

# Focus Studio Art



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**Course Description:** This is a year long advanced studio art course in which teacher led instruction and independent focused work enables students to achieve mastery of technical skills, concepts, compositions and craftsmanship as they make critical decisions and work through creative problem solving.

Through the development of individual voice and creative process, students will be able to develop and sustain artistic work overtime and in depth. Students will use 2D compositions and 3D form realistically and expressively. Artists will differentiate, interpret, and evaluate representative art works of various cultures and times. Students will make informed choices, with assistance, to prepare a thematic gallery exhibit or portfolio. Students will articulate aesthetic criteria to evaluate the work of self and others using a learned critique process.

Students **will receive vocational credit through this course.**

**Instructional Philosophy:** This is a working studio class in which students are encouraged to explore their creativity and actively engage in all steps of the creative process: brainstorming, sketching, collecting visual research, responding to creative prompts, risk-taking, refining, and reflecting. A variety of learning experiences will enrich students learning in the visual arts, including viewing films, reading articles, creating presentations about artists collaboratively, and viewing and discussing work in physical and virtual galleries. As students refine their skills making and creating they will also be deepening their understanding of art history, criticism and aesthetics. Student artists will continue developing their voice as an artist and be able to articulate preferences in style and medium.

## Course Goals:

1. Demonstrate a thorough understanding of the elements and principles of design through the development of class and independent work.
2. Read, understand and communicate effectively in the language of visual art (3D design, 2D design, or Drawing)
3. Use technology to document art work and create a digital portfolio of all work (successful operation of digital camera, Photoshop and online blogging)
3. Engage in 8 artist habits of mind regularly: **Observe, Develop Craft, Envision, Express, Reflect, Stretch and Explore, Engage and Persists, and Understand the Art World:** Students will demonstrate focused artistic behavior and solve visual problems using critical and creative thinking and using a variety of sources to collect visual research
5. Gain understanding of how galleries operate, and showcase work in a local gallery setting. (Students will have an opportunity to gain work experience in the field through Gallery internships at VSAA and in the community at the Northbank Gallery.)

## Major Course Assignments and Projects:

**Visual Journal:** Use your sketchbook to try new ideas out with a variety of media, to develop your creative problem solving skills, collect visual inspiration, and reflect on your process. Tape/secure hand out to your VJ

- **Students** will use their Visual Journal **daily** for in class warm-ups, brain-storming, thumbnail sketches, and collecting visual research to support the creative work of class projects, and independent creative work.

**Students will complete weekly creative response sketches in their Visual Journal as homework: to be completed at home or during Enrichment.**

**Studio Work:** Students will receive a variety of prompts to promote creative problem solving, growth of technical skill, and individual solutions in a variety of media. There will be many mini lessons/demos throughout the year. Artist should create at least 2 practice pieces as well as one more developed piece each month.

The prompts during semester one will be geared towards developing breadth of concept and design and will have strong connections to our theme. The final project in the Spring will be developing a theme or idea that will be the focus of creating a small series.

**Critiques:** All students are expected to participate thoughtfully and completely in peer, small group, and class discussions and critiques. Class critiques will be organized each month around times when projects are not finished, but nearing completion.

**Writing:** Students will complete regular artist responses (art history/criticism) and make connections to own work. Each quarter students will have 2 responses due- students can choose from a list of prompts or come up with their own

**Professionalism:** As part of the Vocational credit offered through this course it is required for students to participate in at least 8 hours of professional VA experience including, but not limited to:

**Exhibitions/Competitions:** Students are required to show their work publicly at least once during the year- Venues: VSAA Gallery, ESD 112 Art Show, Non-juried, or juried shows at local galleries, at a local café or coffee shop, etc.

**Gallery/ Museum Visits:** Each Semester artists should visit at least 2 different galleries/ Museums (There will be opportunities for the class to go as a group to first Friday in Vancouver, First Friday in the Pearl, as well as a field trip to the Portland Art Museum.

**Gallery Internship and artist mentors:**

VSAA gallery student management program, North Bank Gallery internship, or another approved experience, such as attending guest artist/lectures, and getting an artist mentor (students can also suggest or seek out other venues)

**Technology- Professional portfolio development:** Students will develop and present a digital portfolio using Photoshop computer graphic editing program • Using PowerPoint to create a portfolio of digitally documented artwork, including written reflections and a critique that can be used for a college application.

### **Assessment and Evaluation: Standards Based Grading: 4 pt scale, Self Assessment, and Reflection.**

As part of Standards Based Grading (SBG) pilot this year all Visual Art assessment will be based on **Standards Based Grading:** The establishment of a set of specific and focused standards by which each student will be held accountable. A standard defines **what a student should know and be able to do at the completion of a course.**

3.7-4.0 = A	92.51-100.00%	2.7-3.0 = B-	62.51-70.00%	1.3-1.8 = D+	32.51-40.00%
3.5-3.7 = A-	85.91-92.50%	2.3-2.7 = C+	55.01-62.50%	1.0-1.3 = D	25.00-32.50%
3.3-3.5 = B+	77.51-85.90%	2.0-2.3 = C	47.51-55.00%	0.1-0.9 = F	0.00-24.99%*
3.0-3.3 = B	70.01-77.50%	1.8-2.0 = C-	40.01-47.50%	* <u>Students will also earn a failing report card grade if ANY Incomplete marks remain by the Last Chance Deadline.</u>	

**4 point Grading Scale: (All project assessments will incorporate student self -assessment and reflection)**

4= Distinguished: Exceeds expectations for the standard

3=Proficient: Meets the expectations for the standard

2=Emerging: Approaching meeting expectations for the standard

1=insufficient: Failed to meet expectations for the standard

Artists must receive a **2.7 or higher on every major project or assignment** in order to move on in Visual Art Levels. There will always be a chance for redo's, refinements, and make-ups up until the week before quarterly grades are posted.

## Understanding the Art World:

### Professionalism/Personal Engagement Contract:

I agree to PRACTICE AT BEING AN ARTIST AND help to create A SAFE, CREATIVE SPACE by:

- a. **Demonstrating focused artistic behavior-** come in **ready to work**, engage in demo's or art history/aesthetics discussions. When working, 100% of your focus/energy should be on your work, not unrelated casual talk. Finished early? Or need a break from current project? Then start the next or work in your Visual Journal. At no point should you be 'bored' or using your own device (phone) inappropriately.
- b. **Practicing professional studio care and maintenance and respect for all supplies, materials, and equipment.** Maintain a personal and shared studio space that is cleanly and well maintained- This is not your personal Studio! Clean up after yourself!!!!
  - a. Make it a habit to clean and put away your own tools properly and ask if you don't know how to care for a particular material or where it goes.
  - b. Finished early? Help your neighbor
  - c. Always participate in your assigned clean up job rotation- Take pride in your contributions!
- c. **Always respect others work and space as well as your own**
  - a. Always respect your own and others creative work and process. Do not touch anyone's work or personal supplies. EVER. Unless invited to by the artist.
  - b. Always respect each other's personal and creative space- physical and audial ( Learn sensitivity of sharing your feedback at the proper time, always share thoughts respectfully and artistically (use the craft of critique we develop and practice in class)

#### Be Prepared with necessary supplies daily:

Set of 4 drawing pencils- H, HB, 2B, 6B

An eraser- needed, or white/pink pearl

Your handmade Visual Journal and VA Folder (to organize reflections, assessments, and hand outs!)

**Contract violation consequences:** Each quarter you will receive a grade for how well you met the Professionalism/Personal Engagement Standard. Also for repeat violations:

- 1) **Warning from Mrs. Zeller**
- 2) **Communication with parent/guardian**
- 3) **Lunch Detention during Mrs. Zeller's Enrichment- Clean, Clean, Clean**
- 4) **Referral**

\_\_\_\_\_ **Tear or Cut along this line** \_\_\_\_\_

I have read and understand the requirements and guidelines of this Visual Arts class. I know that **I am encouraged to ask questions about anything that I do not understand** or am confused about throughout the year.

PLEASE SIGN AND RETURN By Monday September 8<sup>th</sup>.

Student _____	_____	_____
Print	Sign	Date
Parent/Guardian _____	_____	_____
Print	Sign	Date

Parent/Guardian Contact information (The most convenient way I can contact you):

Phone Number: \_\_\_\_\_

Email: \_\_\_\_\_

Most convenient time of day to reach you: \_\_\_\_\_

I LOOK FORWARD TO GETTING TO KNOW YOU EVEN MORE AS A VISUAL ARTIST AND SUPPORTING YOUR GROWTH!!!

**Headless Self Portraits:** Which body parts could serve as a metaphor for yourself?

**Keen Observation:** Focusing entirely on what you see at the moment. Use a small clay ball (create an organic form quickly) Select a medium you feel will best convey the material and texture of the clay ball.

**Self No Self:** Start by using your eyes, and while looking in a window, draw your reflection as well as everything in the vicinity that you see, both through the glass and on its surface. Add imaginative imagery (what you are thinking about etc.)

**Collage Self Portrait:** Create a new image with fragments of your old drawings. Start by assembling several old drawings that you wouldn't mind ripping up. (any subject or medium) and/or do studies of various subjects to rip up.

**Drawing the Figure Concealed and Revealed:** The model wears a stretch fabric garment to enhance the impression of movement.

**Imaginative Projection:** Refer to a road map. Use your imagination to develop figurative images using pre-existing lines on the map.

**Figure Drawing without a Live Model:** Make your own model from assembled objects. What are the shapes and proportions that remind one of a person? Male/female? What is the gesture/posture? What details make the drawing convincing.

**Reportage: A series of figure drawings that comment on real events:** Choose 1 leisure pursuit, hobby, or pastime that fascinates, amuses, shocks, or impresses you.

**Constructing the Edge:** Blacken your paper with charcoal, erase to create the shape of a chosen geometric object, use the edge of a piece of paper to form the boundary between the object and the floor- notice reflected light/ shadows.

**On Reflection:**

Draw a still life consisting of white, reflective (silver or chrome-like) and transparent objects. Use white conte crayon/charcoal on black paper.

**You are a Mouse:** Perspective drawing with a twist. You are a mouse sitting somewhere on top of a desk. Draw objects (messy or organized, that lend themselves to perspective drawing) Use 3 pt. perspective.

**Visual Dissection of an Organic Object:** Studying the minute details of a natural form.,

**Layered Landscape:** Create space in a drawing using foreground, middle-ground, and background. Use compressed charcoal, conte crayon, and vine charcoal. Work on one ground at a time (can be expressive)

**Combining Geometric and Organic Shapes:**

Create a comp. by using both. Use both mechanical drawing aids (ruler/compass, etc) and freehand drawing.

**Seeing the World Differently:** Find new meaning by drawing something small and making it big.

**Slice of Life:** Work with an unconventional format with 1:4 or 1:5 relationship. Spend some time regarding your world through this window, vertical or horizontal.

**Design by Chance:** Cut and tear colored construction paper into various geometric and organic shapes. Without consciously controlling the placement, drop the shapes, 1 by 1 and glue. Use view finder to find a new comp.

**Art and Issue:** Portray your views on a contemporary issue (endangered species, poverty, civil rights, etc) Create a drawing/painting that signifies your point of view and presents a potent image.

**Coactive Images:** superimpose or combine 2+ images which, when combined, produce an emotional "Spark" that can signify an idea or metaphor, or simply create a mysterious and compelling image.

**Mythmaking:** Tell a story by using graphic images. Symbolize a true or imaginary happening or event. Include only 5 or 6 visual elements in your comp. but select and combine them carefully to make a potent conceptual and aesthetic statement.

**Dream Fantasy:** Create a visual equivalent of a dream fantasy. Picture yourself, along with a mythological character or creature, in a strange and surreal environment.

**Domestic Rituals:** Find something special in an ordinary event in the home environment.

**From Observation to Abstraction:** Zoom in on a still life drawing, focusing on the formal qualities so that the objects can no longer be recognized.

**Arbitrary Value:** Contour drawing as a pathway to abstraction. Use repetition of one object to fill the space. Use only 4 values to describe pattern within the contour lines.

**Mystery of the Wrapped Object:**

Create a humorous fantasy flower or plant. Apply selected synectic mechanisms to produce an outrageous image.

**"Movement" in the 2-D Plane:** Depict an action event which involves a figure such as a diver, cyclist, runner, hockey player, dancer, etc. Modify the subject and produce a comp. which suggests motion. Simplify, Repeat, Add, Superimpose, Combine,

**Dream Fantasy Visualized:** Recall or invent a dream scenario. Combine disparate, out-of-context images to produce one surreal image. Make a drawing, collage or comp. using mixed media.

**Animated by a Photo Collage:** A collage of your own photos of a single object becomes a guide for composing your drawing.

**Expanding the Narrative:** Expand upon a story suggested by a photograph.

**Front Page:** Derive an emotional and aesthetic response from a news story.

**Behind Appearance: The Substructure of Design**

(Create an abstract composition using geometric shapes. Use repetition and size variations. Use arrows to draw the invisible forces (small and big depending on the power of

**Synecitic Energy Encounter:** Imagine 2 diff. “armies” of abstract shapes interacting in the same visual space. Symbolize ea. in a different way. Weave the lines together.

**Pointillistic Pattern:** Make a line drawing of a selected subject. Use an ink pen and render the comp. using only dots. Create light and dark areas.

**Patterns by Grouping Letters or Numerals:**

Create an all over pattern by using only letters or numerals (in any language) Repeat the units, have them touch but not overlap. Pay attention to positive and negative space.

**Proxemic Variations:** Make 4 different compositions, each made up of 5 different shapes but ea. arranged in a diff. way. (overlapping and not, symmetrical/ asymmetrical, touching edges, etc.)

**Imaginative Projection:** Refer to a road map. Use your imagination to develop figurative images using pre-existing lines on the map.

**Constellation:** Randomly place 100 dots on a page in your sketchbook. Connect them to produce an integrated visual structure.

**Combine an organic and inorganic subject:**

Make an all over pattern by superimposing elements from two disparate subjects. Vary size and proportion and overlap, add texture to create visual interest.

**A word and visual description:** Make a list of meaningful words. Pick one to illustrate. Use color.

**Combining opposites to create a surreal design:**

Use opposite qualities, life forms, realities, time-frames, sensory perceptions (hard/soft etc.), or stabilities (order/chaos)

**Walking the Line:** Start from one edge making a line that depicts the fantastic journey of a moving point. As the line progresses, have it change in thickness and configuration.

**Divide and Rearrange:** Draw a large geometric shape, divide it into 15 smaller shapes. Cut them out and re-arrange them on a sheet of colored construction paper.

**Finish the image:** Cut a small square out of a magazine, create a new composition using the cut out as a starting point.

**Combining Geometric and Organic Shapes:**

Create a comp. by using both. Use both mechanical drawing aids (ruler/compass, etc) and freehand drawing.

**Illustrate your friends as cartoon characters**

(human or animal)

**Design from Nature:** Create a design based on a close-packed meander pattern. Make a comp. composed of multiple snaking lines, some thick, some thin, continuous and discontinuous.

**Design by Chance:** Cut and tear colored construction paper into various geometric and organic shapes. Without consciously controlling the placement, drop the shapes, 1 by 1 and glue. Use view finder to find a new comp.

**Art and Issue:** Portray your views on a contemporary issue (endangered species, poverty, civil rights, etc) Create a design that signifies your point of view and presents a potent image.

**Coactive Images:** superimpose or combine 2+ images which, when combined, produce an emotional “Spark” that can signify an idea or metaphor, or simply create a mysterious and compelling image.

**Mythmaking:** Tell a story by using graphic images. Symbolize a true or imaginary happening or event. Include only 5 or 6 visual elements in your comp. but select and combine them carefully to make a potent conceptual and aesthetic statement.

**Dream Fantasy:** Create a visual equivalent of a dream fantasy. Picture yourself, along with a mythological character or creature, in a strange and surreal environment.

**Preposterous Crosslinks:** Create a fantastic hybrid: a “critter” that is part organic, part inorganic. Make a list of animals and a list of inorganic objects (pencil, saw, scissors, etc.) Choose a combination to illustrate.

**The Visual Pun:** Make up a list of verbal puns (words with double meaning- spelling bee, handy man, home run, hotdog etc.) Create a cartoon based on 1 of the puns.

**Making it Strange:** Select a common place object (an appliance, tool, sports equip. etc) make 6 drawings of the object: draw it, simplify it, melt it, animate it, hybridize it, change its scale and purpose.

**Plants from “The Little Shop of Horrors”:**

Create a humorous fantasy flower or plant. Apply selected synecitic mechanisms to produce an outrageous image.

**“Movement” in the 2-D Plane:** Depict an action event which involves a figure such as a diver, cyclist, runner, hockey player, dancer, etc. Modify the subject and produce a comp. which suggests motion. Simplify, Repeat, Add, Superimpose, Combine,

**Dream Fantasy Visualized:** Recall or invent a dream scenario. Combine disparate, out-of-context images to produce one surreal image. Make a drawing, collage or comp. using mixed media.

**Analogical Thinking Made Visible:** Using a fruit or vegetable, 1<sup>st</sup> make an accurate drawing, next imagine and draw certain physical and psychological associations inspired by the contemplation of the object.

**Surreal Signs:** Refer to standard graphic signs and apply your imagination to transform them into comic or bizarre images.

**Make your own prompt:**