Studio Art Course

Course Description
Visual artists work through varied media to express their unique artistic visions.   In this course students have the opportunity to explore artistic media, develop fundamental technical skills, and learn the precise terminology to discuss their unique artistic vision. Students also explore the ways in which their art-making is connected to art-making throughout history. As an integral part of the coursework, students learn to evaluate, analyze and critique their own work and the work of others, gaining fluency in the language of art criticism. The ultimate goal of this course is to empower students to use art for self-expression and as a pathway to greater self understanding.

In alignment with the Holy Cross **Portrait of the Crusader** students learn to be resilient and use feedback from critiques as an opportunity for growth. The classroom environment fosters respect, kindness, and service to others in a collaborative culture in which students assist each other in skill-building with compassion and support.

Essential Questions
- How do artists gain access to their creativity and imagination?
- What are the elements and principles of design?
- How do artists organize the elements of art to create unity?
- How do artists use the methods, materials and tools to create art?
- How is the work of an artist connected to and related to historical art works?
- How is it related to the where and when the artist lives?
- How do artists effectively communicate in the language of art criticism?
- How is personal preference different from evaluation?

Course Curriculum
Unit 1 - Ribbons in Space
Focus Question:
How does the artist create the perception of three dimensions on a two dimensional surface?

Concepts/Skills:
- Define the elements and principles of design.
- Recognize the technical skills used to create the perception of three dimensions: linear perspective, overlapping, size, placement on the surface, color and value, and detail.
- Demonstrate foundational skills to achieve the illusion of flat planes turning in space.
- Use scale and overlapping to enhance the illusion of deep space.
- Use value and unique patterns to enhance the illusion of three dimensions.
- Use value modulation to achieve the effect of atmospheric perspective and use atmospheric perspective to create the illusion of deep space.

Formative Assessments:
- Terminology Assessment
- Renderings completed in class of varied ribbon types

Summative Assessments: A finished drawing of **Ribbons in Space** in graphite with:

➢ a one inch margin
➢ showing 7+ ribbons, including a minimum of 4 ribbon types
➢ using scale and overlapping, no 2 ribbons the same size, ranging in size
➢ showing a full range of values
➢ unique patterns to distinguish one side of every ribbon from the other atmospheric perspective to create the illusion of depth.

Unit 2 - One Point Linear Perspective
Focus Question:
What are the specific techniques used to create a one point linear perspective?

Concepts/Skills
- Create a horizon line/eye level and vanishing point.
- Describe the 4 planes of a block and how 1 point linear perspective affects the view of these planes.
- Achieve the illusion of forms in space at different positions relative to eye level.
- Use value to enhance the illusion of three dimensions using a consistent light source position.
- Use a ruler for measuring accurately and drawing straight lines.
- Depict original, uncommon, creative, unique imagery.

Formative Assessments:

- Renderings done in class of a variety of forms above, at, and below eye level that show openings in forms and overlap of similar forms in deep space.
- Studies of curved forms as they are affected by the viewer's eye level and vanishing point.

Summative Assessment: One finished drawing of **Forms in Space** in graphite including:
➢ application of the rules of 1 point linear perspective consistently and accurately
➢ a one inch margin
➢ a minimum of 6 original, uncommon forms in space, 2 above, 2 at, and 2 below eye level
➢ at least one curved form, at least one penetrated form (with an opening) and at least 1 set of overlapping identical forms
➢ place designated values on parallel planes depending on their position relative to eye level.

Unit 3 - Two Point Linear Perspective
Focus Question:
What are the specific techniques used to create a two point linear perspective?

Concepts/Skills
- Recognize the application of a two-point linear perspective as it relates to the position of a form relative to the viewer.
- Use the rules of 2 point linear perspective consistently and accurately

- Create a horizon line/eye level and two vanishing point points, on either end of that horizon line.
- Describe the 4 planes of a block and how 2 point linear perspective affects the view of these planes.
- Achieve the illusion of forms in space at different positions relative to eye level.
- Use value to enhance the illusion of three dimensions using a consistent light source position.
- Depict original, uncommon, creative, unique forms in perspective

Formative Assessments
- Renderings done in class of a variety of forms above, at and below eye level, showing openings in forms that overlap similar forms in deep space.
- Studies of a variety of architectural and urban design features for form and technique.

Summative Assessment: One finished drawing of *Buildings in a Cityscape* with:
➢ application of the rules of 2 point linear perspective consistently and accurately
➢ depiction of a minimum of 7 buildings in a cityscape in an original configuration showing sidewalks, rows of windows, doors, sloped roofs and an alley
➢ 10 features from a list of urban design features
➢ place designated values on parallel planes depending on their position relative to eye level.

Unit 4 - Shading Basic Forms
Focus question:
What are the specific techniques to shade a form for the illusion of three dimensions?

Concepts/Skills
- Understand the manner in which position relative to eye level affects the shapes of forms in a drawing.
- Explain the concepts of the value bar, relative value, and value relationships.
- Describe the 5 elements of shading and light used to create depth/ illusion of 3 dimensionality and understand the techniques used: cast shadow, shadow edge, halftone area, reflected light, and full light.
- Apply specific skills to modulate values and blend with a graphite pencil.
- Demonstrate skill in blending values seamlessly from one to the next, from lighter to darker.
- Demonstrate the concept of massing building up values from lightest to darkest.
- Explain and practice the concept of implied contour.

Formative Assessments
- Value bar that is divided into halves from white to black using graphite, showing a full range of values with 9 separate values on one side and a modulated/blended bar on the other side, with the relative value column, value number 5 in the center.
- Blending and contour exercises.

Summative Assessment: *Shading Basic Forms.* Draw 7 forms to illustrate shading.
➢ Draw forms in graphite using the elements of shading and light.
➢ Draw the following forms: solid cylinder and cone, hollow cylinder and cone, solid cone, sphere, solid hemisphere.

Unit 5 - Surrealism

Focus Question:

What is Surrealism and how do artists create a surrealist work of art?

Concepts/Skills
- Define the elements of surrealism in art.
- Analyze a surrealist work of art for meaning and techniques.
- Write an analysis paper focused on one work of surrealist art.
- Based on teacher's prompts, brainstorm ideas for an original work
- Apply specific **devices** to create a surrealist work:
    - Exaggerated proportions
    - Creation of impossible situations
    - Suspended gravity/laws of physics
    - Creation of new creatures
    - Animation of inanimate objects

Formative Assessments
- Analysis paper.
- Two small, rough thumbnail sketches using original ideas and all the required elements;

 Summative Assessment: *Original Surrealistic Drawing* incorporating the devices learned in the unit.

Unit 6 Animal Pen Drawing

Focus Question:

How do we create the appearance of a full range of values using a pen as a medium?

Concepts/Skills
- Create value bars exploring stippling, parallel line, cross hatching, scribble and contour pen drawing and showing a full range of values from 1-9.
- Convey the difference between color and value.
- Create the appearance of a full range of values through the quantity, quality and density of pen marks.
- Apply the skills needed to demonstrate implied contour.
- Use massing to introduce the quantity of pen marks in a drawing to establish direction, length, and quality of marks that would convery texture.

Formative Assessments
- Value bars that demonstrate methods listed above showing a full range of values from 1-9.
- Pale pencil contour drawing of an animal based on the photo reference, enlarging it and using 75% of the page for the image. (In preparation for the summative assessment.)

Summative Assessment: *Animal Pen Drawing* using the photo reference to create a realistic drawing of an animal with:
➢ correct proportions and form
➢ implied contour
➢ direction, length and quality of marks to convey the surface texture; quality, density of marks to express value.

Unit 7 - Painting - Color Theory

Focus Question:

How do I apply color theory when painting?

Concepts/Skills
- Demonstrate how to create transfer paper and transfer an image multiple times.
- Explain the limitations of a shape-oriented design using flat shapes like a stained glass design or coloring book image.
- Define the three properties of color: hue, value and intensity;
- Interpret color wheel: primary colors, secondary colors and intermediate/tertiary colors.
- Explain how to mix secondary and intermediate colors using primaries.
- Define complementary colors and then recognize the colors that result from mixtures.
- Identify warm and cool colors.

Formative Assessment:
- A unique design conceived with a stained glass window or paint-by-number design as a model, with shapes that interlock and balance positive and negative space at a 50%/50% ratio in the 7" x 11" format
- Six identical copies of the design on 3 pages of the watercolor pad
- Color Theory Quiz - focused on the three properties of color, color temperature, neutral colors, primary, secondary and intermediate colors, and understanding the color wheel.

Summative Assessment: ***Study in Color Paintings*** using transferred image and a different designated color scheme in each painting:
- Number 1 - Grayscale with one spot primary color
- Number 2 - Tints and shades of 1 primary color
- Number 3 - Mixtures of 2 primary colors to create a range of *analogous* colors with no two colors exactly the same
- Number 4 - Mixtures of a different pair of primary colors with one shape painted the third primary color to demonstrate emphasis
- Number 5 - Shapes painted in pairs of *complements* , including a wide range of hues
- Number 6 - Free choice of color including various hues, values and saturation and requiring 2-3 *neutral* colors made by mixing all 3 primaries.

Unit 8 - Perspective Painting

Focus Question:

How do I apply color theory when painting an image that demonstrates 2 point perspective and consistent lighting for 3D effects?

Concepts/Skills
- Apply the skills to achieve an accurate 2 point linear perspective.
- Demonstrate how to apply different values on parallel planes to enhance effects of three-dimensionality.
- Demonstrate how to apply analogous hues to block-like forms to show color relationships.
- Mix and use neutral colors in 3 different values as a background to contrast with brightly colored forms.
- Increase skills in application of paint.

Formative Assessment:

- A unique composition drawn in graphite on the watercolor pad with at least 6 forms in designated positions relative to the eye level/horizon line demonstrating accurate 2 point linear perspective include a margin by securing tape to the edges of the paper
- 2+ forms must lie AT eye level, 2+ forms must be ABOVE eye level and 2+ forms must be BELOW eye level.
- Cast shadows executed in positions that relay forms floating in space and sitting on the ground.

Summative Assessment: **Perspective Painting** of the existing drawing in primary, secondary (and sometimes intermediate/tertiary) colors:
- ➢ Left facing vertical planes - Value 6
- ➢ Right facing vertical planes - Value 3
- ➢ Horizontal planes above eye level - Value 8
- ➢ Horizontal planes below eye level - Value 1
- ➢ Ground - A neutral color (brown) made by mixing all 3 primaries in proportion
- ➢ Sky - Value 2 of the neutral (brown) mixed for the ground
- ➢ Cast shadows - Neutral + black

Unit 9 - Impressionism

Focus Questions:

What is *Impressionism* and how is the technique achieved?

Concepts/Skills
- Define and conduct research on the art movement of *Impressionism.*
- Identify some of the master Impressionists and explain why they chose to work in this way.
- Analyze a selected Impressionist painting done by a chosen master artist.
- Explain and apply the brush techniques and methods used to mimic Impressionist techniques.
- Demonstrate how to apply color theory when painting an image in the style of *Impressionism.*
- Use underpainting to develop the image gradually, building up layers of paint strokes on top.
- Understand the concept of optical mixing.
- Demonstrate how to mix and apply analogous hues to the image to create multi-color areas of optical mixing.

Formative Assessment:
- Research and Analysis - Write about a selected work by a master artist in terms of:
  - Title, Artist, year painted
  - Subject matter: describe the work in detail- subject, colors, lighting, time of day, interior or exterior scene
  - Background story behind the painting
  - Mood created and emotion evoked

Summative Assessment: **Impressionist Painting** based upon the technique of a selected master artist.
- ➢ Create a margin on your watercolor pad with masking tape.
- ➢ Analyze the image in terms of color and configuration and apply a thin underpainting of one or more diluted colors depending on the image itself.
- ➢ Create a loose sketch of the image in paint diluted with water
- ➢ Mix several colors on your palette for any one area of the original image, analyzing the area for HUE,

VALUE and SATURATION/INTENSITY.
- ➢ Use short strokes of analogous colors in the correct values based on the original Impressionist work
- ➢ Use sound studio painting practices to keep your colors on the palette pure by wiping off your brush each time you switch from one color to another.
- ➢ Continue to layer colors to produce a textured, multicolored surface that closely resembles the original image.

Unit 10- Additive Figure Sculpture

Focus Questions:

How can we use additive sculpture methods to create a small example of a human figure?

Concepts/Skills
- Contrast 3 Dimensional to 2 Dimensional art.
- Conceive of a form viewable from all directions.
- Define and recognize average human adult proportions
- Pose the figure in a manner that expresses action and the balance in the figure
- Use wire as an armature for "the bones" of the figure sculpture.
- Use newspaper strips to lay on the "muscles" of the figure sculpture.
- Use paper towel and white glue to lay on the final layer, the "skin" of the figure sculpture.
- Fabricate "clothing" using paper towel, white glue and optional additional materials.
- Fabricate "hair" with string or found materials.
- Create a stable stand for the sculpture so it may be displayed.

Formative Assessment:
- Studies of the canon of human figure proportion from the front and from the side, with instruction.

Summative Assessment: *Additive Figure Sculpture* with the following:
- A wire armature of a human figure in correct proportion in a balanced action pose.
- Newspaper ripped into thin strips to flesh out the figure in accurate exterior musculature.
- Paper towel to finish the surface of the figure with a smooth skin.
- A pedestal or stand out of cardboard and secure the figure to it for display.
- Fabric, paper towel, or other chosen materials to fabricate a garment and embellish the figure sculpture with "clothing" and/or accessories.

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Resources
- Visual aids in the form of handouts that diagram concepts
- Links to online images and videos
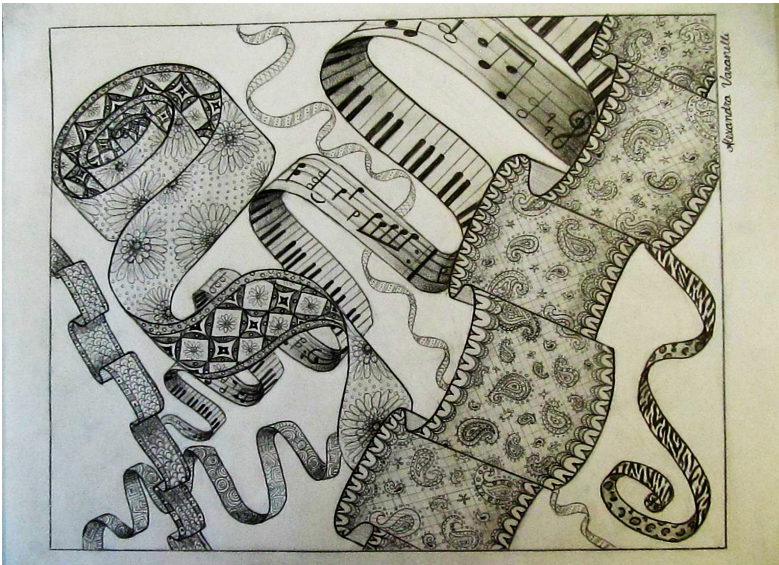- Examples of works done by students from previous years in studio art.

Grading Policy

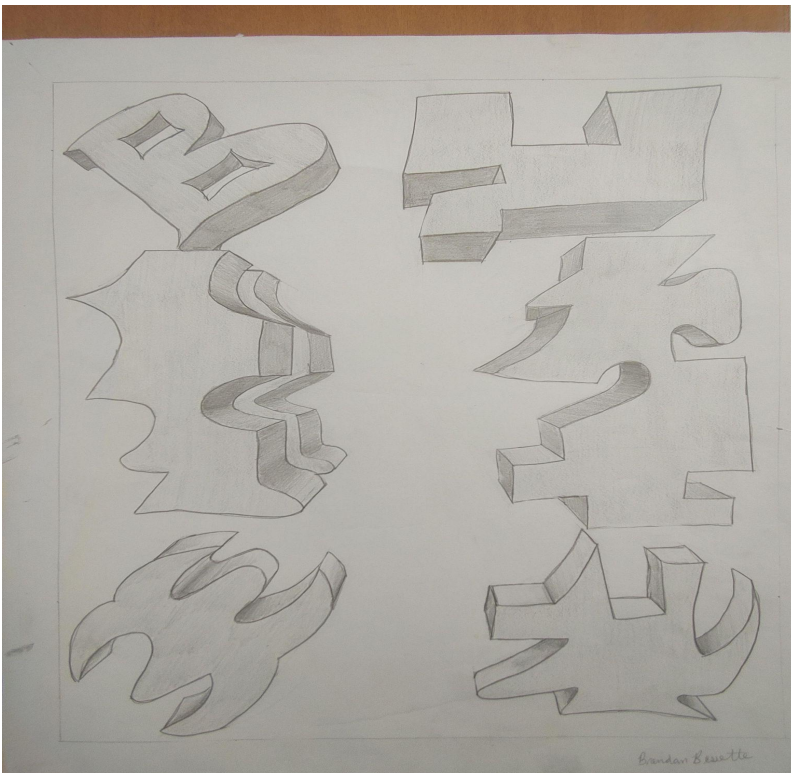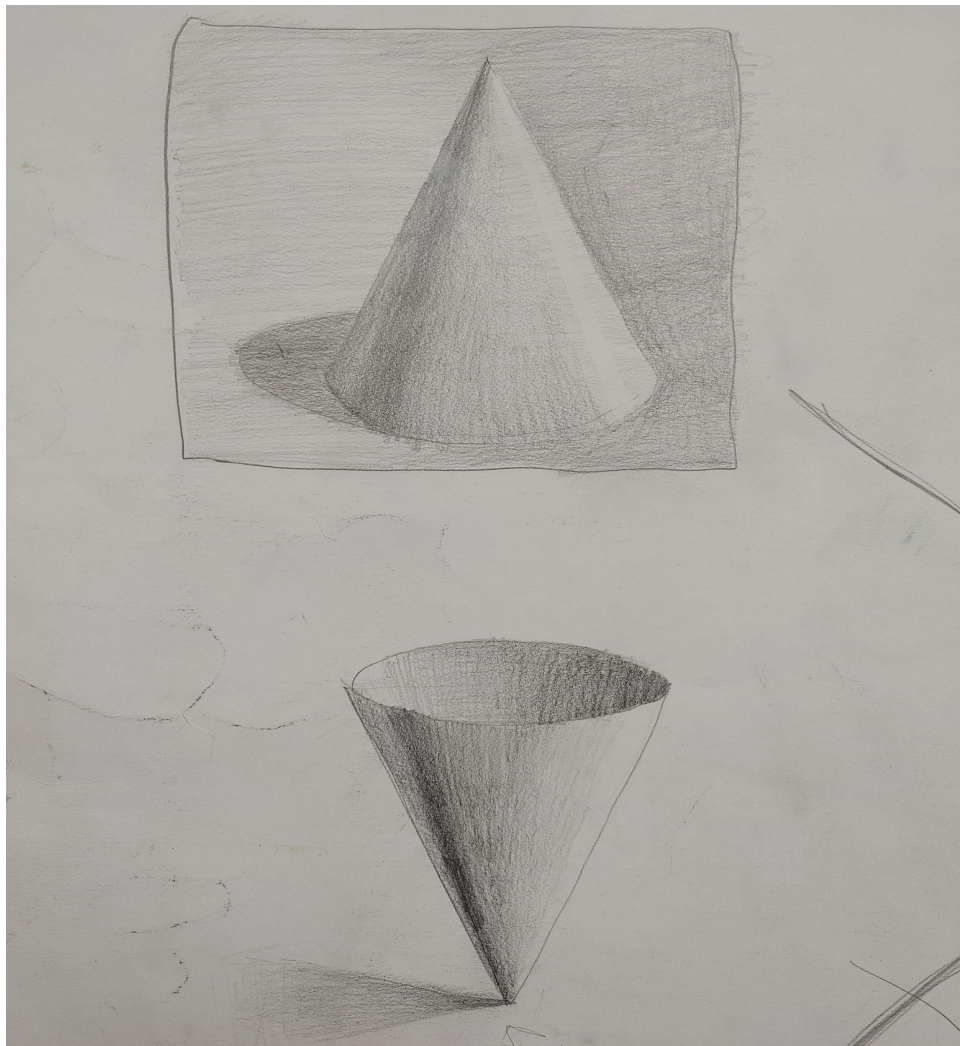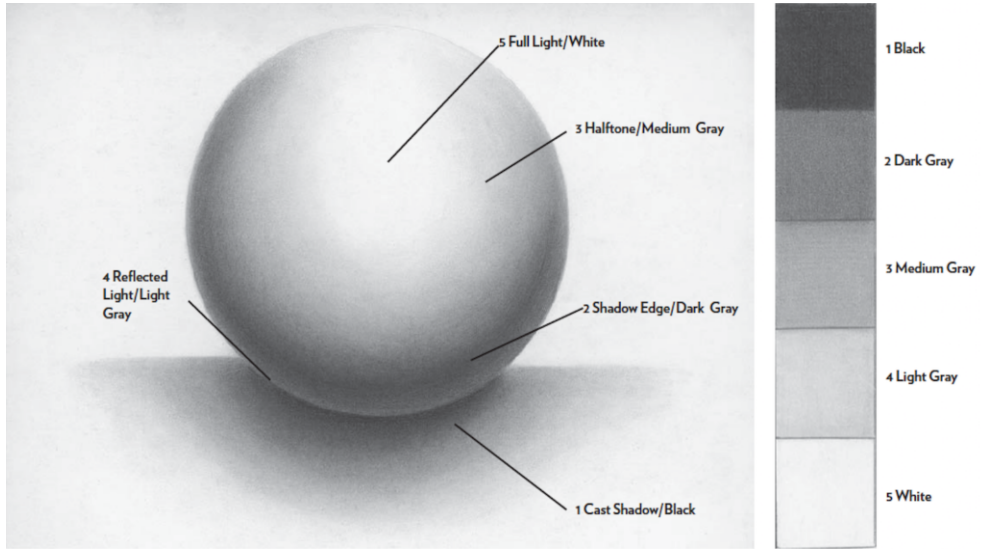|	
Participation (punctuality, preparedness, attention to task)	10%
Minor Assignments (formative)	20%
Major Assignments (summative)	70%

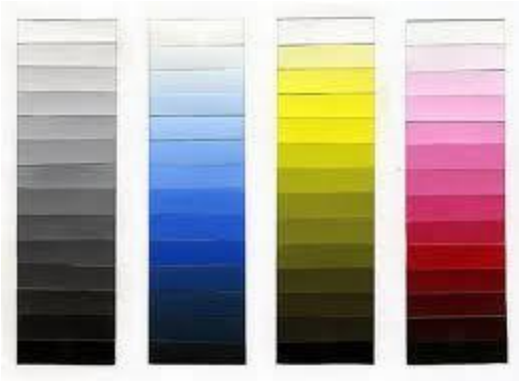**Please visit the *GALLERY* on the following pages**

Ribbons in Space

One Point Linear Perspective

5 Full Light/White

3 Halftone/Medium Gray

4 Reflected Light/Light Gray

2 Shadow Edge/Dark Gray

1 Cast Shadow/Black

1 Black

2 Dark Gray
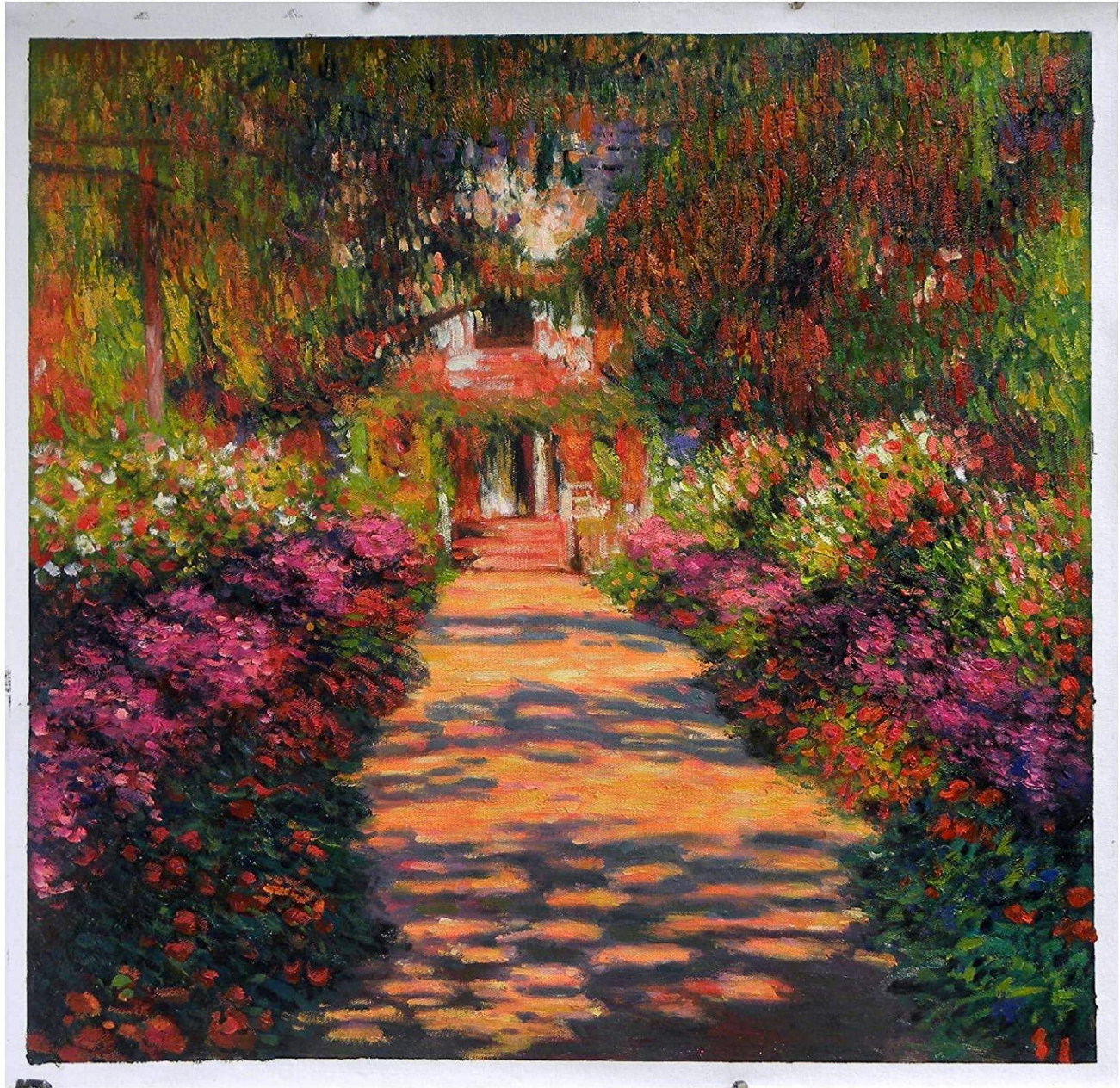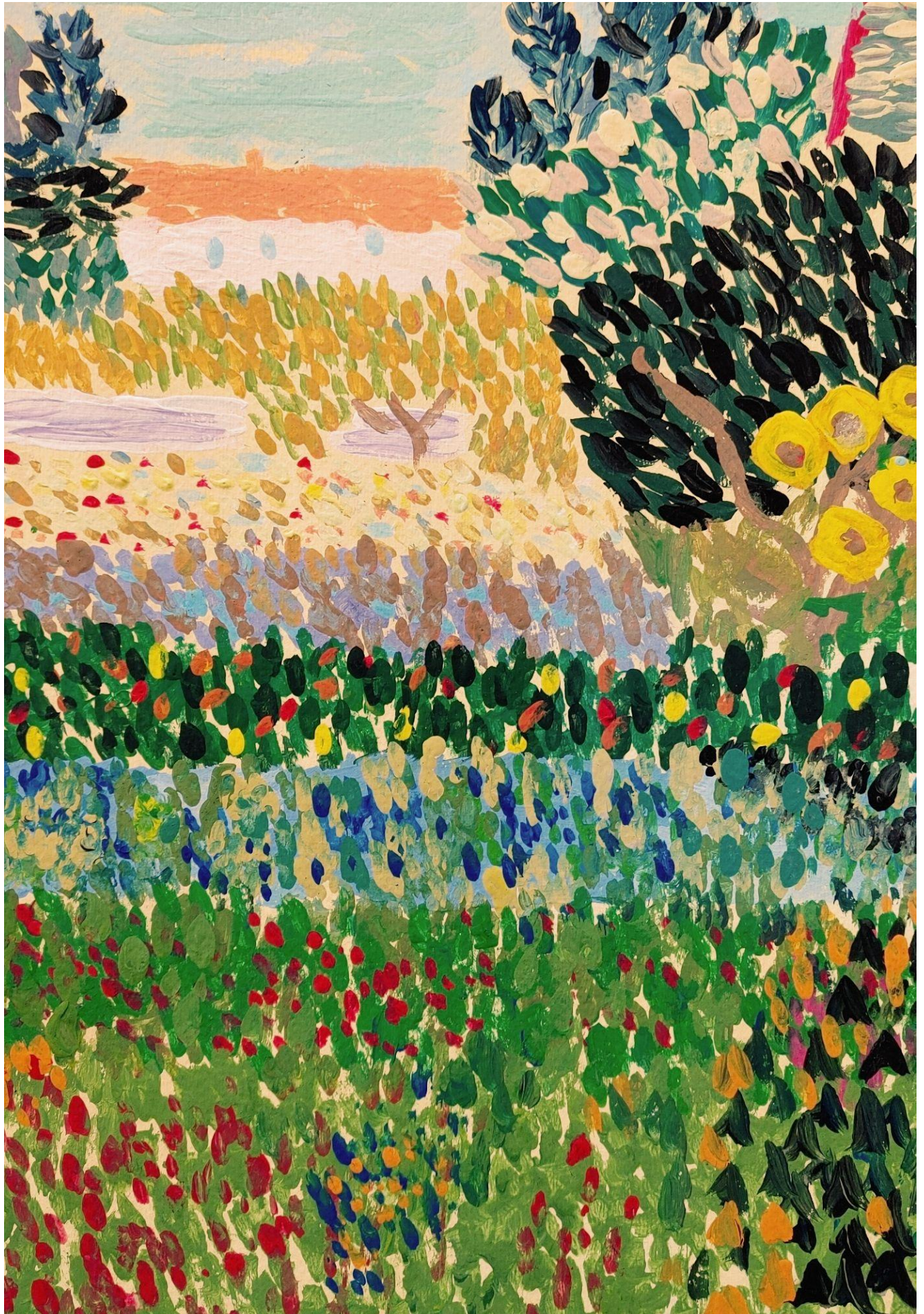
3 Medium Gray

4 Light Gray

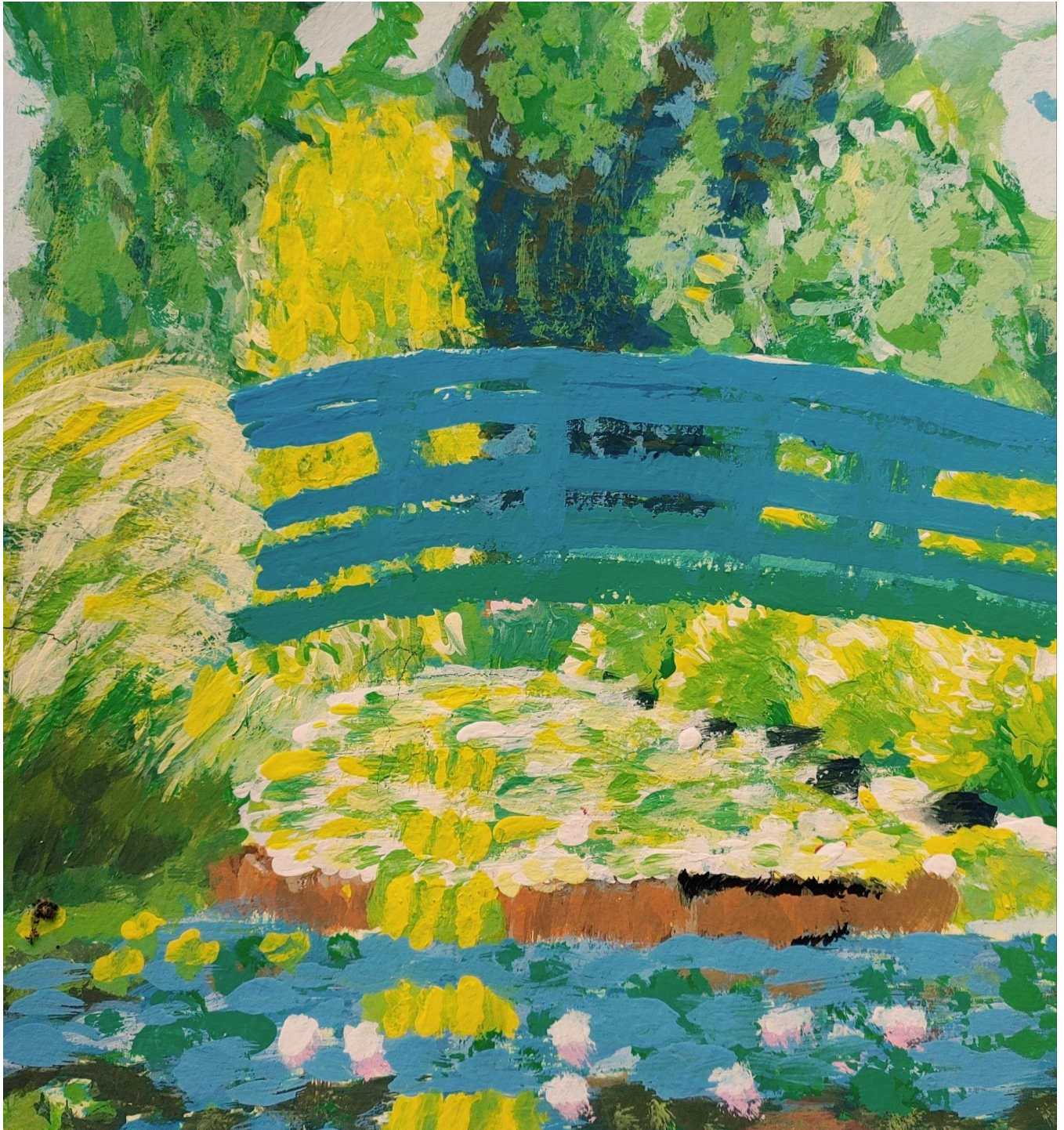5 White

Two Point Linear Perspective

Original painting by Claude Monet

Student works

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Links to online images and videos
- Examples of works done by students from previous years in studio art.