Benefits of Visual Arts Education*, Hetland, Winner, et al, Teachers College Press, 2007.



### 21<sup>st</sup> Century Skills

#### Learning and Innovation Skills

- Creativity & Innovation
- Critical Thinking & Problem Solving
- Communication & Collaboration

#### Literacy Media and Technology Skills

- Information Literacy
- Media Literacy
- Technology Literacy

#### Life and Career Skills

- Flexibility & Adaptability
- Initiative & Self Direction
- Social & Cross-Cultural Skills
- Productivity & Accountability
- Leadership & Responsibility

<http://www.p21.org/our-work/p21-framework>



<b>Students at the following levels will:</b>		
<p><b>Proficient</b></p> <ul style="list-style-type: none"> <li>• Use multiple approaches to begin creative endeavors.</li> <li>• Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.</li> <li>• Engage in making a work of art or design without having a preconceived plan.</li> <li>• Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</li> <li>• Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.</li> </ul>	<p><b>Accomplished</b></p> <ul style="list-style-type: none"> <li>• Individually or collaboratively formulate new creative problems based on student’s existing artwork.</li> <li>• Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</li> <li>• Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.</li> <li>• Demonstrate awareness of ethical implications of making and distributing creative work.</li> <li>• Redesign an object, system, place, or design in response to contemporary issues.</li> </ul>	<p><b>Advanced</b></p> <ul style="list-style-type: none"> <li>• Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</li> <li>• Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and designs based on a theme, idea, or concept.</li> <li>• Experiment, plan, and make multiple works of art and designs that explore a personally meaningful theme, idea, or concept.</li> <li>• Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.</li> <li>• Demonstrate in works of art or designs how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people’s lives.</li> </ul>

## Stretch, Explore, and Envision - Evaluation Rubric

1-No Evidence   2-Limited Evidence   3-Sufficient Evidence   4-Strong Evidence (see appendix for full rubric)

- Exhibits well-planned, multiple ideas to creative endeavors through artistic investigation.
- Problem-solves and evaluates chosen approach for possible challenges.
- Includes care and craftsmanship in sketches.
- Demonstrates consideration for formal Elements and Principles of Design.
- Design process illustrates innovative thinking through student's own unique ideas.

**Engage and Persist to Develop Craft:** As a result of participating in art class, students acquire the skills or techniques needed to work with various media. Students are taught to engage in a project, focus on a task for a sustained period of time, and persist with their work.

Anchor Standards 3, 4, 5, & 6	Enduring Understanding & Essential Questions
<p><b>Anchor Standard 3</b></p> <p><i>Refine and complete artistic work</i></p> <p><b>Anchor Standard 4</b></p> <p><i>Select analyze, and interpret artistic work for presentation</i></p> <p><b>Anchor Standard 5</b></p> <p><i>Develop and refine artistic work for presentation</i></p> <p><b>Anchor Standard 6</b></p> <p><i>Convey meaning through the presentation of artistic work</i></p>	<p><b>Enduring Understanding 3: Artists/designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</b></p> <ul style="list-style-type: none"> <li>Essential Questions: What role does perseverance play in revising, refining, and developing work? How do artists/designers grow and become accomplished in art forms? How do artists/designers create works of art or design that effectively communicate?</li> </ul> <p><b>Enduring Understanding 4: Artists/designers consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.</b></p> <ul style="list-style-type: none"> <li>Essential Questions: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value object, artifacts, and fine artworks, and select them for presentation?</li> </ul> <p><b>Enduring Understanding 5: Artists/designers, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.</b></p> <ul style="list-style-type: none"> <li>Essential Questions: What methods and processes are considered when preparing artwork for presentation or preservation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</li> </ul> <p><b>Enduring Understanding 6: Objects, artifacts, and artworks collected, preserved, or presented either by artists/designers, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivation of appreciation and understanding.</b></p> <ul style="list-style-type: none"> <li>Essential Questions: What is purpose of exhibiting art? How do collected, preserved, and presented works cultivate appreciation and understanding of beliefs, values, and experiences?</li> </ul>

<b>Students at the following levels will:</b>		
<p><b>Proficient</b></p> <ul style="list-style-type: none"> <li>• Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.</li> <li>• Analyze, select, and curate artifacts and/or artworks for presentation and preservation.</li> <li>• Analyze and evaluate the reasons and ways an exhibition is presented.</li> <li>• Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.</li> </ul>	<p><b>Accomplished</b></p> <ul style="list-style-type: none"> <li>• Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</li> <li>• Analyze, select, and critique personal artwork for a collection or portfolio presentation.</li> <li>• Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.</li> <li>• Make, explain, and justify connections between artists or artwork and social, cultural, and political history.</li> </ul>	<p><b>Advanced</b></p> <ul style="list-style-type: none"> <li>• Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.</li> <li>• Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.</li> <li>• Investigate, compare, and contrast methods for preserving and protecting art.</li> <li>• Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.</li> </ul>

## Creative Process Rubric - Observed Behavior Evaluation

1-No Evidence   2-Limited Evidence   3-Sufficient Evidence   4-Strong Evidence (see appendix for full rubric)

- Plans multiple strategies and selects best idea prior to creating.
- Demonstrates craftsmanship through practice of intentional skills/techniques while safely and skillfully using materials, tools, and equipment.
- Apply the Elements and Principles of Design to guide artistic decision making.
- Explores and experiments with media while meeting project criteria.
- Creates original artwork while being inspired by external influences as well as self-reflection, peer and teacher review.



<b>Students at the following levels will:</b>		
<p><b>Proficient</b></p> <ul style="list-style-type: none"> <li>• Hypothesize ways in which art influences perception and understanding of human experiences.</li> <li>• Analyze how one’s understanding of the world is affected by experiencing visual imagery.</li> <li>• Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.</li> <li>• Establish relevant criteria in order to evaluate a work of art or collection of works.</li> </ul>	<p><b>Accomplished</b></p> <ul style="list-style-type: none"> <li>• Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.</li> <li>• Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</li> <li>• Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.</li> <li>• Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</li> </ul>	<p><b>Advanced</b></p> <ul style="list-style-type: none"> <li>• Analyze how responses to art develop over time based on knowledge of and experience with art and life.</li> <li>• Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.</li> <li>• Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.</li> <li>• Construct evaluations of a work of art or collection of works based on differing sets of criteria.</li> </ul>

## Critique Rubric - Observed Behavior Evaluation

1-No Evidence   2-Limited Evidence   3-Sufficient Evidence   4-Strong Evidence (see appendix for full rubric)

- Describes and analyzes the artwork in relation to the Elements and Principles of Design.
- Presents examples of the artists' creative influences.
- Interprets the meaning/purpose of the artwork.
- Identifies and describes characteristics about the artwork's mood/feeling.
- Discusses how the artist problem-solved to meet the criteria and create a successful piece.

# Visual Literacy

*Working with images should become a daily or weekly practice for students.*

The following framework illustrates four general focus areas of  
**Aesthetic Scanning and Questioning**

## Description

What do you see?

- Elements of design
- Subject matter

## Analysis

What planning and organization is shown?

- Principles of design
- Technical properties

## Interpretation

What meaning does the work have?

What feelings are expressed?

- Mood or feeling
- Message or meaning
- Artist intent

## Judgment/Evaluation

Is this work of art successful?

Does it have strengths or weaknesses?

- Design/composition
- Historical significance
- Craftsmanship
- Originality
- Preference

## Visual Literacy Standards:

A visually literate student is able to:

- Determine the nature and extent of the visual materials needed.
- Find and access needed images and visual media effectively and efficiently.
- Interpret and analyze the meanings of images and visual media.
- Evaluate images and their sources.
- Use images and visual media effectively.
- Design and create meaningful images and visual media.
- Understand many of the ethical, legal, social, and economic issues surrounding the creation and use of images and visual media, and access and use visual materials ethically.



**Understand Art World & Express Ideas:** Students in visual arts classes learn about art history and the practicing art world today and their own relationship to today’s art world. Students are meant to learn to go beyond craft to convey a personal vision and meaning in their work. This habit of mind includes making works to exemplify a property that is not visible such as mood or atmosphere.

Anchor Standards 10 & 11	Enduring Understanding & Essential Questions	
<p><b>Anchor Standard 10</b></p> <p><i>Describe, relate and synthesize knowledge and personal experiences to participate in art making</i></p> <p><b>Anchor Standard 11</b></p> <p><i>Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding and relevancy</i></p>	<p><b>Enduring Understanding 10: Participation in the arts helps people incorporate their experiences to construct meaning.</b></p> <ul style="list-style-type: none"> <li>• Essential Questions: How does participating in and with art enrich people’s lives and raise awareness of community and environment?</li> </ul> <p><b>Enduring Understanding 11: People develop ideas and understanding of society, culture, and history through their interactions with and analysis of art.</b></p> <ul style="list-style-type: none"> <li>• Essential Questions: How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art influence, enhance, and preserve aspects of life?</li> </ul>	
<b>Students at the following levels will:</b>		
<p><b>Proficient</b></p> <ul style="list-style-type: none"> <li>• Document the process of developing ideas from early stages to fully elaborated ideas.</li> <li>• Describe how knowledge of culture, traditions, and history may influence personal responses to art.</li> </ul>	<p><b>Accomplished</b></p> <ul style="list-style-type: none"> <li>• Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.</li> <li>• Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.</li> </ul>	<p><b>Advanced</b></p> <ul style="list-style-type: none"> <li>• Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</li> <li>• Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.</li> </ul>

## Understand Art World & Express Ideas – Short Response Rubric

1- Limited Evidence 2-Adequate Evidence 3-Sufficient Evidence 4-Strong Evidence (see appendix for full rubric)

- Description of both works of art - What do you see?
- Relating to both works of art - What is your personal connection to these artworks?
- Analyze both works of art - How does the artwork impact the views of a society/culture or reflect the time period?
- Interpretation of both works of art - What meaning does the work have? What feelings are expressed?
- Judgment/Evaluation of both works of art - What is your opinion of success, strengths, and weaknesses?
- Word Usage & Art Vocabulary - Does the response reveal an awareness of audience and purpose through effective use of word choice and appropriate art vocabulary?
- Conventions & Organization - Does the response exhibit direction and coherence with correct spelling, punctuation, paragraphing, capitalization, and grammar?

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# HIGH SCHOOL ART COURSES

Beginning Art

Intermediate Art

Advanced Art

Beginning Drawing & Design

Beginning Painting

Beginning Sculpture

Beginning Fiber Arts

Beginning Jewelry

Beginning Graphic Design

Beginning Ceramics

Intermediate Ceramics

Advanced Ceramics

Beginning Photography

Intermediate Photography

Advanced Photography

Independent Studio Arts

## BEGINNING ART

<b>Grade: 9-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>	
<b>Fee: Required</b>			<b>Prerequisite: None</b>		
<p><b>Course Description:</b> Beginning Art is an exploration of art techniques and theory designed for high school students. Students will explore a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving, and hand built ceramics. Students will learn to make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of art from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will acquire a basic understanding of the Elements and Principles of Design that go into a successful work of art.</p>					
<b>Content/Skills</b>			<b>Vocabulary</b>		
<ul style="list-style-type: none"> <li>• Develop basic drawing and shading skills using a variety of mediums</li> <li>• Begin to understand color theory and application</li> <li>• Begin to understand and use basic composition skills</li> <li>• Begin to apply vocabulary and an understanding of the Elements and the Principles of Design in relation to the creative process</li> <li>• Experiment with various 2D and 3D techniques and forms</li> <li>• Complete projects influenced by art history and/or cultural exploration</li> </ul>			<ul style="list-style-type: none"> <li>• Abstract/Realism</li> <li>• Medium</li> <li>• Color Schemes</li> <li>• Color Theory</li> <li>• Foreground</li> <li>• Background</li> <li>• Atmospheric Perspective</li> </ul>		<ul style="list-style-type: none"> <li>• Linear Perspective</li> <li>• Composition</li> <li>• Gesture</li> <li>• Contour</li> <li>• Chiaroscuro</li> <li>• Negative Space</li> <li>• Proportion</li> <li>• Critique</li> </ul>
<b>Recommended Arts Experiences</b>					
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>	
<ul style="list-style-type: none"> <li>• Barbara Lavallee (AK)</li> <li>• Bryon Birdsall (AK)</li> <li>• Jackson Pollock</li> <li>• Arshile Gorky</li> <li>• Claude Monet</li> <li>• Isamo Naguchi</li> <li>• Piet Mondrian</li> <li>• Paul Klee</li> <li>• Joan Miro</li> </ul>		<ul style="list-style-type: none"> <li>• Henri Matisse</li> <li>• Paul Gauguin</li> <li>• Mary Cassatt</li> <li>• John Constable</li> <li>• William Turner</li> <li>• Andy Worhol</li> <li>• Keith Haring</li> <li>• Vincent van Gough</li> <li>• Jackson Pollock</li> </ul>		<ul style="list-style-type: none"> <li>• DRAWING – pencil, color pencil, pastels, and markers</li> <li>• PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, and butcher</li> <li>• PAINTING – watercolor, tempera, fabric painting, and acrylic</li> <li>• PRINTMAKING – stamps, monotypes, relief, and lino-blocks</li> <li>• SCULPTURE – papier-mâché, wire, found objects, and fibers</li> <li>• CERAMICS – clay and glaze</li> </ul>	
<ul style="list-style-type: none"> <li>• Organic/Geometric</li> <li>• Portfolio</li> <li>• Aesthetics</li> <li>• 2 &amp; 3 Dimensional</li> <li>• Theme</li> <li>• Mixed Media</li> <li>• Landscape/Portrait</li> </ul>					

## INTERMEDIATE ART

<b>Grade: 9-12</b>		<b>Length: 1 Semester</b>	<b>Credit: .5</b>	
<b>Fee: Yes</b>		<b>Prerequisite: Beg. Art/Beg. Drawing &amp; Design/Beg. Sculpture/Instructor's Discretion</b>		
<p><b>Course Description:</b> Intermediate Art is a progression of art techniques and theory designed for high school students. Students will continue to explore a variety of techniques and materials that may include drawing, painting, printmaking, sculpture, weaving, and hand built ceramics. During project creation, students will purposefully apply multiple art elements, moving from knowledge to successful art production. Students will learn to make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of art from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will apply a basic understanding of the Elements and Principles of Design to create successful works of art.</p>				
<b>Content/Skills</b>		<b>Vocabulary</b>		
<ul style="list-style-type: none"> <li>• Continue to develop drawing and shading skills using a variety of mediums</li> <li>• Use composition skills based on the Elements and Principles of Design</li> <li>• Begin to create art as a means of creative expression and mood</li> <li>• Experiment with various 2D &amp; 3D techniques and forms</li> <li>• Employ The 8 Studio Habits of Mind</li> <li>• Critique the work of self, peers and famous artists</li> </ul>		<ul style="list-style-type: none"> <li>• Abstract/Realism</li> <li>• Medium</li> <li>• Aesthetics</li> <li>• Color Theory</li> <li>• Elements of Design</li> <li>• Principles of Design</li> <li>• Mood</li> <li>• Critique</li> <li>• Color Scheme</li> </ul>	<ul style="list-style-type: none"> <li>• Gesture</li> <li>• Contour</li> <li>• Chiaroscuro</li> <li>• Negative Space</li> <li>• Proportion</li> <li>• Acrylic Glazing</li> <li>• Impasto</li> <li>• Value Variety</li> </ul>	<ul style="list-style-type: none"> <li>• Organic/Geometric</li> <li>• Color Schemes</li> <li>• Portfolio</li> <li>• 2 &amp; 3 Dimensional</li> <li>• Theme</li> <li>• Mixed Media</li> <li>• Landscape/Portrait</li> <li>• Implied Line/Texture</li> <li>• Composition</li> </ul>
<b>Recommended Arts Experiences</b>				
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>
<ul style="list-style-type: none"> <li>• Karla Morriera (AK)</li> <li>• Don Decker (AK)</li> <li>• Max Ernst</li> <li>• Roy Lichtenstein</li> <li>• Jasper Johns</li> <li>• Victor Vasarely</li> <li>• Bridget Riley</li> <li>• Diego Rivera</li> <li>• Donatello</li> </ul>	<ul style="list-style-type: none"> <li>• Benjamin West</li> <li>• Francisco Goya</li> <li>• Auguste Renoir</li> <li>• Georges Seurat</li> <li>• Marc Chagall</li> <li>• Wassily Kandinski</li> <li>• Pablo Picasso</li> <li>• Mark Rothko</li> <li>• Frank Gehry</li> </ul>	<ul style="list-style-type: none"> <li>• DRAWING – pencil, color pencil, pastels, and markers</li> <li>• PAPER – drawing, tag board, newsprint, recycled, construction, watercolor, and butcher</li> <li>• PAINTING – watercolor, fabric painting, acrylic, and oil (water soluble)</li> <li>• PRINTMAKING – stamps, monotypes, relief, and lino-blocks</li> <li>• SCULPTURE – papier-mâché, wire, found objects, fibers, and mixed media</li> </ul>	<ul style="list-style-type: none"> <li>• Create self-identity/self-reflection art</li> <li>• Explore humanities issues</li> <li>• Create art as a response to social, political, or environmental topics</li> <li>• Use artwork to tell a story or emotion</li> <li>• Develop visual literacy through critique</li> <li>• Expand use of The 8 Studio Habits of Mind</li> </ul>	

## ADVANCED ART

<b>Grade: 11-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>			
<b>Fee: Yes</b>			<b>Prerequisite: Intermediate Art/Instructor's Discretion</b>				
<p><b>Course Description:</b> Advanced Art is a course for students who have successfully passed Beginning and Intermediate Art. Students will experiment with a variety of techniques and materials that may include drawing, painting, printmaking, sculpting, weaving, and pottery. Students will learn to critique their own art and the art of others and will be encouraged to relate the beauty and meaning of art to their lives. This course will stress application of the Elements and Principles of Design, the study of artists, the improvement of creative thinking skills, and the process of making informed judgments about art. Students will be exposed to the historical and contemporary role of the arts in Alaska, the nation, and the world. Portfolio development and career research, participation in critiques for purposes of defending artistic choices while practicing art vocabulary, and applying an understanding of art and its purposes may be included. Technology may be applied for reference or support.</p>							
<b>Content/Skills</b>			<b>Vocabulary</b>				
<ul style="list-style-type: none"> <li>• Create works of art as a means of creative expression with student voice/opinion</li> <li>• Use various elements to create specified moods and atmosphere</li> <li>• Apply art vocabulary during art criticism</li> <li>• Develop skills using preferred mediums</li> <li>• Refine composition skills</li> <li>• Complete a portfolio of artwork</li> <li>• Employ The 8 Studio Habits of Mind</li> <li>• Critique the work of self, peers, local, and famous artists</li> </ul>			<ul style="list-style-type: none"> <li>• Abstract/Realism</li> <li>• Terms associated with specific media</li> <li>• Color Schemes</li> <li>• Color Theory</li> <li>• Foreground</li> <li>• Background</li> <li>• Mood</li> <li>• Critique</li> </ul>	<ul style="list-style-type: none"> <li>• Elements of Design</li> <li>• Principles of Design</li> <li>• Gesture</li> <li>• Contour</li> <li>• Chiaroscuro</li> <li>• Negative Space</li> <li>• Proportion</li> </ul>	<ul style="list-style-type: none"> <li>• Organic/Geometric</li> <li>• Portfolio</li> <li>• Aesthetics</li> <li>• 2 &amp; 3 Dimensional</li> <li>• Theme</li> <li>• Mixed Media</li> <li>• Landscape/Portrait</li> <li>• Composition</li> </ul>		
<b>Recommended Arts Experiences</b>							
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>			
<ul style="list-style-type: none"> <li>• David Boxley (AK)</li> <li>• Tintoretto</li> <li>• Caravaggio</li> <li>• Jan Vermeer</li> <li>• Eugene Celacroix</li> <li>• James McNeill Whistler</li> <li>• Kathy Kollwitz</li> </ul>		<ul style="list-style-type: none"> <li>• Gustav Klimt</li> <li>• Andrew Wyeth</li> <li>• Frida Kahlo</li> <li>• Albrecht Dürer</li> <li>• Peter Paul Rubens</li> <li>• Romare Bearden</li> <li>• Horace Phippen</li> <li>• Frank Lloyd Wright</li> </ul>		<ul style="list-style-type: none"> <li>• DRAWING – create depth and contrast</li> <li>• PAPER – 2D collage or 3D sculpture</li> <li>• PAINTING – various painting media applied to a variety of surfaces</li> <li>• PRINTMAKING – stamps, monotypes, relief, and lino-blocks</li> <li>• SCULPTURE – various media applied to relief: additive &amp; subtractive, mobiles, and assemblage</li> </ul>		<ul style="list-style-type: none"> <li>• Create an art lesson plan</li> <li>• Create a series of artworks based on a theme</li> <li>• Explore genres of art</li> <li>• Create art as a response to social, political, or environmental topics</li> <li>• End of semester exhibit/show</li> <li>• Submit work to art shows</li> <li>• Develop visual literacy through critique</li> <li>• Expand use of The 8 Studio Habits of Mind</li> </ul>	

## BEGINNING DRAWING & DESIGN

**Grade: 9-12**      **Length: 1 Semester**      **Credit: .5**

**Fee: Yes**      **Prerequisite: None**

**Course Description:** In Beginning Drawing & Design students will refine their drawing and design skills. Students will develop formal drawing, painting, and printmaking skills using a variety of subject matter, materials, and technologies on a two dimensional surface. Students will continue to develop their critiquing skills in order to relate beauty and meaning of art in their lives. Students will gain a deeper understanding of values, beliefs, ideas, and traditions of various cultures through the study of drawing and design.

Content/Skills	Vocabulary		
<ul style="list-style-type: none"> <li>• Demonstrate technical and expressive competency in drawing</li> <li>• Use the elements and principles of art to create an aesthetic composition</li> <li>• Draw expressively and communicate emotions and ideas</li> <li>• Use a sketchbook/journal to gather and develop ideas, set goals, and record results</li> <li>• Understand and apply color theory</li> <li>• Apply value to create contrast and dimension</li> <li>• Demonstrate effort toward the development of personal expression, sensitivity, and style</li> <li>• Select appropriate media and techniques to best communicate ideas</li> </ul>	<ul style="list-style-type: none"> <li>• Medium</li> <li>• Composition</li> <li>• Rule of Thirds</li> <li>• Perspective</li> <li>• Vanishing Point</li> <li>• Horizon Line</li> <li>• Foreground</li> <li>• Middle Ground</li> <li>• Background</li> <li>• Arial Perspective</li> <li>• Foreshortening</li> </ul>	<ul style="list-style-type: none"> <li>• Landscape</li> <li>• Portrait</li> <li>• Still life</li> <li>• Negative Space</li> <li>• Geometric</li> <li>• Organic</li> <li>• Implied Line</li> <li>• Implied Texture</li> <li>• Gesture</li> <li>• Line Weight</li> <li>• Chiaroscuro</li> </ul>	<ul style="list-style-type: none"> <li>• Value Scale</li> <li>• Contour Line</li> <li>• Cross Hatching</li> <li>• Pointillism</li> <li>• Scumbling</li> <li>• Distortion</li> <li>• Analogous</li> <li>• Monochromatic</li> <li>• Complimentary</li> <li>• Warm/Cool</li> <li>• Triadic</li> </ul>

### Recommended Arts Experiences

SUGGESTED ARTISTS/CULTURES	SUGGESTED MATERIALS	SUGGESTED ACTIVITIES
<ul style="list-style-type: none"> <li>• Doug Lindstrand (AK)</li> <li>• JoAnn George (AK)</li> <li>• Leonardo Da Vinci</li> <li>• Salvador Dali</li> <li>• Rene Magritte</li> <li>• Chuck Close</li> <li>• Dr. Seuss</li> <li>• Rembrandt</li> <li>• Hieronymus Bosch</li> <li>• James Ensor</li> </ul>	<ul style="list-style-type: none"> <li>• Nicolas Poussin</li> <li>• M.C. Escher</li> <li>• Raphael</li> <li>• Roberta Ekman</li> <li>• Max Beckmann</li> <li>• Belinda Eaton</li> <li>• Giovanni Angelico</li> <li>• Sandro Botticelli</li> <li>• Claude Monet</li> </ul>	<ul style="list-style-type: none"> <li>• DRAWING- pencil, scratchboard, pen and ink, charcoal, pastel, and colored pencil</li> <li>• PAINTING – tempera, watercolor, acrylic, and oil pastels</li> <li>• PRINTMAKING – linoleum block, foam, embossing, etching, and monoprinting</li> <li>• COLLAGE – found object, recycled materials, and photos</li> </ul>

## BEGINNING PAINTING

<b>Grade: 10-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>			
<b>Fee: Yes</b>			<b>Prerequisite: Beginning Art/Beginning Drawing &amp; Design</b>				
<p><b>Course Description:</b> Beginning Painting focuses on the development of painting skills. A variety of subject matter, painting media, and technologies will be used on a 2 dimensional surface. Students will develop formal drawing and painting skills. Students will continue to develop critiquing skills and are encouraged to relate beauty and meaning of art to their lives. Students will gain an understanding of values, beliefs, ideas, and traditions of various cultures through the study of painting. Portfolio development and career research, participation in critiques for purposes of defending artistic choices while practicing art vocabulary, and the progressive understanding of art and its purposes will be expected.</p>							
<b>Content/Skills</b>			<b>Vocabulary</b>				
<ul style="list-style-type: none"> <li>• Explore historical painters and art movements</li> <li>• Use the elements and principles of art to create an aesthetic composition</li> <li>• Paint expressively and communicate emotions and ideas</li> <li>• Use a sketchbook/journal to gather and develop ideas, set goals, and record results</li> <li>• Understand and apply color theory</li> <li>• Apply value and color to create contrast and dimension</li> <li>• Demonstrate effort toward the development of personal expression, sensitivity, and style</li> <li>• Select appropriate media and techniques to best communicate ideas</li> </ul>			<ul style="list-style-type: none"> <li>• Medium</li> <li>• Mixed Media</li> <li>• Composition</li> <li>• Rule of Thirds</li> <li>• Foreground</li> <li>• Middle ground</li> <li>• Background</li> <li>• Expressive Brush Strokes</li> <li>• Impasto</li> <li>• Wash</li> </ul>		<ul style="list-style-type: none"> <li>• Landscape</li> <li>• Portrait</li> <li>• Still Life</li> <li>• Negative Space</li> <li>• Geometric</li> <li>• Organic</li> <li>• Implied Line</li> <li>• Implied Texture</li> <li>• Depth Perception</li> <li>• Gesture</li> <li>• Line Weight</li> </ul>	<ul style="list-style-type: none"> <li>• Value Scale</li> <li>• Distortion</li> <li>• Color Theory</li> <li>• Analogous</li> <li>• Monochromatic</li> <li>• Complimentary</li> <li>• Warm/Cool</li> <li>• Triadic</li> <li>• Brush Types</li> <li>• Brush Techniques</li> <li>• Point of View</li> </ul>	
<b>Recommended Arts Experiences</b>							
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>			
<ul style="list-style-type: none"> <li>• Fred Machetanz (AK)</li> <li>• Sydney Laurence (AK)</li> <li>• Edgar Degas</li> <li>• Homer Winslow</li> <li>• Edward Hopper</li> <li>• Edvard Munch</li> <li>• Leonardo DaVinci</li> <li>• Andy Warhol</li> <li>• Jackson Pollock</li> </ul>		<ul style="list-style-type: none"> <li>• Gustav Klimt</li> <li>• Andrew Wyeth</li> <li>• Frida Kahlo</li> <li>• Peter Paul Rubens</li> <li>• Horace Pippin</li> <li>• Helen Frankenthaler</li> <li>• Mary Whyte</li> <li>• Rembrandt</li> <li>• Mondrian</li> </ul>		<ul style="list-style-type: none"> <li>• Watercolor – wash, dry brush, stipple, color value, and watercolor pencils</li> <li>• Acrylic – impasto, glazing, and layering</li> <li>• Water-soluble Oil – pallet knife and brushes</li> <li>• Mixed Media – layer to create depth and use inks and pastels</li> <li>• Resists – tape and rubber cement</li> <li>• Experiment painting on different surfaces and using painting mediums</li> </ul>		<ul style="list-style-type: none"> <li>• Practice color theory, value scale, and brush stroke styles</li> <li>• Paint still life, abstract, expression, and stylized</li> <li>• Experiment with creating layers and depth</li> <li>• Create implied and actual textures</li> <li>• Develop compositional skills (blocking)</li> <li>• Use the Elements and Principles of Design</li> <li>• Develop visual literacy through critique</li> <li>• Expand use of The 8 Studio Habits of Mind</li> </ul>	



## BEGINNING SCULPTURE

<b>Grade: 9-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>	
<b>Fee: Yes</b>			<b>Prerequisite: None</b>		
<p><b>Course Description:</b> Beginning Sculpture covers the fundamental skills, knowledge, attitudes, and technology necessary to begin to understand sculpture. Various sculptural processes will be explored, and students will work with a variety of materials and tools. Students will learn to make critical judgments about their own art and the art of others and will be encouraged to relate the beauty and meaning of art to their lives. Students will be exposed to the historical and contemporary role of sculpture throughout the world. Tools can be hazardous if used improperly; self-discipline is a must. A safety test must be passed before hazardous tools or materials may be used. Portfolio development may be required. Technology may be applied for reference or support.</p>					
<b>Content/Skills</b>			<b>Vocabulary</b>		
<ul style="list-style-type: none"> <li>• Demonstrate sculptural design skills through the use of various materials and processes</li> <li>• Use a sketchbook/journal to gather and develop ideas and record results</li> <li>• Create sculpture using modeling, carving, relief, and assemblage techniques</li> <li>• Work in various media such as paper, plaster, wood, wire, clay, and found objects</li> <li>• Create figurative, stylized, abstract, and non-objective sculptures</li> </ul>			<ul style="list-style-type: none"> <li>• Medium</li> <li>• Mixed Media</li> <li>• Elements of Design</li> <li>• Principles of Design</li> <li>• Three Dimensional</li> <li>• Armature</li> </ul>		<ul style="list-style-type: none"> <li>• Freestanding</li> <li>• Modeling</li> <li>• Construction</li> <li>• Carving</li> <li>• Relief</li> <li>• Assemblage</li> </ul>
<b>Recommended Arts Experiences</b>					
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>	
<ul style="list-style-type: none"> <li>• John Hoover (AK)</li> <li>• Wanda Seamster (AK)</li> <li>• Sandy Skolund</li> <li>• Judy Pfaff</li> <li>• Marisol Escoban</li> <li>• Isamo Naguchi</li> <li>• Louise Nevelson</li> <li>• Joseph Cornell</li> <li>• Naum Gabo</li> </ul>		<ul style="list-style-type: none"> <li>• Deborah Butterfield</li> <li>• Andy Goldsworthy</li> <li>• Henry Moore</li> <li>• Claes Oldenburg</li> <li>• Christo &amp; Jeanne Claude</li> <li>• Alexander Calder</li> <li>• Tatlin</li> <li>• Marcel Duchamp</li> </ul>		<ul style="list-style-type: none"> <li>• MODELING – clay and dough</li> <li>• CONSTRUCTION – wire, paper, paper-mâché, plaster bandage, cardboard, and foam core</li> <li>• CARVING – hardened clay, plaster of Paris, balsa wood, soft stone, and soap</li> <li>• RELIEF – cardboard, foam core, sheetrock, linoleum, found objects, clay slabs, and paper.</li> <li>• ASSEMBLAGE – found objects, paper, and recycled materials</li> </ul>	
<ul style="list-style-type: none"> <li>• MODELING – abstract, figurative, human, animal and inanimate objects</li> <li>• CONSTRUCTION – mobiles, Oaxacan animal sculptures, and wire portraits</li> <li>• CARVING – figures or forms; abstract, figurative, human, animal, and inanimate objects</li> <li>• RELIEF – additive or subtractive and bas relief</li> <li>• ASSEMBLAGE – found objects, shoebox sculptures, self-reflection project, and position piece</li> <li>• Expand use of The 8 Studio Habits of Mind</li> </ul>					

## BEGINNING FIBER ARTS

<b>Grade: 9-12</b>	<b>Length: 1 Semester</b>	<b>Credit: .5</b>	
<b>Fee: Yes</b>		<b>Prerequisite: None</b>	
<p><b>Course Description:</b> In Beginning Fiber Arts students will learn to create and critique fiber arts. This course focuses on the application of the Elements and Principles of Design while working with a variety of fiber oriented materials. It may also include the study of artists, development of creative thinking skills, and the process of learning to make informed judgments about art. Students will be exposed to the historical and contemporary role of fiber art in Alaska, the nation, and the world.</p>			
<b>Content/Skills</b>		<b>Vocabulary</b>	
<ul style="list-style-type: none"> <li>• Demonstrate basic skills through various media including fabric, yarn, natural, and synthetic fibers</li> <li>• Explore traditional techniques such as weaving, knitting, crocheting, twining, and felting</li> <li>• Learn to combine techniques and materials in unique ways</li> <li>• Learn compositional skills and experiment with different compositions</li> <li>• Incorporate found objects with fibers</li> </ul>		<ul style="list-style-type: none"> <li>• Batik</li> <li>• Fiber Arts</li> <li>• Fixative</li> <li>• Resist</li> <li>• Loom</li> <li>• Shuttle</li> <li>• Negative/Positive Space</li> <li>• Organic/Synthetic</li> <li>• Pigment</li> </ul>	<ul style="list-style-type: none"> <li>• Inks</li> <li>• Dyes</li> <li>• Paints</li> <li>• Warp/Weft</li> <li>• Tjanting Tool</li> <li>• Chops</li> <li>• Stamping</li> <li>• Embellish</li> <li>• Value Scale</li> </ul>
<b>Recommended Arts Experiences</b>			
<b>SUGGESTED ARTISTS/CULTURES</b>	<b>SUGGESTED TECHNIQUES AND MATERIALS</b>	<b>SUGGESTED ACTIVITIES</b>	
<ul style="list-style-type: none"> <li>• Navajo Blankets</li> <li>• Athabascan Baskets</li> <li>• Native American Clothing &amp; Weaving</li> <li>• Indonesian Batiks</li> <li>• Faith Ringgold-story quilts</li> <li>• Local fiber artists – silk painters, quilters, and weavers</li> </ul>	<ul style="list-style-type: none"> <li>• DYE – wax, dye, and fabric</li> <li>• FABRIC – yarn and felt</li> <li>• PAPER – fibers, blender, screens, felts, press, and binder or glue</li> <li>• BEADING – needles, beads and waxed thread</li> <li>• WEAVING – yarn, loom, etc.</li> <li>• SEWING - sewing machines, needles (hand stitch), and fabric</li> <li>• FOUND OBJECT – recycled clothing and organic material</li> </ul>	<ul style="list-style-type: none"> <li>• FABRIC DYING – batik, bleaching and tie-dye</li> <li>• PAPER MAKING – paper, plant, dryer lint, and organic materials</li> <li>• BASKET MAKING – reed, yarn, and wire</li> <li>• THREE DIMENSIONAL FORMS – pillows, dolls, animals, and wall hanging</li> <li>• SEWING – quilt and clothing</li> <li>• KNITTING – blankets, gloves, hats, socks, slippers, and doily</li> <li>• FELTING – pin cushions, gloves, hats, and purses</li> <li>• Develop visual literacy through critique</li> <li>• Expand use of The 8 Studio Habits of Mind</li> </ul>	

## BEGINNING JEWELRY

<b>Grade: 9-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>	
<b>Fee: Yes</b>			<b>Prerequisite: None</b>		
<p><b>Course Description:</b> Beginning Jewelry covers the fundamental skills, knowledge, attitudes, and technology necessary to begin to understand jewelry making. Various jewelry-making processes are explored as students work with different materials and tools. Students will be exposed to the historical and contemporary role of jewelry making throughout the world and will learn to apply the Elements and Principles of Design to their work. Students will learn to make critical judgments about their own art, the art of others and are encouraged to relate the beauty and meaning of art to their lives. A safety test must be passed before hazardous tools or materials may be used.</p>					
<b>Content/Skills</b>			<b>Vocabulary</b>		
<ul style="list-style-type: none"> <li>• Demonstrate jewelry design skills through the use of various materials and processes</li> <li>• Become proficient at cutting, soldering, annealing, bending, and forging metals</li> <li>• Create jewelry that may include rings, bracelets, earrings, and necklaces</li> <li>• Learn several finishing techniques and surface treatments</li> <li>• Create figurative and nonfigurative designs</li> <li>• Use a sketchbook/journal to gather and develop ideas and record results</li> </ul>			<ul style="list-style-type: none"> <li>• Soldering</li> <li>• Annealing</li> <li>• Forging</li> <li>• Torch</li> <li>• Enameling</li> <li>• Cloisonné</li> <li>• Bezel</li> <li>• Intaglio</li> <li>• Mosaic</li> <li>• Corrugation</li> </ul>		<ul style="list-style-type: none"> <li>• Fluting</li> <li>• Crimping</li> <li>• Anvil</li> <li>• Burnish</li> <li>• Reamer</li> <li>• Drawplate</li> <li>• Oxidation</li> <li>• Acid bath</li> <li>• Torch</li> <li>• Mandrel</li> </ul>
<b>Recommended Arts Experiences</b>					
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>	
<ul style="list-style-type: none"> <li>• Gene Chilton (AK)</li> <li>• Abrasha</li> <li>• Andy Cooperman</li> <li>• Linda Darty</li> <li>• Robert Ebendorf</li> <li>• Arline Fisch</li> <li>• Judy Gumm</li> </ul>		<ul style="list-style-type: none"> <li>• Barbara Minor</li> <li>• Turid Senungetuk</li> <li>• Denise &amp; Samuel Wallace</li> <li>• Nancy Linkin</li> </ul>		<ul style="list-style-type: none"> <li>• METALS – Silver, copper, gold and brass</li> <li>• GLASS – beads and fusing</li> <li>• LEATHER – thick and thin, embossing, and dyeing</li> <li>• WIRE – twisting, crimping, and beading</li> <li>• METAL WORK – sawing, piercing, soldering, and casting</li> <li>• METAL FASTENERS – simple hook, toggle clasps, and hook and ring</li> <li>• MODELING – fimo, celucel, and clay</li> </ul>	
<ul style="list-style-type: none"> <li>• BRACELET – band, beaded, and woven</li> <li>• NECKLACE – pendant, braided, beaded, and multi-strand</li> <li>• RING – with stones, hammered, braided, and band</li> <li>• BARRETT – leather, beaded, and set stones</li> <li>• PINS – tie, hat, and lapel</li> <li>• KEYRINGS – a variety of materials</li> </ul>					

## BEGINNING GRAPHIC DESIGN

<b>Grade: 9-12</b>			<b>Length: 1 Semester</b>			<b>Credit: .5</b>				
<b>Fee: Yes</b>					<b>Prerequisite: Photoshop Basics/Digital Photo</b>					
<p><b>Course Description:</b> Beginning Graphic Design is the creative planning and execution of visual communication. This course introduces art intended to communicate information and advertising. The focus is on studying and using layout and concepts used in the graphic design field. Analog (drawing with pencil) and digital media will be used to do the drawing, layout, typography, scanning, and photography involved in the production of visual communication.</p>										
<b>Content/Skills</b>					<b>Vocabulary</b>					
<ul style="list-style-type: none"> <li>• Demonstrate technical and expressive competency in Graphic Design</li> <li>• Create a visually appealing document that clearly communicates an intended message to the viewer</li> <li>• Be able to utilize and understand a range of programs</li> <li>• Have an understanding of the real life/job ready applications of these skills</li> <li>• Understand that projects often must fit the desired style and outcome of a potential “client” rather than just being to the liking of the artist</li> </ul>					<ul style="list-style-type: none"> <li>• Bitmapped</li> <li>• Bleed</li> <li>• CMYK</li> <li>• Crop</li> <li>• Directional Flow</li> <li>• File Format</li> <li>• Layers</li> <li>• Orientation</li> <li>• Pixel</li> </ul>			<ul style="list-style-type: none"> <li>• Registration Marks</li> <li>• Resolution</li> <li>• RGB</li> <li>• Sans Serif</li> <li>• Serif</li> <li>• Typeface</li> <li>• Vector Graphics</li> <li>• White Space</li> <li>• Widows and Orphans</li> </ul>		
<b>Recommended Arts Experiences</b>										
<b>SUGGESTED ARTISTS/CULTURES</b>			<b>SUGGESTED TECHNOLOGIES</b>			<b>SUGGESTED ACTIVITIES</b>				
<p>Because the art of graphic design is reflective of today’s culture and constantly changing, it is recommended that teachers share images and inspiration from current, culturally relevant subjects.</p>			<ul style="list-style-type: none"> <li>• COMPUTER</li> <li>• DIGITAL CAMERA</li> <li>• SCANNER</li> <li>• POSSIBLE PROGRAMS: Adobe PhotoShop CS5 or newer, Corel Draw, and PhotoPaint</li> </ul>			<ul style="list-style-type: none"> <li>• Logo design</li> <li>• Magazine ad for a product</li> <li>• Flyers</li> <li>• Invitations</li> <li>• Stationary set, business card, letterhead, and envelope</li> <li>• Issue Ad</li> <li>• Wanted poster</li> <li>• Newsletter</li> <li>• CD cover</li> <li>• T-Shirt design</li> </ul>				

## BEGINNING CERAMICS

<b>Grade: 9-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>		
<b>Fee: Yes</b>			<b>Prerequisite: None</b>			
<p><b>Course Description:</b> Beginning Ceramics covers the fundamental skills, knowledge, and techniques necessary to begin understanding ceramics. Students will learn a variety of hand building techniques, including: pinch, coil, and slab construction. Students will also study the processes unique to ceramics including the stages of clay, firing, and glazing. Students will learn to make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will acquire a basic understanding of the Elements and Principles of Design that contribute to a successful piece of pottery.</p>						
<b>Content/Skills</b>			<b>Vocabulary</b>			
<ul style="list-style-type: none"> <li>• Demonstrate and use a variety of techniques and tools to gain skill in pottery</li> <li>• Demonstrate wedging and properly care of clay</li> <li>• Develop skills in the three basic hand-building techniques: pinch, coil, and slab</li> <li>• Develop skills in wheel throwing techniques: center, open, pull, and shape</li> <li>• Begin to understand glazing, firing techniques, and their relationship to clay bodies</li> <li>• Use a sketchbook/journal to gather and develop ideas and record results</li> <li>• Experiment with multiple surface textures and decorating techniques</li> <li>• Consider form and function when planning and sketching project designs</li> </ul>			<ul style="list-style-type: none"> <li>• Wheel</li> <li>• Kiln</li> <li>• Greenware</li> <li>• Bisqueware</li> <li>• Glazeware</li> <li>• Burnishing</li> <li>• Coiling</li> <li>• Pinch</li> <li>• Slab</li> <li>• Cone</li> <li>• Relief</li> </ul>		<ul style="list-style-type: none"> <li>• Firing</li> <li>• Glaze</li> <li>• Leather-hard</li> <li>• Bone Dry</li> <li>• Matte</li> <li>• Gloss</li> <li>• Resist</li> <li>• Rib</li> <li>• Fettling Knife</li> <li>• Trimming Tools</li> <li>• Needle Tool</li> </ul>	<ul style="list-style-type: none"> <li>• Slipping &amp; Scoring</li> <li>• Sgraffito</li> <li>• Shrinkage</li> <li>• Slip</li> <li>• Underglaze</li> <li>• Wedging</li> <li>• Texture</li> <li>• Hump/Slump</li> <li>• Stamps</li> <li>• Sprig Mold</li> <li>• Functional</li> </ul>
<b>Recommended Arts Experiences</b>						
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>		
<ul style="list-style-type: none"> <li>• Fannie Nampeyo</li> <li>• Maria Martinez</li> <li>• Henry Moore</li> <li>• Neolithic Pottery</li> <li>• Early Egyptian</li> <li>• Greek &amp; Roman Sculpture</li> <li>• Study local potters</li> </ul>		<ul style="list-style-type: none"> <li>• PINCH – organic and geometric</li> <li>• COIL – coiled and blended</li> <li>• SLAB – geometric and organic</li> <li>• WHEEL – center, open, pull, shape, and trimming</li> <li>• RELIEF – additive and subtractive (low or high)</li> <li>• MOLDING – drape and slump</li> <li>• SCULPTURE – combine techniques and carving</li> <li>• GLAZING – underglazes, slips, and sgraffito</li> </ul>		<ul style="list-style-type: none"> <li>• PINCH – small pots, base form for a coil pot, organic forms, and rattles or whistles</li> <li>• COIL – vessels: bowls, pots, vases, and teapots</li> <li>• SLAB – boxes, tiles, teapots, cylindrical mugs with handles, antique Japanese lanterns, and molds</li> <li>• GLAZING – dipping, pouring, spraying, sponging, brushing, and splattering</li> <li>• WHEEL – cylinders, bowls, and mugs</li> </ul>		

## INTERMEDIATE CERAMICS

**Grade: 10-12**

**Length: 1 Semester**

**Credit: .5**

**Fee: Yes**

**Prerequisite: Beginning Ceramics**

**Course Description:** Intermediate Ceramics expands upon the fundamental skills, knowledge, and techniques necessary for creating ceramics. Students will practice a variety of wheel thrown and hand building techniques, including: pinch, coil, and slab construction. An emphasis will be placed upon quality construction and design development. Students will also broaden their study of the processes unique to ceramics including the stages of clay, firing, and glazing. The course includes the study of artists and cultures. Students will continue to learn to make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will apply a basic understanding of the Elements and Principles of Design to create successful pieces of pottery.

Content/Skills	Vocabulary		
<ul style="list-style-type: none"> <li>• Demonstrate wedging and proper care of clay</li> <li>• Develop skills in hand-building techniques and experiment with component building projects</li> <li>• Design projects with handles, flanges, feet, lids, spouts etc.</li> <li>• Develop skills in wheel throwing techniques: center, open, pull, and shape</li> <li>• Expand knowledge of glazing/firing techniques and relationship to clay</li> <li>• Use a sketchbook/journal to gather and develop ideas and record results</li> <li>• Experiment with multiple surface textures and decorating techniques</li> <li>• Consider functionality while designing forms</li> </ul>	<ul style="list-style-type: none"> <li>• Wheel</li> <li>• Kiln</li> <li>• Greenware</li> <li>• Bisqueware</li> <li>• Glazeware</li> <li>• Burnishing</li> <li>• Cone</li> <li>• Relief</li> <li>• Pulling Handles</li> </ul>	<ul style="list-style-type: none"> <li>• Firing</li> <li>• Glaze</li> <li>• Leather-hard</li> <li>• Bone Dry</li> <li>• Matte</li> <li>• Gloss</li> <li>• Resist</li> <li>• Flange</li> <li>• Calipers</li> </ul>	<ul style="list-style-type: none"> <li>• Slipping &amp; Scoring</li> <li>• Sgraffito</li> <li>• Shrinkage</li> <li>• Slip</li> <li>• Underglaze</li> <li>• Hump/Slump</li> <li>• Stamps</li> <li>• Sprig Mold</li> <li>• Functional</li> </ul>

### Recommended Arts Experiences

SUGGESTED ARTISTS/CULTURES	SUGGESTED TECHNIQUES AND MATERIALS	SUGGESTED ACTIVITIES
<ul style="list-style-type: none"> <li>• Fannie Nampeyo</li> <li>• Maria Martinez</li> <li>• Henry Moore</li> <li>• Neolithic Pottery</li> <li>• Early Egyptian</li> <li>• Greek &amp; Roman Sculpture</li> <li>• Study local potters</li> </ul>	<ul style="list-style-type: none"> <li>• COIL – coiled and blended</li> <li>• SLAB – geometric and organic</li> <li>• WHEEL – cylinders, bowls, plates, and spouts</li> <li>• COMBO – component projects</li> <li>• RELIEF – additive and subtractive (low/high)</li> <li>• MOLDING – drape and slump</li> <li>• SCULPTURE – any technique and carving</li> <li>• SETS – stacking dishware, themed</li> <li>• GLAZING – underglazes, englobes, slips, crazing, and crackle</li> </ul>	<ul style="list-style-type: none"> <li>• COIL – vessels: bowls, pots, vases, and teapots</li> <li>• SLAB – boxes, tiles, teapots, cylindrical mugs with handles, antique Japanese lanterns, and molds</li> <li>• GLAZING – dipping, pouring, spraying, sponging, brushing, and splattering</li> <li>• WHEEL – cylinders, bowls, and mugs</li> <li>• LIDDED CONTAINERS – any technique, incorporating a lid</li> <li>• SET OR SERIES – any technique to develop a cohesive group of projects</li> </ul>

## Advanced Ceramics

<b>Grade: 10-12</b>		<b>Length: 1 Semester</b>		<b>Credit: .5</b>		
<b>Fee: Yes</b>			<b>Prerequisite: Intermediate Ceramics/Instructor's Discretion</b>			
<p><b>Course Description:</b> Advanced Ceramics covers the in-depth skills, knowledge, and techniques necessary to create advanced level ceramics. Students will apply a variety of wheel thrown and hand building techniques. Students will also study and refine the processes unique to ceramics including the stages of clay, firing, and glazing. Students will continue to learn to make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of pottery from various cultures throughout the world and will be encouraged to relate the beauty and meaning of art to their lives. Students will utilize advanced levels of understanding of the Elements and Principles of Design and apply them to create successful pieces of pottery.</p>						
<b>Content/Skill</b>			<b>Vocabulary</b>			
<ul style="list-style-type: none"> <li>• Refine hand-building techniques and wheel throwing techniques</li> <li>• Use a sketchbook/journal to gather and develop ideas and record results</li> <li>• Experiment with multiple surface textures and decorating techniques</li> <li>• Consider functionality while designing forms</li> <li>• Modify traditional techniques with creativity to push the limits of clay</li> <li>• Begin to develop personal sense of style and voice</li> </ul>			<ul style="list-style-type: none"> <li>• Greenware</li> <li>• Bisqueware</li> <li>• Glazeware</li> <li>• Burnishing</li> <li>• Cone</li> <li>• Relief</li> <li>• Pulling Handles</li> <li>• Series</li> <li>• 8 Studio Habits</li> </ul>		<ul style="list-style-type: none"> <li>• Firing</li> <li>• Glaze</li> <li>• Leather-hard</li> <li>• Bone Dry</li> <li>• Matte</li> <li>• Gloss</li> <li>• Resist</li> <li>• Flange</li> <li>• Calipers</li> </ul>	<ul style="list-style-type: none"> <li>• Slipping &amp; Scoring</li> <li>• Sgraffito</li> <li>• Shrinkage</li> <li>• Slip</li> <li>• Underglaze</li> <li>• Hump/Slump</li> <li>• Stamps</li> <li>• Sprig Mold</li> <li>• Functional</li> </ul>
<b>Recommended Arts Experiences</b>						
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>		<b>SUGGESTED ACTIVITIES</b>		
<ul style="list-style-type: none"> <li>• Fannie Nampeyo</li> <li>• Maria Martinez</li> <li>• Henry Moore</li> <li>• Neolithic Pottery</li> <li>• Early Egyptian</li> <li>• Greek &amp; Roman Sculpture</li> <li>• Study local potters</li> </ul>		<ul style="list-style-type: none"> <li>• COIL – coiled and blended</li> <li>• SLAB – geometric and organic</li> <li>• WHEEL - cylinders, bowls, plates, and spouts</li> <li>• COMBO – component projects</li> <li>• RELIEF – additive and subtractive (low/high)</li> <li>• MOLDING – drape and slump</li> <li>• SCULPTURE – any technique and carving.</li> <li>• SETS- stacking dishware, themed</li> <li>• GLAZING – underglazes, englobes, slips, crazing, and crackle</li> </ul>		<ul style="list-style-type: none"> <li>• LIDDED CONTAINERS</li> <li>• SET OR SERIES – any technique to develop a cohesive group of projects</li> <li>• INDEPENDENT STUDY – chose a focus or concentration to continue exploring and developing</li> <li>• HISTORICAL – choose famous artists as a basis for focused study and inspiration</li> <li>• SKETCHBOOK – continually sketching ideas and note taking on the process of creating clay projects</li> <li>• ART SHOW – present final pieces in an art show</li> </ul>		

## BEGINNING PHOTOGRAPHY

**Grade: 9-12**

**Length: 1 Semester**

**Credit: .5**

**Fee: Yes**

**Prerequisite: None**

**Course Description:** Beginning Photography covers the fundamental skills, knowledge, attitudes, and techniques necessary to begin understanding the photographic process. Students will learn the basic functions of a manual SLR 35-mm camera, and/or a digital camera, how to process black and white film, and/or digital photographic images, and print film negatives and positives and/or print photographic digital imagery. Students will learn the Elements and Principles of Design and begin to apply them to their work. Students will learn to make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of photography throughout the world and are encouraged to relate the beauty and meaning of photographic art to their lives. Extensive out-of-class work is required to be successful in photography.

### Content/Skills

### Vocabulary

- Demonstrate proper use and care of the 35mm manual camera and/or the digital camera and photography lab equipment
- Follow the procedures in handling, processing, and printing black and white film and/or in processing and printing digital photographic imagery
- Troubleshoot negatives and prints and/or digital imagery.
- Learn exposure techniques
- Prepare photographs for exhibit/display
- Learn and demonstrate how to prepare a print for display
- Begin to develop skills of observation as related to photographic image-making
- Explore the different uses of cameras, films, papers, and/or software
- Learn to evaluate a photograph using the specific criteria
- Explore visual concerns that result in effective and interesting photographs that communicate the student's intent
- Execute reading assignments to establish a beginning level of technical competence
- Discuss the role of aesthetics in the development of their own work and that of others during the critique process

- Development
- Fixing
- Agitation
- Density
- Fogging
- Latent Image
- Negative
- Transparency
- Format
- Aperture
- Shutter
- Shutter Speed
- Depth Of Field
- Exposure
- Panning
- Stop Action
- Focus
- Lens Speed

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>• Overexposure</li> <li>• Underexposure</li> <li>• Single Lens Reflex</li> <li>• Selective Focus</li> <li>• Wide Angle</li> <li>• Telephoto</li> <li>• Time Exposure</li> <li>• Condenser Enlarger</li> <li>• Diffusion Enlarger</li> <li>• Bellows</li> <li>• Grain</li> <li>• Safelight</li> <li>• Emulsion</li> <li>• Film Base</li> <li>• Enlargement</li> <li>• Test Strip</li> <li>• Multi-Grade Filtration</li> </ul> | <ul style="list-style-type: none"> <li>• Burning</li> <li>• Dodging</li> <li>• Reciprocity</li> <li>• Cropping</li> <li>• Backlight</li> <li>• Sidelight</li> <li>• Highlight</li> <li>• Angle of View</li> <li>• Rule of Thirds</li> <li>• Visual Balance</li> <li>• Shape</li> <li>• Form</li> <li>• Movement</li> <li>• Light Meter</li> <li>• F-Stop</li> <li>• Equivalent Exposure</li> </ul> |
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<b>Recommended Arts Experiences</b>		
<b>SUGGESTED ARTISTS/CULTURES</b>	<b>SUGGESTED TECHNIQUES AND MATERIALS</b>	<b>SUGGESTED ACTIVITIES</b>
<ul style="list-style-type: none"> <li>• Ansel Adams</li> <li>• Richard Avedon</li> <li>• Edward S. Curtis</li> <li>• Anne Geddes</li> <li>• Dorothea Lange</li> <li>• Annie Liebovitz</li> <li>• Alfred Steichen</li> <li>• Edward Steichen</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Contrast</b> <ul style="list-style-type: none"> <li>○ True whites</li> <li>○ Rich blacks</li> <li>○ Not muddy</li> <li>○ Highlights have slight texture</li> <li>○ Contrast level appropriate to subject matter</li> </ul> </li> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Follows the rule of thirds</li> <li>○ Composition appropriate to subject matter</li> <li>○ Beyond a "snapshot"</li> <li>○ Interesting</li> <li>○ Visual impact</li> </ul> </li> <li>• <b>Technical Quality</b> <ul style="list-style-type: none"> <li>○ In focus</li> <li>○ No scratches</li> <li>○ No dust</li> <li>○ Film and paper have been carefully handled</li> <li>○ Image is square</li> <li>○ Carefully washed</li> <li>○ Adequately developed and fixed</li> </ul> </li> <li>• <b>Aesthetic Quality</b> <ul style="list-style-type: none"> <li>○ Visual appeal</li> <li>○ Expresses a viewpoint</li> <li>○ Show photographer control</li> <li>○ Creative angle</li> <li>○ Shape and texture</li> <li>○ Foreground/background relationship</li> <li>○ Creative use of space</li> <li>○ All parts relate to each other</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Construct and use a pinhole camera; link with the history of photography and camera obscura</li> <li>• Make a photogram</li> <li>• Cover basic camera operation and function</li> <li>• Practice reading the light meter in class activity</li> <li>• Focus on the aperture and its function [depth of field assignment]</li> <li>• Understand photographic composition</li> <li>• Cover darkroom safety and etiquette</li> <li>• Cover darkroom procedure, and enlarger operation</li> <li>• Film development and paper development</li> <li>• Understand photographic composition</li> <li>• Regular participation in peer critique</li> </ul>

## INTERMEDIATE PHOTOGRAPHY

**Grade: 10-12**

**Length: 1 or 2 Semesters**

**Credit: .5 or 1**

**Fee: Yes**

**Prerequisite: Beginning Photography/Instructor's Discretion**

**Course Description:** Intermediate Photography is for students committed to gaining independence, skill, and knowledge in the photographic process. It covers and expands the fundamental skills, knowledge, attitudes, and techniques necessary to advance in photography. Emphasis will be on refining camera work, composition, visual concepts: exposure, development of the negative, and printing skills in black and white. Students will be expected to apply the Elements and Principles of Design to their work. Students will make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of photography throughout the world and are encouraged to relate the beauty and meaning of photographic art to their lives. Self-discipline is a must since extensive out-of class work is required. Intermediate Photography is a continuation of Beginning Photography.

Content/Skills	Vocabulary		
<ul style="list-style-type: none"> <li>• Demonstrate proper use and care of the 35mm manual camera and/or the digital camera and photography lab equipment</li> <li>• Follow the procedures in handling, processing, and printing black and white film and/or in processing and printing digital photographic imagery</li> <li>• Troubleshoot negatives and prints and/or digital imagery</li> <li>• Take pictures outside of class time</li> <li>• Learn advanced exposure techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Development</li> <li>• Fixing</li> <li>• Agitation</li> <li>• Density</li> <li>• Fogging</li> <li>• Latent Image</li> <li>• Negative</li> <li>• Transparency</li> <li>• Format</li> <li>• Aperture</li> <li>• Shutter</li> <li>• Shutter Speed</li> <li>• Depth Of Field</li> <li>• Exposure</li> <li>• Panning</li> <li>• Stop Action</li> <li>• Focus</li> <li>• Lens Speed</li> <li>• The Zone System</li> </ul>	<ul style="list-style-type: none"> <li>• Overexposure</li> <li>• Underexposure</li> <li>• Single Lens Reflex</li> <li>• Selective Focus</li> <li>• Wide Angle</li> <li>• Telephoto</li> <li>• Time Exposure</li> <li>• Condenser Enlarger</li> <li>• Diffusion Enlarger</li> <li>• Bellows</li> <li>• Grain</li> <li>• Safelight</li> <li>• Emulsion</li> <li>• Film Base</li> <li>• Enlargement</li> <li>• Test Strip</li> <li>• Multi-Grade Filtration</li> <li>• Negative Density Control</li> <li>• Equivalent Exposure</li> </ul>	<ul style="list-style-type: none"> <li>• Burning</li> <li>• Dodging</li> <li>• Reciprocity</li> <li>• Cropping</li> <li>• Backlight</li> <li>• Sidelight</li> <li>• Highlight</li> <li>• Angle Of View</li> <li>• Rule Of Thirds</li> <li>• Visual Balance</li> <li>• Shape</li> <li>• Form</li> <li>• Movement</li> <li>• Light Meter</li> <li>• F-Stop</li> <li>• Aperture/Shutter Speed Relationship</li> <li>• Exposure/Development Relationship</li> </ul>

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## Recommended Arts Experiences

SUGGESTED ARTISTS/CULTURES	SUGGESTED TECHNIQUES AND MATERIALS	SUGGESTED ACTIVITIES
<ul style="list-style-type: none"> <li>• Ansel Adams</li> <li>• Richard Avedon</li> <li>• Edward S. Curtis</li> <li>• Anne Geddes</li> <li>• Dorothea Lange</li> <li>• Annie Liebovitz</li> <li>• Alfred Steichen</li> <li>• Edward Steichen</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Contrast</b> <ul style="list-style-type: none"> <li>○ True whites</li> <li>○ Rich blacks</li> <li>○ Not muddy</li> <li>○ Highlights have slight texture</li> <li>○ Contrast level appropriate to subject matter</li> </ul> </li> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Follows the rule of thirds</li> <li>○ Composition appropriate to subject matter</li> <li>○ Beyond a "snapshot"</li> <li>○ Interesting</li> <li>○ Visual impact</li> </ul> </li> <li>• <b>Technical Quality</b> <ul style="list-style-type: none"> <li>○ In focus</li> <li>○ No scratches</li> <li>○ No dust</li> <li>○ Film and paper have been carefully handled</li> <li>○ Image is square</li> <li>○ Carefully washed</li> <li>○ Adequately developed and fixed</li> </ul> </li> <li>• <b>Aesthetic Quality</b> <ul style="list-style-type: none"> <li>○ Visual appeal</li> <li>○ Expresses a viewpoint</li> <li>○ Show photographer control</li> <li>○ Creative angle</li> <li>○ Shape and texture</li> <li>○ Foreground/background relationship</li> <li>○ Creative use of space</li> <li>○ All parts relate to each other</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Advanced exposure techniques: 18% gray and metering</li> <li>• Bracket exposures</li> <li>• Photograph people; old things; texture, shape, form; winter landscape</li> <li>• Abstract photography</li> <li>• Narrative sequence</li> <li>• Panoramic assignment</li> <li>• Advanced darkroom techniques: split filter printing vs. single filter printing</li> <li>• Exposure for specific tones</li> <li>• Portfolio development</li> </ul>

## ADVANCED PHOTOGRAPHY

<b>Grade: 10-12</b>	<b>Length: 1 or 2 Semesters</b>	<b>Credit: .5 or 1</b>	
<b>Fee: Yes</b>		<b>Prerequisite: Intermediate Photography/Instructor's Discretion</b>	
<p><b>Course Description:</b> Advanced Photography is for students committed to gaining independence, skill, and knowledge in the photographic process. It covers and expands the fundamental skills, knowledge, attitudes, and techniques necessary to advance in photography. Emphasis will be on refining camera work, composition, visual concepts: exposure, development of the negative, and printing skills in black and white. Students will be expected to apply the Elements and Principles of Design to their work. Students will make critical judgments about their own art and the art of others. Students will be exposed to the historical and contemporary role of photography throughout the world and are encouraged to relate the beauty and meaning of photographic art to their lives. Self-discipline is a must since extensive out-of class work is required. Advanced Photography is a continuation of Intermediate Photography.</p>			
Content/Skills	Vocabulary		
<ul style="list-style-type: none"> <li>• Demonstrate proper use and care of the 35mm manual camera and/or the digital camera and photography lab equipment</li> <li>• Follow the procedures in handling, processing, and printing black and white film and/or in processing and printing digital photographic imagery</li> <li>• Troubleshoot negatives and prints and/or digital imagery</li> <li>• Take pictures outside of class time</li> <li>• Learn advanced exposure techniques</li> </ul>	<ul style="list-style-type: none"> <li>• Development</li> <li>• Fixing</li> <li>• Agitation</li> <li>• Density</li> <li>• Fogging</li> <li>• Latent Image</li> <li>• Negative</li> <li>• Transparency</li> <li>• Format</li> <li>• Aperture</li> <li>• Shutter</li> <li>• Shutter Speed</li> <li>• Depth Of Field</li> <li>• Exposure</li> <li>• Panning</li> <li>• Stop Action</li> <li>• Focus</li> <li>• Lens Speed</li> <li>• The Zone System</li> </ul>	<ul style="list-style-type: none"> <li>• Overexposure</li> <li>• Underexposure</li> <li>• Single Lens Reflex</li> <li>• Selective Focus</li> <li>• Wide Angle</li> <li>• Telephoto</li> <li>• Time Exposure</li> <li>• Condenser Enlarger</li> <li>• Diffusion Enlarger</li> <li>• Bellows</li> <li>• Grain</li> <li>• Safelight</li> <li>• Emulsion</li> <li>• Film Base</li> <li>• Enlargement</li> <li>• Test Strip</li> <li>• Multi-Grade Filtration</li> <li>• Negative Density Control</li> <li>• Equivalent Exposure</li> </ul>	<ul style="list-style-type: none"> <li>• Burning</li> <li>• Dodging</li> <li>• Reciprocity</li> <li>• Cropping</li> <li>• Backlight</li> <li>• Sidelight</li> <li>• Highlight</li> <li>• Angle Of View</li> <li>• Rule Of Thirds</li> <li>• Visual Balance</li> <li>• Shape</li> <li>• Form</li> <li>• Movement</li> <li>• Light Meter</li> <li>• F-Stop</li> <li>• Aperture/Shutter Speed Relationship</li> <li>• Exposure/Development Relationship</li> </ul>
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## Recommended Arts Experiences

SUGGESTED ARTISTS/CULTURES	SUGGESTED TECHNIQUES AND MATERIALS	SUGGESTED ACTIVITIES
<ul style="list-style-type: none"> <li>• Ansel Adams</li> <li>• Richard Avedon</li> <li>• Edward S. Curtis</li> <li>• Anne Geddes</li> <li>• Dorothea Lange</li> <li>• Annie Liebovitz</li> <li>• Alfred Steichen</li> <li>• Edward Steichen</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Contrast</b> <ul style="list-style-type: none"> <li>○ True whites</li> <li>○ Rich blacks</li> <li>○ Not muddy</li> <li>○ Highlights have slight texture</li> <li>○ Contrast level appropriate to subject matter</li> </ul> </li> <li>• <b>Composition</b> <ul style="list-style-type: none"> <li>○ Follows the rule of thirds</li> <li>○ Composition appropriate to subject matter</li> <li>○ Beyond a "snapshot"</li> <li>○ Interesting</li> <li>○ Visual impact</li> </ul> </li> <li>• <b>Technical quality</b> <ul style="list-style-type: none"> <li>○ In focus</li> <li>○ No scratches</li> <li>○ No dust</li> <li>○ Film and paper have been carefully handled</li> <li>○ Image is square</li> <li>○ Carefully washed</li> <li>○ Adequately developed and fixed</li> </ul> </li> <li>• <b>Aesthetic quality</b> <ul style="list-style-type: none"> <li>○ Visual appeal</li> <li>○ Expresses a viewpoint</li> <li>○ Show photographer control</li> <li>○ Creative angle</li> <li>○ Shape and texture</li> <li>○ Foreground/background relationship</li> <li>○ Creative use of space</li> <li>○ All parts relate to each other</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>• Advanced exposure techniques: 18% gray and metering</li> <li>• Bracket exposures</li> <li>• Photograph people; old things; texture, shape, form; winter landscape</li> <li>• Abstract photography</li> <li>• Narrative sequence</li> <li>• Panoramic assignment</li> <li>• Advanced darkroom techniques: split filter printing vs. Single filter printing</li> <li>• Exposure for specific tones</li> <li>• Portfolio development</li> <li>• Career research</li> </ul>

<b>INDEPENDENT STUDIO ARTS</b>			
<b>Grade: 11-12</b>		<b>Length: 1 Semester</b>	
<b>Fee: Yes</b>		<b>Credit: .5</b>	
<b>Prerequisite: 3 or More Art Classes/Instructor's Discretion</b>			
<p><b>Course Description:</b> Independent Studio Arts is for self-motivated, ambitious students interested in developing their personal art styles. This course is for students who have successfully passed at least three other art courses and are ready to focus on further development of their chosen medium. Students will have previously experimented with a variety of techniques and materials that may have included drawing, painting, printmaking, sculpting, and mixed media. Students will set personal artistic goals while developing their personal style/language. The students will use their art as a form of personal communication and voice to develop their ideas about social, political, religious, and environmental perspectives. Portfolio development and career research, participation in critiques for purposes of defending artistic choices while practicing art vocabulary, and the progressive understanding of art and its purposes will be expected. Technology may be applied for reference or support.</p>			
<b>Content/Skills</b>		<b>Vocabulary</b>	
<ul style="list-style-type: none"> <li>• Work on developing personal artistic style with a chosen medium</li> <li>• Use composition skills based on the Elements and Principles of Design</li> <li>• Consistently create art as a means of creative expression and mood</li> <li>• Explore and expand on the limits of chosen medium</li> <li>• Develop a body of artwork with the intent to display</li> <li>• Employ and apply The 8 Studio Habits of Mind</li> <li>• Critique the work of self, peers, local, and famous artists</li> </ul>		<ul style="list-style-type: none"> <li>• Personal Artistic Style</li> <li>• Medium</li> <li>• Aesthetics</li> <li>• Color Theory</li> <li>• Elements of Design</li> <li>• Principles of Design</li> <li>• Mood</li> <li>• Atmosphere</li> </ul>	
		<ul style="list-style-type: none"> <li>• Critique</li> <li>• Theme</li> <li>• Humanities Issues</li> <li>• Visual Literacy</li> <li>• Artist Statement</li> <li>• Art Genres</li> <li>• Composition</li> </ul>	
<b>Recommended Arts Experiences</b>			
<b>SUGGESTED ARTISTS/CULTURES</b>		<b>SUGGESTED TECHNIQUES AND MATERIALS</b>	
<ul style="list-style-type: none"> <li>• Realism</li> <li>• Surrealism</li> <li>• Abstract Expressionism</li> <li>• Pop Culture</li> <li>• Functional</li> <li>• Political Art</li> <li>• Environmental Art</li> <li>• Social Issues</li> </ul>		<ul style="list-style-type: none"> <li>• Students will be expected to research and explore specific artists of personal interest for inspirational purposes.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Students will choose an approved medium to concentrate on developing their personal style and language as an artist.</li> <li>• Students will expand the limits of the chosen medium to develop as an artist.</li> <li>• Students' art endeavors will take on purposeful meanings.</li> </ul>	
		<ul style="list-style-type: none"> <li>• Research artists and genres for personal inspiration</li> <li>• Explore humanities issues</li> <li>• Visit local galleries and critique</li> <li>• Use artwork as language</li> <li>• Plan and complete personal art goals</li> <li>• Develop visual literacy through critique</li> <li>• Expand use of The 8 Studio Habits of Mind</li> </ul>	