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## Level II Fibers I Discovery

| Course Title: Level II, Fibers I Course Sequence: Follows all Level I courses Credit: 1   |   |
|---|---|
| TEKS Strand   | Expectations  |
| <p><b>Foundations: observation &amp; perception</b><br/>The Level II student develops and expands visual literacy skills using critical thinking, imagination, and the senses to observe and explore the world by learning about, understanding, and applying the elements of art, principles of design, and expressive qualities. The student uses what the student sees, knows, and has experienced as sources for examining, understanding, and creating original artwork. The student is expected to:</p>   | <p>Level II students are expected to use visual comparisons to illustrate concepts and ideas from direct observation, original sources, experiences, narration, and imagination for original artworks; identify and apply the elements of art, including line, shape, color, texture, form, space, and value, as the fundamentals of art in personal artworks; identify and apply the principles of design, including emphasis, repetition/pattern, movement/rhythm, contrast/variety, balance, proportion, and unity in personal artworks; and explore suitability of art media and processes to express specific ideas such as content, meaning, message, appropriation, and metaphor relating to visual themes of artworks using art vocabulary accurately.</p>  |
| <p><b>Creative Expression</b><br/>The Level II student communicates ideas through original artwork using a variety of media with appropriate skills. The student expresses thoughts and ideas creatively while challenging the imagination, fostering reflective thinking, and developing disciplined effort and progressive problem-solving skills. The student is expected to:</p>  | <p>Level II students are expected to create original artwork using multiple solutions from direct observation, original sources, experiences, and imagination in order to expand personal themes that demonstrate artistic intent; apply design skills in creating practical applications, clarifying presentations, and examining consumer choices in order to make successful design decisions; use an understanding of copyright and public domain to appropriate imagery constituting the main focal point of original artwork when working from images rather than direct observation or imagination; create original artwork to communicate thoughts, feelings, ideas, or impressions; collaborate to create original works of art; and select from a variety of art media and tools to communicate specific ideas in drawing, painting, printmaking, sculpture, ceramics, fiber art, jewelry, mixed media, photography, and digital art and media.</p> |
| <p><b>Historical and cultural relevance</b><br/>The Level II student demonstrates an understanding of art history and culture by analyzing artistic styles, historical periods, and a variety of cultures. The student develops global awareness and respect for the traditions and contributions of diverse cultures. The student is expected to:</p>  | <p>Level II students are expected to examine selected historical periods or styles of art to identify general themes and trends; analyze specific characteristics in artwork from a variety of cultures; collaborate on community-based art projects; and examine and research career, entrepreneurial, and avocational opportunities in art.</p>   |
| <p><b>Critical evaluation and response</b><br/>The Level II student responds to and analyzes the artworks of self and others, contributing to the development of the lifelong skills of making informed judgments and reasoned evaluations. The student is expected to:</p>   | <p>Level II students are expected to interpret, evaluate, and justify artistic decisions in artwork by self, peers, and other artists such as that in museums, local galleries, art exhibits, and websites; evaluate and analyze artwork using a method of critique such as describing the artwork, analyzing the way it is organized, interpreting the artist's intention, and evaluating the success of the artwork; use responses to artwork critiques to make decisions about future directions in personal work; construct a physical or electronic portfolio by evaluating and analyzing personal original artworks to provide evidence of learning; and select and analyze original artwork, portfolios, and exhibitions to form precise conclusions about formal qualities, historical and cultural contexts, intentions, and meanings.</p>   |
| <p><b>Example:</b></p> <p>Ms. Stevens begins the school year with a mini-unit that compares two art objects that share the concept of weaving—"Granite Weaving" by Jesús Morales and "Navajo Blanket" by an anonymous Navajo woman. She presents the Big Idea of Function as it pertains to the value of fibers as something functional as well as artistic. Students explore the contexts in which each was produced, noting differences and similarities in times, perspectives, and intentions.</p> <p>Ms. Stevens also plans to use the unit to introduce weavers to vocabulary they will use throughout the lesson. She continues to refer to the Key Question, "Does your artwork have to be functional?" as she refers to the influences of cultural contexts. Students will research Morales and influences on his work</p> |   |

and known Navajo weavers. Additionally, students will construct and warp a simple loom and execute a weaving using contrasting textures and/or colors and begin to practice self-assessment of their designs and products.

After completion, students will participate in a written and oral class critique with the key input being about the artwork solution to the Key Question.

Students will evaluate their own artwork and add it to their portfolio body of work that constitutes evidence of their learning.

### **Differentiation Strategies for Students with Special Needs**