

**Bedford High School
Visual Art Department
Sean Hagan, Program Director**

Course Syllabus

Course: #7223 ART II

Art II projects go into the principles of visual planning and organization in greater depth. Experimental development of two- and three-dimensional forms is based on an understanding of fundamental design principles including balance, dominance, harmony, rhythm and unity. Stress is placed on the student's analysis of the visual language: optical perception, color interaction, spatial representation, mathematical proportion, and the like. Craftsmanship is emphasized regarding aptitude and skill in the creative use of tools and materials. The student's work will often be discussed in relation to the creative accomplishments of well-known artists of the past and present.

Major: Periods per cycle: 4 Credits: 5 Prerequisite: Art I Minor Level 3

Minor: Periods per cycle: 2 Credits: 2.5 Prerequisite: Art I Minor Level 3

Primary responsibility for the following academic expectations:

Active Learners:

- 1a: Students will understand and use what they learn
- 1c: Students will engage in inquiry and self-directed learning
- 1d: Students will use feedback and self-reflection to extend learning

Resourceful Thinkers:

- 2a: Students will employ creative thinking skills
- 2d: Students will make meaningful connections

Effective Communicators:

- 3b: Students will express knowledge and skill creatively using a variety of media, technology and the arts
- 3c: Students will engage effectively in discussion

I. Learning Objectives

The student who successfully completes this course will have learned:

- a. how to plan a mixed-media artwork in stages, with an awareness of how different media will combine both physically and perceptually
- b. how to make alterations to an artwork in the process of translating it from one medium into another (e.g., from a painting to a print, where simplification may be necessary)
- c. how to approach drawing human figures and other complex subject matter in a variety of ways, including through study of underlying structures, through study of the figure (or, e.g., machine) in action, etc.
- d. how patterns of light and shade can imply light sources in two-dimensional images
- e. how linear perspective can be combined with other spatial cues (e.g., overlapping elements, recession in space, etc.) in ways that may clarify or confuse spatial effects
- f. how a variety of artists have tackled the theme of self-portraiture, in ways ranging from objective study to subjective and expressionistic experimentation

- g. how to undertake research for extended art projects (e.g., determining what one needs to find and to study to create the art work one wishes to create: finding objects, making sketches, using reference images)
- h. how to distinguish between and how to combine various modes of drawing, including drawing from: schema, memory, imagination, observation

II. Learning Experiences

In this course, students will:

- a. work individually and in small groups on a variety of visual art projects defined by the instructor but refined by themselves
- b. actively participate in (sometimes slide) discussions of artworks from a broad range of art history which relate to their own art making
- c. participate in both individual and group critiques aimed at generating constructive responses to art work, gaining some mastery of specific vocabulary aimed at making such discussions more specific and productive
- d. work to find a balance between fulfilling the requirements of specific projects (e.g., demonstrating mastery of specified skills and concepts) and creating work they find personally fulfilling and meaningful
- e. maintain a folder of their own work in an organized fashion, allowing them easy access to earlier sketches and other materials they may need to enrich their artwork
- h. exhibit a minimum of one art work in the annual K-12 Art Show

III. Course Outline

Students will work on the following projects, or on similar projects which address similar objectives:

1. Visual Telephone: exploring what happens in the process of translating from visual to verbal communication and back again: an exercise in description
2. Drawing the figure in action and in settings, combining a variety of approaches to drawing
3. Illustration: Combining aspects of #1 and #2 in a more student-determined, long-term project, involving visual interpretation of a text: poem, story, fable, folktale, or novel
4. Balance in Two Dimensions: Exploring how color, size, shape, and placement affect the visual weight of picture elements
4. Balance in Three Dimensions: Exploring this (and other) principles of design in sculptural form, either static or kinetic
5. Segmented self-portrait: Students first draw a well-observed self-portrait, and then re-interpret this image applying one or more of a variety of ways of breaking the image up into sections
6. Observed and Imagined Landscape: Incorporating elements observed from nature, photographic reference materials, and various compositional strategies in a landscape image using multiple media and specifically using the techniques of masking and/or stencil
7. Perspective collage: Applying techniques of observational perspective drawing (e.g., identifying vanishing points, observing and comparing angles such as those between ceilings and walls, etc.) along with collage techniques to explore the interplay between objective and subjective approaches to art-making
8. Printmaking: Reduction print (a single linoleum block carved and printed in progressive stages to create multiple colors) or a comparable print-making project in which students combine planning, pre-visualization, and improvisation
9. Non-art visual imagery: Each student will study a type of mark-making/image-making not normally associated with the fine arts and will explore ways in which this alternative

system of imagery might extend and illuminate their own understanding of both visual art and the relation of visual art to other domains of life

IV. Course Materials:

These will include: various drawing and painting media, supports, including paper and matboard, one or more printing presses and linoleum plates and carving tools, materials for constructing in three dimensions (e.g., plaster, self-hardening clay, foam core, cardboard, hot glue sticks and hot glue gun, armature wire, newspaper, and pariscraft), and others, art books and slides. Computers and printers are available, as is a digital camera: these may be used in working on some projects (e.g., to help create reference images).