

ART II

Syllabus – 2026-2027

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Conference Period: 5th period

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There is a \$15 fee for the Art II course

Course Overview & Objectives:

Art II is a **year-long** studio art course in which we will build on the foundations of art using a variety of mediums. Students will be tasked with learning various art media and vocabulary, creating works requiring mastery of technique and craftsmanship, and exploring some art history along the way.

This year in Art II, we will focus on the following: drawing, elements of art, contour line drawing, composition, **value**, painting, 3D art, and portfolio development. Students will become more fluent in art terminology and will become increasingly sophisticated when it comes to viewing, interpreting, and creating art.

West Units of Study:

1st semester = Photo Composition, Charcoal Project, Contour Line, Tempera Batique,

2nd semester = Realism, 3D Project, Watercolor, Sustained Investigation Piece

Supplies: **There is a \$15 fee for the Art II course** to assist with the cost of supplies for the second semester (paints, brushes, painting paper, etc.). This can be paid via MyPaymentsPlus, but it will be a little later in the semester.

This fee **is required** for the course. **Please pay your \$15** so that I can buy all of the paints and brushes we will need for semester two of this class. Payment of all fees is required for graduation.

You will need supplies for this class. I have provided a list below. I will provide most of the Art 1 supplies, but many students prefer to have their own set of supplies.

Many of these supplies will be used on a daily basis. You can find a list of suggested supplies below. Aside from sketchbooks, which are optional, most supplies will be provided for you.

- ☐ 1 sketchbook (optional) - size should be at least 5.5 in. x 8.5 in., but can be larger if desired (These are **not required** and won't be provided by me.)
- ☐ 1-2 erasers (I will have erasers in class.)
- ☐ 1 small pencil sharpener (I have sharpeners in class.)
- ☐ 2-3 medium-tipped Sharpie markers (optional)
- ☐ Charcoal Pencils
- ☐ 2-3 fine-point Sharpie markers (optional)
- ☐ 2-3 #2 pencils (You have the option to add your own graphite pencil set for shading.)
- ☐ Portfolio (These are not provided by me, but we will have plastic storage bags.)



Grading: I will enter at least 1-2 grades into the grade book per week. Grades are determined by your **effort, time management**, and your **mastery** of the concept as described in the visual rubric provided before each project.

Late/Makeup Work: If you are present on the day an assignment is due, please turn in the project that day. If you receive a grade with which you are not satisfied, you can make improvements to your project and resubmit the work for a better grade.

Tutoring: If you need extra help with or extra time for a project, I will have flex sessions during the week. You may use this time to complete assignments or to ask me for help. You are always welcome to email me as well.

Expectations: My expectation is for you to create your best work in class on a daily basis, to show pride in your artwork by storing it safely so it won't get crumpled, and to clean your workspace during the last few minutes of each class.

Be on time: Please arrive before the bell rings. This includes flex times.

Be prepared: Please check our weekly Google Slides for what we are doing each day.

Be productive: Be productive and focused on what we are doing in class.

Be respectful: This is an art studio and a classroom and requires that you treat the space and everyone and everything in it with respect. We must take care of our supplies and space and keep things clean.

Being respectful also pertains to relationships in the classroom. I will always show you respect and expect that you will return the favor. You will also respect your classmates. Hurtful behaviors and language will not be tolerated.

School-Wide Procedures: Students must [keep phones away from bell to bell](#). I expect you to be present and participate in classroom activities, so any other devices or distractions should be out of sight.

CSL syllabus statement: Arkansas law §6-16-1901 requires students to complete 75 community service hours by the end of the senior year (some exceptions apply). This class contains 3 hours (1.5 for a semester class) of community service learning integrated into the curriculum and related to our standards and therefore it is mandatory for all students regardless of prior service hour completion.

AI statement: Throughout this course the teacher will be giving specific directions about allowable AI usage. When in doubt, ask your teacher for clarification and refer to your course google classroom.

See AI Policy on our Bentonville Schools Technology website [here](#).

I am so happy that you are here, and I am excited to work with you this school year! I hope that this space can be a place where you feel comfortable, calm, safe, and free to express yourself. If at any time I can help you with anything at all, please ask. **You are the reason that I am here!**

Sincerely,

Ms. Barrentine

Levels of Thinking - Questions to Ask Yourself While Creating / Viewing Art:

(Lowest Level) - Remember: What is this work about? Who created this piece?

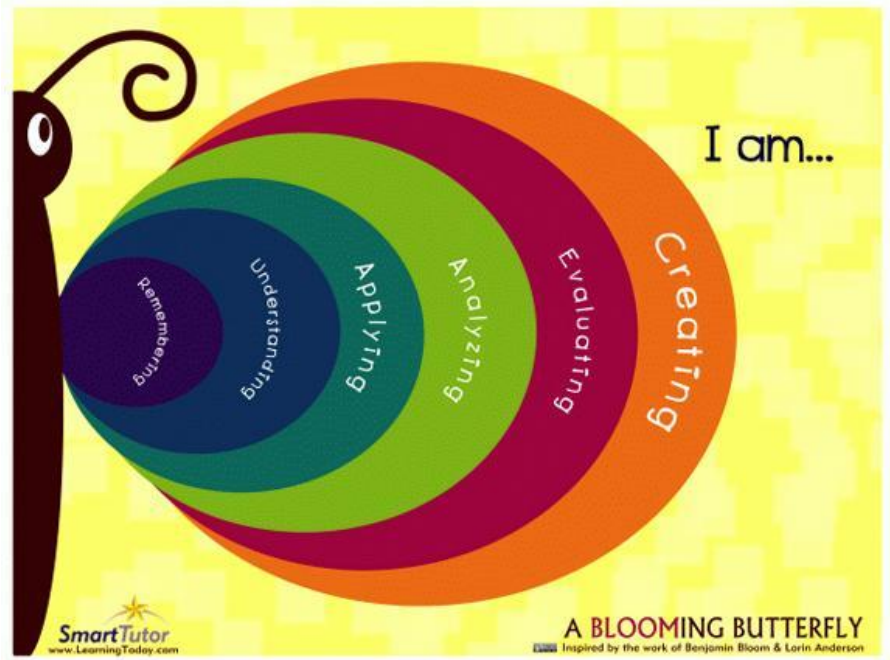
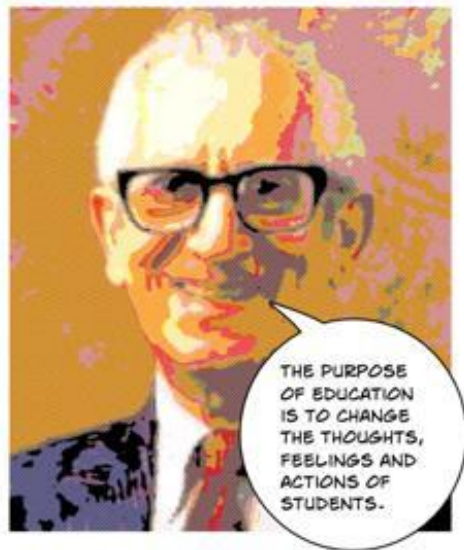
Understand: What does this piece represent? What is the theme?

Apply: What questions would I ask of the artist? Could I apply the theme of the piece to real-life situations?

Analyze: What motivated the artist to create this work?

Evaluate: What do I think about the ideas in this piece? Do I agree or disagree with them? What are the flaws in the artist's methods and ideas? How does this work fit into my own concept of what makes effective artwork?

(Highest Level) - Create: What are the connections between the characters, themes, conflicts, or settings in this work and other works I have seen? How are patterns and images connected throughout the artwork? What connections can I find between this work and history, science, mathematics, literature, music, or philosophy?



Ongoing Assignments:

- 1) Drawing
- 2) Art Vocabulary
- 3) Gallery Walks
- 4) Individual Artwork Creation





Arkansas Visual Arts Standards - Art II

Standards for Accreditation Information

Course Title:	Visual Art Foundations I-IV
Course/Unit Credit:	1 unit per course
Course Number:	Visual Art Foundations I: 450000, Visual Art Foundations II: 450030, Visual Art Foundations III: 450040, Visual Art Foundations IV: 450050
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Visual Art Foundations I. The student entering Visual Art Foundations II, III, or IV should successfully complete the preceding year of study of Visual Art Foundations.

Visual Art Foundations I fulfills the 0.5 unit fine arts requirement for graduation.

Division of Elementary and Secondary Education approval is not required for Visual Art Foundations I, II, III, or IV.

Course Description: Visual Art Foundations I-IV

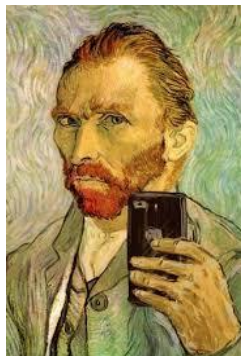
Visual Art Foundations I-IV are two-semester courses designed to teach students to apply the elements of art and the principles of design. Students will use a variety of media, techniques, processes, and tools to create original artwork that demonstrates understanding of aesthetic

concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations I level. As students progress through each course, they will develop, expand, and increase real life application of problem solving through artistic maturation.

Students will create, critique, reflect, and make connections to art. Students will exhibit original artwork and develop portfolios that reflect their personal growth.

Four Artistic Processes to explore together:

Creating, Presenting, Responding, & Connecting.



CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING
UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL
QUESTION

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?

I: NOVICE

G

I can generate ideas that create a solution to specific visual art problems and to reflect artistic expression.

For example, students might

- use a variety of techniques to create textures, quality of line, and value for the purpose of expression.

II: PROFICIENT

H

I can generate ideas that create multiple solutions to specific visual art problems and to reflect artistic expression.

For example, students might

- consider the relationships between the audience, artist, artwork, and community when planning and creating artworks.

III: ACCOMPLISHED

I

I can transform ideas into concepts that create multiple solutions to specific visual art problems and to reflect artistic expression.

For example, students might

- select attributes that reflect a particular artist, style, culture, or time and use them to create artwork that communicates present-day concepts or ideas.

IV: ADVANCED

J

I can determine the best solution to specific visual art problems and to reflect artistic expression.

For example, students might

- use surrealist techniques, such as juxtaposition, transformation, and levitation to create an artwork.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ENDURING
UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL
QUESTION

How do artists and designers determine whether a particular direction in their work is effective?
How do artists and designers learn from trial and error?

I: NOVICE

G

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment with teacher support.

I can recognize, identify, and create with art elements and design principles.

I can create a body of work.

For example, students might

- follow classroom procedures for managing tools, materials, and equipment in safe and proper ways.
- use a monochromatic color scheme in an artwork.
- draw and shade a three-dimensional form.
- use contour or gesture lines to draw a figure.

II: PROFICIENT

H

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment independently.

I can select various art elements and design principles to create effects in composition.

I can create a body of work related by a theme.

For example, students might

- establish classroom procedures for managing tools, materials, and equipment in safe and proper ways.
- use a range of values from low key to high key in a still life drawing.
- determine emphasis in a piece by utilizing one of several ways to create a focal point.

III: ACCOMPLISHED

I

I can model for my peers safety, proper technique, and conservation in the use of tools, materials, and equipment.

I can combine various art elements and design principles to create effects in composition.

I can create a body of work that shares an underlying visual idea, content, or theme.

For example, students might

- implement classroom procedures for managing tools, materials and equipment in safe and proper ways.
- demonstrate the creative process, with particular attention to selecting and combining ideas to create visual artworks, spontaneously and intuitively.

IV: ADVANCED

J

I can demonstrate the importance of balancing freedom and responsibility in the use of materials, tools, and equipment in the creation and circulation of creative work.

I can experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

I can create a traditional or original body of work that shares an underlying visual idea, content, or theme.

For example, students might

- initiate classroom procedures for managing tools, materials and equipment in safe and proper ways.
- create a body of work based on a social issue of personal concern.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ENDURING
UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL
QUESTION

What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

I: NOVICE

G

I can create artwork(s) from direct observation by exploring wet or dry media.

I can create artwork(s) with a specific intent using a variety of media, techniques, processes, and tools.

For example, students might

- use one-point perspective to draw buildings.
- draw their own hands.
- with guided practice, draw a portrait or still life with charcoal, graphite, or ink.
- finish a drawing by wetting markers to create washes.
- create a relief print such as with collagraph, linoleum, or styrofoam.

II: PROFICIENT

H

I can create artwork(s) from direct observation using wet and dry media.

I can revise artwork(s) using a variety of media, techniques, processes, and tools.

For example, students might

- use visual measurements like sighting while drawing from observation.
- do a series of gesture drawings of a figure in various positions.
- with minimum guidance, draw portraits, still lifes, or landscapes using various media.
- create a mixed media piece about themselves from recycled materials.

III: ACCOMPLISHED

I

I can use appropriate methods to create spatial relationships in artwork(s).

I can choose between wet or dry media to create artwork from observation.

I can create artwork(s), individually and collaboratively, using a variety of media, techniques, processes, and tools to address a particular issue.

For example, students might

- use foreshortening to add drama to a finished artwork.
- use tracing paper to ideate changes to a drawing.
- create works independently from a variety of subjects using a variety of media.
- assemble a collaborative installation addressing a current social issue.

IV: ADVANCED

J

I can demonstrate, plan, and create artwork(s) using spatial relationships.

I can reflect on and revise preliminary and finished work independently.

I can create artwork(s) with a specific intent, individually and collaboratively, using multiple approaches and a variety of media, techniques, processes, and tools to affect a particular social issue.

For example, students might

- determine their own spatial relationships for individual, specific purposes.
- express their own voices in artistic work(s).
- determine their own subjects based on interest or research.
- experiment with juxtaposition and media.
- create an installation work to bring awareness to a social issue such as bullying.

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation?

I: NOVICE

G

I can select original artwork that reflects my personal growth.

For example, students might

- create a folder of original artwork that contains comments describing the process of each piece.

II: PROFICIENT

H

I can assemble a portfolio that reflects my personal growth based on given criteria.

For example, students might

- assemble portfolios to be either process or project portfolios or some combination of the two.

III: ACCOMPLISHED

I

I can determine criteria for assembling a portfolio that reflects my personal growth.

For example, students might

- collaborate with peers to choose the criteria for selecting an artwork from a body of work to place in a portfolio.

IV: ADVANCED

J

I can assemble a traditional or digital portfolio of quality personal artwork for presentation.

For example, students might

- collect and assemble work for scholarships, applications, or professional display.

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

I: NOVICE

G

I can revise personal artwork in preparation for exhibition.

For example, students might

- present artwork to others by means of a display, presentation, exhibit, gallery, or portfolio.

II: PROFICIENT

H

I can plan, create, and prepare visual artwork in a variety of media and display in an exhibit.

For example, students might

- select and prepare different types of artwork for display in different venues, taking into account the context and physical characteristics of each exhibit space.

III: ACCOMPLISHED

I

I can collaboratively design, prepare, and promote an art show exhibiting personal artwork.

For example, students might

- collaborate with peers to host a school-wide art show.

IV: ADVANCED

J

I can independently design, prepare, and promote an art show exhibiting personal artwork.

For example, students might

- prepare and present a series of personal art pieces in a self-designed, community art exhibit.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I: NOVICE

G

I can analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

For example, students might

- discuss the differences between art museums, natural history museums, and science museums.
- write a reflection considering where their own artwork should be exhibited and why.

II: PROFICIENT

H

I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

For example, students might

- view and discuss Norman Rockwell's *The Four Freedoms* in relation to political events of World War II.
- view and discuss the influence of the French Salon on the Impressionists.

III: ACCOMPLISHED

I

I can make, explain, and justify connections between artists or artwork and social, cultural, and political history.

For example, students might

- analyze the significance of various background plants of Kehinde Wiley's portrait of President Obama.
- justify Banksy's choice of location for the social impact of his works.

IV: ADVANCED

J

I can curate a collection of objects, artifacts, or artwork to impact the viewers' understanding of social, cultural, and political experiences.

For example, students might

- create a presentation explaining the impact of an artist's work on a social issue.
- collaborate with peers in other disciplines to produce and present an artistic event, using technology when appropriate.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual imagery influences understanding of and responses to the world.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I: NOVICE

G

I can describe aspects of art based on personal and artistic intent.

I can analyze a piece of art based on perceptual influence and human experience.

For example, students might

- write about a piece of artwork from the artist's perspective.
- research an artist or style to gain a deeper understanding of the human experience.
- use an exit ticket or journal entry to prompt a discussion about an artwork.

II: PROFICIENT

H

I can hypothesize ways in which art influences perception and understanding of human experiences.

I can analyze how one's understanding of the world is affected by experiencing visual imagery.

For example, students might

- research how different artists make different choices in representing the same experience.
- after observing a piece of art, discuss how the artist's interpretation of a real item is changed based on his or her imagination.

III: ACCOMPLISHED

I

I can recognize and describe personal aesthetics and empathetic responses to the natural and constructed environments.

I can evaluate the effectiveness of an image or images to influence ideas, feelings, and behavior of specific audiences.

For example, students might

- research artworks based on pollution or destruction of the natural world and specify how the artists' voices are reflected.
- as a group, critique a piece of student artwork related to the clarity of the student's specific artistic intent.

IV: ADVANCED

J

I can analyze how responses to art develop over time based on experience with art and life.

I can determine commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

For example, students might

- research an artist such as Rembrandt and describe how his work changed over the course of his life.
- analyze how current social and political movements influence the perception of artists, past and present, and their art.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

I: NOVICE

G

I can describe the intent of an artwork or collection of art, supported by specific evidence found in the artwork and its contexts.

For example, students might

- utilize the elements and principles of art when analyzing and interpreting the intent and meaning of artwork.
- participate in a group discussion to determine the artist's intent.

II: PROFICIENT

H

I can interpret artwork or a collection of artwork, supported by specific evidence found in the artwork and its various contexts.

For example, students might

- compare and contrast symbolism in artworks.
- participate in a group discussion about the media, styles, and techniques used in an observed artwork and support assertions with evidence in the artwork.

III: ACCOMPLISHED

I

I can identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

For example, students might

- research artists, movements, or cultures to determine common themes, styles, and techniques and record the information in a journal.
- participate in a small group discussion based on personal research to identify context clues in a work of art.

IV: ADVANCED

J

I can analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

For example, students might

- discuss different interpretations of a piece of art, choose one interpretation, and justify the choice.
- research the context of an artwork to determine its significance and write a critical analysis of the piece.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

*How does one determine criteria to evaluate a work of art? How and why might criteria vary?
How is a personal preference different from an evaluation?*

I: NOVICE

G

I can evaluate my artwork and the artwork of others in terms of history, culture, and aesthetics using a given rubric.

For example, students might

- evaluate their own works with a teacher-created rubric.
- participate in group critiques with their peers.
- examine a master work of art as a product of the historical period in which it was created.

II: PROFICIENT

H

I can evaluate my artwork and the artwork of others in terms of history, culture, and aesthetics.

For example, students might

- establish a set of criteria to evaluate their own work.
- compare their own work to master works, using established criteria.

III: ACCOMPLISHED

I

I can develop criteria to evaluate my artwork and the artwork of others in terms of history, culture, and aesthetics.

For example, students might

- brainstorm possible criteria to evaluate artworks based on history, culture, and aesthetics.
- construct a set of criteria to evaluate an artwork or collection of art.

IV: ADVANCED

J

I can defend criteria used when evaluating my artwork and the artwork of others in terms of history, culture, and aesthetics.

For example, students might

- justify criteria used for evaluating artwork supported by the research of history, culture, and aesthetics used to inspire their artwork.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will synthesize and relate knowledge and personal experiences to make art.

ENDURING
UNDERSTANDING

Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL
QUESTION

How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

I: NOVICE

G

I can discuss my artwork with reference to media, styles, and techniques.

I can identify personal connections in my own artwork.

For example, students might

- discuss the media of watercolor and the technique used in a specific artwork.
- discuss the reason for using specific colors in an artwork.

II: PROFICIENT

H

I can analyze my artwork with reference to media, styles, and techniques.

I can describe the influence of personal connections in my own artwork.

For example, students might

- analyze a technique or style in their artwork.
- examine their motivation for making art as gifts.
- create a drawing of their favorite place.

III: ACCOMPLISHED

I

I can apply knowledge of media, styles, and techniques to personal artwork.

I can examine personal motivations for making art.

For example, students might

- use a variety of media to create visual artworks that communicate for a selected purpose.
- describe personal history or feelings in their artwork.

IV: ADVANCED

J

I can defend artistic choices made in selected personal artwork with reference to media, styles, and techniques.

I can compare intrinsic motivations to extrinsic motivations for making art.

For example, students might

- defend their use of a medium, style, and technique.
- discuss motivation for making art: emotion, statement, task commitment, or grade.

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ENDURING
UNDERSTANDING

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ESSENTIAL
QUESTION

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 preserve aspects of life?

I: NOVICE

G

I can describe various purposes, themes, concepts, and functions in art.

I can describe social and global relationships between art and environments.

For example, students might

- describe art images, icons, or designs unique to specific cultures.
- describe recurring designs of flags as a symbol for countries.

II: PROFICIENT

H

I can discuss various purposes, themes, concepts, and functions in art.

I can discuss social and global relationships between art and environments.

For example, students might

- discuss why art is created for various reasons in communities.
- discuss stained glass windows and why they are placed in churches.

III: ACCOMPLISHED

I

I can compare various purposes, themes, concepts, and functions in art.

I can apply social and global relationships between art and environments.

For example, students might

- compare purposes of art in communities and local environments.
- recognize recurring themes such as red crosses and their meaning.
- determine the relationship of art and the environment by creating murals outside, designing bird houses, or painting quilt blocks for parks.

IV: ADVANCED

J

I can defend various purposes, themes, concepts, and functions in art.

I can defend social and global relationships between art and environments.

For example, students might

- discuss reasons why certain images, such as oceans or landscapes, are recurring themes in artwork.