

AP Studio Art 2D

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Class Goals are as follows:

1. To encourage creative and systematic investigation of formal and conceptual issues. This goal will be met by the systematic review of principles and elements of art as seen in master works of art. As outlined in the class, we will discuss the student's use of these issues in their finished work. Students will develop a mastery in concept, composition, and execution. Students will choose 5 works of art for the quality section that best exhibit excellence in this criteria.

2. The goal of making art an ongoing process is meant by requiring a sketchbook, preliminary drawings of finished works of art along with a written explanation of reasoning behind final idea. **An evaluation form is filled out with every work turned in by the student.** This will be important in the Concentration. The concentration section of student work will include a variety of concepts and approaches to a particular subject, so the student can gain mastery over several different techniques in media. An example would be a concentration, with ideas explored and explained in the sketchbook on homeless people in the city. Creating images that communicate this idea in different styles and media are explored. Abstract, expressionistic, and a variety of styles can be used to do this communication and exploration of an idea.

This includes students using style from the master work presented weekly for use in their concentration. Demonstrations in fabric design, watercolor, soft pastel, markers/oil pastels, charcoal, allow students to gain mastery in use of media.

3. The goal of encouraging original thinking and creativity, and understanding plagiarism is meant. Plagiarism occurs when intellectual property is stolen. When you copy someone's work as your own, you are stealing their intellectual property. All work in the course must be original. That is why the evaluation form handed in after every project requires you write down how you came up with the idea. There must be significant alteration from a known image for art to be considered original. You may be inspired by someone's picture, but you cannot copy it. We will have many discussions on artistic integrity throughout the class. See evaluation. Because I have written books and had them published by other companies and self published some, my area of expertise is ownership of visual images. Throughout the course, we will be discussing original ideas and the importance of obtaining a copyright. **I have purchased many master art images from museums, done extensive research on public domain art, and am expert on this subject, thereby imparting to the class the licensing of each master image seen. Dore's art is public domain, and each image shown in the class is discussed as to ownership and copyright. Students are encouraged not only to do original work, but to copyright and protect it as well in every class. Plagiarism will not be tolerated.**

4. **The students will develop mastery in concept, composition and execution by not only doing lessons weekly discussing the master artist mastery in these areas, but also addressing each work they turn in with the mandatory evaluation form.**

5. Because not all of my students have visited an art museum, we will have a mandatory visit to an art museum each semester.

Course Description:

This is a sixteen week course (can be modified to twelve). Each week will be detailed in the syllabus given to students. We will focus on achieving 24 works of art in a digital portfolio and having an art show to showcase student work. Students will be shown sample ideas of previous work created in the AP 2D Studio Art Course. Students weekly focus on one of the elements and one principle of art and a master artist while learning techniques in a variety of media. In each week of work, **quality, concentration, and breadth** will be discussed as relates to their finished portfolio evaluation and their current work. **See evaluation form to be filled out with every class assignment.** The assignments given throughout the class along with evaluations allow students to develop mastery in composition, concept and execution of 2 D design. Each of the lessons below have a PDF that can be used at home that goes over materials in the lesson. This class meets each of the components for the Studio Art 2 D class. Further evidence can be obtained by requesting PDFs created to go with each lesson.

Week 1 (line)

Reproduction of a Dore or Peale (sample "Exhuming the First Mastodon) focusing on composition and line. Students use black pen.

Lines in the picture should create either unity or variety. Class discussion on line and space in relation to the composition of the picture.

Week 2 (shape)

Master artist is Cezanne. Students cover elements of art form and color and do a still life. Students use oil pastel technique.

Finished work should be asymmetrical. Class critique of work focusing on using shape in composition.

Week 3 (texture)

Master artist is Durer. Students learn watercolor technique of drybrush and do an animal study.

Students discuss wetbrush watercolor technique versus drybrush to create texture.

Week 4 (color)

Students discuss value in color. Monochromatic, analogous, complementary and triadic schemes are shown. Franz Marc is discussed and his use of color and value. Student composition is in gouache

Students compare the animals they created last week while mastering texture with the ones they did this week focusing on color and value. Student choice of media. 2 works due Jan. 25.

Week 5 (emphasis)

Students take a work from a selection of works by George Bellows and do a picture using only color, line, or values. Acrylic on canvas media.

Week 6 (unity)

Students look at the works of Bosch and several surrealist artists including Magritte and Dali and create a surrealist work about a fire tower or lighthouse. Student media choice.

Week 7 (Expressionism)

Students look at "Ranchos Church" by Georgia O Keefe and interpret a church by visually showing how they feel about it in color and line.

Week 8 (portraits)

Students brainstorm on ideas about the homeless missions in the city. Students look at some of Dore's pictures of poverty. Students focus on hands. Media is graphite stick.

Week 9 (perspective)

Students look at works by M. C. Escher. Student assignment is to do a picture that incorporates three worlds. India ink is used.

Week 10 (abstract)

Students look at self-portraits of Van Gogh and do a self-portrait from looking into a spoon and then one from looking into a mirror or memory.

Week 11 (variety)

Students look at portrait "Woman With a Guitar" by Braque and then do a self-portrait with musical instrument in the style of Cubism. Media is soft pastel.

Week 12 (perspective)

Students look at Cole's "Architect's Dream" and create a picture looking back in time using perspective. Show depth.

Week 13 Create a power point)

Students work on concentration of 12 works for their portfolio. Student show mastery of their choice of media and composition.

Week 14

Students go over power points on the elements and principles of design. Students choose their favorite photo that they have taken and modify it in Gimp.

Discussion of emphasis and variety in works. Individual discussions and group critique.

SKETCHBOOK CHECK

Students discuss fantasy art. Students create a visual rhythm. Students discuss creating unity in a work of art.

Students create an asymmetrical composition. Group critique of churches.

Students go on photo shoot and visit homeless mission and soup kitchen for inspiration. 12 quick sketches/photos due on topic.

Students discuss how to create unity in using three different media and three different worlds in one picture. 2 works due.

Students choose their favorite portraits by Mary Cassatt and Amadeo Modigliani and tell why they choose each one.

SKETCHBOOK CHECK

Students talk about their use of rhythm and movement in their picture. Individual and group critiques.

Students focus on how they used balance in their picture. Group critique of each work. 2 works due.

Students focus on developing a sketchbook idea into a mural idea for the mission visited. Discussion on the impact of art on environment.

Teacher presents copyright law and public domain criteria. Discussion of art ownership. 2 works due. Group evaluation and critiques. SKETCHBOOK CHECK

Week 15-16

There will be an ongoing development of works emphasizing processes throughout the class. A digital portfolio of 24 works, including 12 that are the concentration will be assembled. Work unfinished will be finished.

All finished and selected work will be framed or matted.

Week 17

Students will have an art show of their finished work. AP portfolio materials will be assembled and delivered and Power Points of the complete portfolio will be submitted for a grade.

SKETCHBOOK

Students are responsible for a sketchbook turned in on a regular basis.

Each week will have discussion of the elements and principles of art as seen in a master work of art. Students received a CD with power points about the elements and principles of art. We go over compositional techniques used by artists. Students record this in sketchbook.

Week 1

"The Jolly Flatboatman" George Caleb Bingham

Week 2

"The Red Room" by Matisse

Week 3

"Still Life with a Curtain" by Cezanne

Week 4

"The Scream" by Munch

Week 5

"School of Athens" by Raphael

Week 6

"A Sunday Afternoon on La Grande Jatte" by Suerat

Week 7

"American Gothic" by Grant Wood

Week 8

"Three Musicians" by Picasso

Week 9

"Deer in the Snow" by Franz Marc

Week 10

"The Art of Painting" by Vermeer

Week 11

"Illustration" by Jesse Wilcox Smith

Week 12

"Top Hat" movie poster by MGM

Week 13

"Drowning Girl" by Lichtenstein

Week 14

"Migrant Mother" by Dorothea Lange

Week 15

"Melting Watches" by Salvador Dali

C5

CONCENTRATION

A concentration is somewhat like a visual essay on a topic. It is important that students choose a subject which they would like to investigate in depth visually. The concept of a concentration will be presented early in the class. We will take a trip to a mission for the homeless people in Kansas City needing images and talk to staff about different topics. One suggestion was to do a series of pictures of a homeless child in different phases of their life, to help people care about and appreciate homeless children.

Another idea that could be expanded into many images was the idea about second chances and hope. A third was to create a series of pictures showing visually appropriate behaviors.

Students could choose one of those ideas, or use problem solving and decision making to come up with an idea on their own. Any media can be used. As we go through our 16 week process of using different techniques and media, students can use an assignment to fit into their concentration if appropriate. Previous concentrations of "Illustrating a Story," "Studies of a Metallic Object," "Fantasy Creatures," "Doorways," and an extensive review of the samples of Concentrations on the AP site website will be reviewed.

SKETCHBOOK/DRAWING/ EVALUATION FORMS

C5

1. Learn to not be afraid to work large. Purchase a newsprint sketchbook that is 18 by 24 inches minimum. You can have a smaller sketchbook, too, but working large frees you.

2. It is said that Audubon discovered his mixed media technique when he did a watercolor of his young wife and didn't like it so used pastel on it. What you think of as a mistake can turn out to be the best picture in your portfolio.

3. Date every picture you do and sign it.

C2

4. Draw from real things and from your imagination. Try to make your work half and half.

5. Don't be afraid to write your thoughts about what you've drawn in your sketchbook and your ideas for the future.

6. Do not draw from other people's photographs; attempt to use your own.

7. You need to be working on composition, recording new ideas, having fun just doodling, and recording thoughts about master works of art in your sketchbook.

8. Work on using a variety of media in your sketchbook.

9. Work on overlapping with geometric shapes and forms.

10. Focus on the use of light in a variety of settings.

11. Freely use different media in your sketchbook. Experiment. Put different textures together. Do a collage.

C6

12. Your sketchbook is your friend. You can draw in it and tell it anything that you need to formulate a visual idea and finished composition. It is your visual journal.

CLASS TIME:

Students are expected to spend 3 hours per week in a class setting, and the rest of the time working independently. Activities are provided that will take the place of class, such as a visit to a local professional artist. We will also visit the art museum in Kansas City with sketchbook.

ART SHOW: Our art show in the spring was at the Culture House in Olathe, Ks. We also had an art show at a local coffee house. Students learn framing techniques and how to hand an art show.

CRITIQUE:

Students critique their own finished work independently and with teacher. Students fill in the attached evaluation of their work, and group critiques are also given on a weekly basis. It is very important to discuss your work with other students. It is amazing the ideas and insights they can give you to improve your work.

BOOKS:

Janson's History of Art 8th Edition

Color, Line, Space and Form by Gemma Guasch and Josep Ascunci6n

Master Drawing by Sharon Jeffus

Evaluation Form

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Please attach a digital image of your work.

1. What inspired you to do this work of art? Did you do any preliminary sketches? How did you come up with the idea for the work? Did you use any work of art created by another artist in any way other than inspiration for an idea? Plagiarism will not be tolerated.
2. What decisions did you make in the use of media for this work? Why? How did you use the elements of art in this work? Are you happy with the composition? Do you feel as though you used the media well?
3. What were you trying to communicate in the work of art? Do you feel as though you achieved what you wanted? How will this work affect other people or the environment in which it is placed?
4. What is the emphasis or center of interest in the work. How did you achieve it?
5. Use the words unity, variety, contrast and balance describing your picture. Does it seem balanced or chaotic? Can you see a visual rhythm?
6. Is there any symbolism in your work? How did you maintain artistic integrity?

Access your work on a scale from one to five. Put notes about your answer.

HOW MATERIALS WERE USED/TECHNIQUE
WOULD THE WORK LOOK BETTER IN A
DIFFERENT MEDIA?

C6

**RATE THIS WORK IN MASTERY OF
CONCEPT, COMPOSITION AND
EXECUTION.**

DID I DEVELOP MY OWN STYLE AND
WAS I AWARE OF FORMAT?

DID I FUFILL MY PURPOSE WITH THE
PICTURE? DO I NEED TO REDO PARTS
OF THE COMPOSITION?

DO I LIKE THE FINISHED WORK OF ART?
WHY OR WHY NOT?