

Studio Art II

1. Ceramics
2. Design
3. Drawing
4. Figure Drawing
5. Printmaking
6. Painting
7. Vocabulary & Glossary

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| COURSE: Studio Art II | GRADE(S): 11 - 12 |
| UNIT: Ceramics | |

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| <p>NATIONAL STANDARDS:</p> <ol style="list-style-type: none"> 1. Understanding and applying media, techniques, and processes 2. Using knowledge of structures and functions 3. Choosing and evaluating a range of subject matter, symbols, and ideas 4. Understanding the visual arts in relation to history and cultures 5. Reflecting upon and assessing the characteristics and merits of their work and the work of others 6. Making connections between visual arts and other disciplines |
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| <p>STATE STANDARDS:</p> <ol style="list-style-type: none"> 9.1 Producing , Performing and Exhibiting the Arts and Humanities 9.2 Historical and Cultural Contexts 9.3 Critical Response to the Arts and Humanities 9.4 Aesthetic Responses to the Arts and Humanities | <p>UNIT OBJECTIVES:</p> <ol style="list-style-type: none"> (A) Explore ceramic techniques: balloon, cone, subtractive and additive method, experimental. (B) Understand the medium and manipulation of clay and the use of specific tools. (C) Identification of vocabulary (D) Discuss different cultures and their contributions to the ceramic world. |
| <p>ACTIVITIES: Students will:</p> <ol style="list-style-type: none"> (A) Build a ceramic container that is functional, exhibits surface treatment, and reflects the influence of a culture (B) Sculpt a figure using the cone method that exhibits emotion, surface treatment, and movement (C) Construct ceramic pieces using experimental techniques (D) Expand their knowledge in the work of suggested cultures <ul style="list-style-type: none"> – Egyptian – Greek – Peruvian – African – American-Indian (E) Glaze ceramic pieces (F) Critique their own work <p>RESOURCES</p> <ul style="list-style-type: none"> – Cultural influences of potters from around the world: clayzee.com/History_and_Tradition | <p>ASSESSMENTS:</p> <ol style="list-style-type: none"> (A) Studio exercises <ul style="list-style-type: none"> – Criteria for studio project; originality, technical proficiency, craftsmanship. – Meets the requirements of the assignment – “Suitable and acceptable to audience in school” (B) Class participation <p>REMEDIATION:</p> <ul style="list-style-type: none"> – Research a culture of their choice and render drawings of pottery based upon the information – Design pottery using the balloon method <p>ENRICHMENT:</p> <ul style="list-style-type: none"> – Sculpt 3 figures reflecting a specific culture – Research and build a piece of pottery based upon a specific method of ceramics – Visit a museum and construct a piece of pottery influenced by the visit |

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| COURSE: Studio Art II | GRADE(S): 11 - 12 |
| UNIT: Design | |

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| <p>STATE STANDARDS:</p> <ol style="list-style-type: none"> 9.1 Producing , Performing and Exhibiting the Arts and Humanities 9.2 Historical and Cultural Contexts 9.3 Critical Response to the Arts and Humanities 9.4 Aesthetic Responses to the Arts and Humanities | <p>UNIT OBJECTIVES:</p> <ol style="list-style-type: none"> (A) Knowledge of elements and principles of design (B) Discuss artwork and artists that use 2-D design as a major part of their work (C) Explore various media (D) Identify vocabulary (E) Explore forms in nature |
| <p>ACTIVITIES: Students will:</p> <ol style="list-style-type: none"> (A) Utilize design concepts in creation of a functional artwork; game board, package design, book jacket, product design (B) Design an artwork that exhibits rhythm, balance, repetition, and color/value (C) Discuss the work of suggested artists: <ul style="list-style-type: none"> - Piet Mondrian - Henri Matisse - Alexander Calder - Victor Vasarely - Jean Arp <p>RESOURCES:</p> <ol style="list-style-type: none"> (A) Shapes: <ul style="list-style-type: none"> - Natural - Geometric - Optical - Radial - Imaginative (B) Forms: <ul style="list-style-type: none"> - Natural - Geometric - Optical - Radial - Imaginative | <p>ASSESSMENTS:</p> <ol style="list-style-type: none"> (A) Studio exercises (B) Studio project (C) Criteria for studio project <ul style="list-style-type: none"> - Originality - Technical proficiency - Craftsmanship - Meets the requirements of the assignment - "Suitable and acceptable to audience in school" (D) Class participation <p>REMEDIATION:</p> <ul style="list-style-type: none"> - Research the design of Persian rugs and create a motif based upon your information. (Other cultures may be used based upon student interests.) - Research the designs found in Egyptian and or other cultures and explain where they are found in our modern world. <p>ENRICHMENT:</p> <ul style="list-style-type: none"> - Devise a design based upon your life: <ul style="list-style-type: none"> favorite colors shapes hobbies events |

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| COURSE: Studio Art II | GRADE(S): 11 – 12 |
| UNIT: Drawing | |

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| <p>STATE STANDARDS:</p> <ol style="list-style-type: none"> 9.1 Producing , Performing and Exhibiting the Arts and Humanities 9.2 Historical and Cultural Contexts 9.3 Critical Response to the Arts and Humanities 9.4 Aesthetic Responses to the Arts and Humanities | <p>UNIT OBJECTIVES:</p> <p>(A) Exhibit understanding of:</p> <ul style="list-style-type: none"> – One Point Perspective – Two point perspective – Light Sources – Chiaroscuro – Media Techniques including stippling, cross hatching, value scales, pressure lines <p>(B) Utilize creative thinking</p> <p>(C) Identify vocabulary</p> <p>(D) Exhibit knowledge of the work of artists: ex. Edward Hopper, etc.</p> |
| <p>ACTIVITIES:</p> <p>Students will:</p> <ol style="list-style-type: none"> (A) Create structural drawings (B) Use one or two point perspective (C) Use light/dark values to create structural drawings (D) Know the work of suggested artists such as Edward Hopper (E) Critique their work. <p>RESOURCES:</p> <ul style="list-style-type: none"> – Structures – Industrial – Interior – Exterior – Man-made – Natural – Fantasy | <p>ASSESSMENTS:</p> <ol style="list-style-type: none"> (A) Note-book review (B) Studio exercise (C) Criteria for Studio Project: <ul style="list-style-type: none"> – Originality – Technical Proficiency – Craftsmanship – Meet the requirements of the assignment – “Suitable and acceptable to audience in school” (D) Written and oral tests (E) Class Participation <p>REMEDIATION:</p> <ul style="list-style-type: none"> – Draw boxes in one and two point perspective – Use pictures of buildings to determine the following: location of horizon line; location of vanishing point; location of eye level; location of station point – Identify and draw the perspective in a selected piece of artwork – Draw the interior of a room and use various textures to furnish the area <p>ENRICHMENT:</p> <ul style="list-style-type: none"> – Draw elliptical objects in one and two point perspective – Design a “street “ of buildings. |



- Create a drawing of a building of historical significance in the area
- Create a series of small details of architectural elements in the area

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| COURSE: Studio Art II | GRADE(S): 11 – 12 |
| UNIT: Figure Drawing | |

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| <p>ACTIVITIES: Students will:</p> <ol style="list-style-type: none"> (A) Draw a figure drawing from real life (B) Incorporate texture, value, color, proportion and emotion in the composition (C) Discuss the work of suggested artists: Mary Cassette, Leonardo da Vinci, John Singer Sargent (D) Critique their own work <p>RESOURCES:</p> <ul style="list-style-type: none"> - Figure Drawing: models master drawings - Contour drawing - Gesture drawing - Weight/modeled drawing | <p>ASSESSMENTS:</p> <ol style="list-style-type: none"> (A) Studio exercises (B) Studio project (C) Criteria for studio project <ul style="list-style-type: none"> - Originality - Technical proficiency/Craftsmanship - Meets the requirements of the assignment - "Suitable and acceptable to audience in school" (D) Class participation <p>REMEDIATION:</p> <ul style="list-style-type: none"> - Draw the skeleton of a human figure - Draw the muscles of the arms and legs - Draw a series of hands and feet <p>ENRICHMENT:</p> <ul style="list-style-type: none"> - Draw a self-figure drawing that incorporates texture, value, color, proportion, and emotion into the composition - Paint a figure drawing on a 3-D surface - Using practice figure drawings, put together a new assembled figure in an environment |

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| COURSE: Studio Art II | GRADE(S): 11 - 12 |
| UNIT: Printmaking | |

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| <p>ACTIVITIES:</p> <p>Students will:</p> <ol style="list-style-type: none"> (A) Create a linoleum print/wood cut from nature, real life figures or portraits (B) Produce a series of five prints (C) Use the one or two color printing process (D) Use printing paper and experimental surfaces (E) Know the work of suggested artists: Albercht Duer, Katsuttika, Hokusai, Pablo Picasso (F) Students will analyze their own work <p>RESOURCES:</p> <ul style="list-style-type: none"> – Nature – Figures – Portraits | <p>ASSESSMENTS:</p> <ol style="list-style-type: none"> (A) Note-book review (B) Studio exercises (C) Studio project (D) Criteria for studio project <ul style="list-style-type: none"> – Originality – Technical proficiency – Craftsmanship – Meets the requirements of the assignment – "Suitable and acceptable to audience in school" (E) Written and oral tests (F) Class participation <p>REMEDICATION:</p> <ul style="list-style-type: none"> – Identify the tools used by print makers – Create a cross-word/ puzzle/ word |
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search/puzzle using the terminology of printmaking

- Create drawing of printmaker's tools

ENRICHMENT:

- Create a 3-color linoleum print
- Create a mono-print
- Create a relief print
- Using the process of linoleum printing, create a work of art on a 3-D surface
- Create a wall hanging using the process of linoleum printing

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| COURSE: Studio Art II | GRADE(S): 11 - 12 |
| UNIT: Painting | |

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| <p>ACTIVITIES:</p> <p>Students will:</p> <ol style="list-style-type: none"> (A) Create paintings based upon the elements and principles of art (B) Create paintings that exhibit moods, emotions, and atmospheric conditions (C) Create paintings based upon literature or original writings (D) Know the work of suggested artists: Marc Chagall, Salvador Dali, Winslow Homer, William Turner, Vincent VanGogh (E) Critique their work. | <p>ASSESSMENTS:</p> <ol style="list-style-type: none"> (A) Note-book (B) Studio exercises (C) Studio project (D) Criteria for studio project: <ul style="list-style-type: none"> - Originality - Technical proficiency - Craftsmanship - Meets the requirements of the assignment - "Suitable and acceptable to audience in school" (E) Written and oral tests (F) Class participation |

RESOURCES:

- Nature in art
 - Landscape
 - Still life
 - Imaginative art

REMEDICATION:

- Create painting exercises of techniques based upon their individual needs
- Select an artist and research their painting techniques.
- Compare and contrast various painting techniques by making examples.

ENRICHMENT:

- Create a series of paintings based upon a selected theme.
- Create a mural for the school.
- Visit an art show in our area and present a written/visual summary of the visit
- Identify the element of principles of art in Edward Hopper's painting "Lighthouse Hill". Explain your analysis in written/oral form.

STUDIO ART II

VOCABULARY

Artist's Proof
Baren
Bevel
Bleeding
Blockout
Body
Brayer
Cancellation Proof
Charge
Chiaroscuro
Chiaroscuro Wood cut
Chop
Collector's Mark
Color Separation
Composite Print
Crible
Cross-Hatching
Cut Block Print
Edition
Hickey
Impression Number
Ink
Key Block
Kiss Impression
Length
Linoleum Print
Plank Side
Presentation Proofs
Print
Printer's Proofs
Rag Paper
Register Marks
Registration
Relief
Scorper
Shortness
Tack
Trial Proof
Whetstone
Wood Cut
Wood Engraving

STUDIO ART II

GLOSSARY

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| Artist's Proof | Small number of prints set aside from the edition for use by the artist. |
| Baren | A tool used for applying pressure in the printing of wood cuts; a round disc with a handle. |
| Bevel | Angled edges |
| Bleeding | Extra ink that seeps around a printed image; excessive ink |
| Blockout | Material applied to a linoleum print or wood to prevent areas from taking ink. |
| Body | The density of ink. |
| Brayer | A rubber roller used for applying ink to a block. |
| Cancellation Proof | Print taken from a block after the image has been effaced. |
| Charge | To cover with ink. |
| Chiaroscuro | Extreme gradations from dark to light |
| Chiaroscuro Woodcut | 16th Century woodcut that used two or more blocks to create different tones. |
| Chop | Identifying mark placed by the printer on a print. |
| Collector's Mark | Identifying mark placed in the margin of the print by the owner. |
| Color Separation | Each color is placed upon a block. |
| Composition Print | Print made from a group of blocks using various techniques. |
| Crible | Shaped punches are hammered into the surface to create value. |
| Cross-Hatching | Tic-Tac-Toe lines, vertical and horizontal lines. |
| Cut Block Print | A block is cut into several blocks, inked, and put back together. |
| Edition | A set of prints from the same block that are numbered and signed. |
| Hickey | A spot of ink on a print with a white circle around that is not part of the design. |
| Impression Number | The number of the print in the edition, usually written as a fraction. |
| Ink | Substance made of "pigment, a binder, and a vehicle". |
| Key Block | A block that has the whole image; used to place other blocks. |
| Kiss Impression | A light impression. |
| Length | Ink that is "elastic and rubbery". |
| Linoleum Print | A relief print that is cut from a piece of linoleum. |
| Plank Side | The face of the wood block on which the design is cut. |
| Presentation Proofs | Prints not in the edition. |
| Print | Paper is placed on an inked surface and pressure is applied to capture the image. |
| Printer's Proof | Prints not in the edition that are given to the printer. |
| Rag Paper | Paper made from 100% rags. |
| Register Marks | Marks in the form of a small plus or triangle placed on the block to aid in registration. |
| Registration | Alignment of blocks to provide for correct placement of color. |

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| Scorper | Tool used for wood engraving for large areas. |
| Shortness | Ink that is "buttery and stiff". |
| Tack | "Stickiness of ink". |
| Trial Proof | Proof taken from the block to check for appearance. |
| Whetstone | Sharpening stone. |
| Wood Engraving | "Relief print made on the end grain of a block of wood". |
| Wood Cut | "Relief print made on the plank side of a block of wood". |

Reference:

History and Process Printmaking

Donald Saff/Deli Sacilotto. Holt, Rinehart and Winston: New York. 1978