

AVT 667 2-Dimensional Art Making

Thursday 5-7:40 PM Rm. L004 3 credits

September 1 –December 15th Fall 2017

Instructor: Mary Del Popolo

Cell: 202-288-9447-text

Office Rm. 2006 Ph. 703-993-8562, School of Art: 703-993-8898

Office Hours: by appointment, scheduled by email

I. Course Description

Through studio experience, art research and readings, pre -service art education students and in-service PK-12 art teachers will practice innovative 2-D art making strategies to create meaningful art problems by exploring expressive modes while strengthening their skills as an artist/teacher. This art making experience will enhance their teaching by expanding methodologies and concepts into their classroom while reinforcing the connection of the arts to art making as well as fortifying their commitment as artists.

II. Course Goals and Objectives

*This course provides prospective and current art teachers with vital studio experiences that focus on 2-D art making centered on drawing but also introducing other media such as collage and book design along side using art history as the backbone from the rich history of art and current visual culture trends with the goal of expanding skills and methods to increase their knowledge base that lays the ground to **enhance their teaching repertoire**. As a result of participating in this course, students will:*

- *practice new approaches of teaching 2-D art making, with drawing as the base, exploring the balance of both traditional and non-traditional approaches that will increase their two-dimensional visual vocabulary and artistic practice for classroom enrichment as well as personal studio production.*
- *expand artistic abilities and bolster confidence through exploration recorded in process journal in preparation for studio assignments in order to further develop technical and conceptual abilities leading to meaningful visual imagery.*
- *incorporate works of art as models for inspiration that provide enrichment to the creative process along with seeing the value of balancing ones individual uniqueness as well as provide the connection to the history of art, both past, present and current visual culture.*
- *employ traditional black /white drawing media, with an emphasis on color to expand upon the current knowledge and skill through practice in addition to the use of collage and book making , student will approach studio problems that focus on meaning and relevance though traditional and contemporary practice.*
- *put into practice a repertoire of critique and assessment methodologies to enhance analytical thinking skills to be utilized in the classroom and in their studio practice.*
- *create a quality 'portfolio' of 2-D artworks that are adaptable as art problems and prototypes in the teaching of PK-12. This work can be used in a professional portfolio as well as inform their personal growth as an artist and a teacher.*

- *produce a journal as a record their creative process, with both visually and written means.*
- *develop strategies to maintain the dual role of an artist/teacher in order to offer students not only the self- enrichment gained by the creative experience, but also the personal integrity and authenticity gained by knowledge and experience of the art making process.*

III. Course Structure

*This course will consist of 5 specific 2-D art making assignments along with exercises, readings and research that support the content of the prevailing artistic challenge. The opportunity Idea generation can start from the assigned readings from the text, **Teaching Drawing from Art and Teaching Meaning in Art Making** along with handouts in preparation of each theme. The majority of the time will be for studio work, critiques both individual and group, drawing exercises.’ instructor and guest lecturers. Research using the web, literature, and video are required to offer support and enrichment of the prevailing ideas. Assigned studio problems will be done partly in class and completed at home. Assignments will vary from one to five weeks depending on the expectations of each assignment followed by a critique and introduction of the next assignment. The class meets from 5pm to 8 pm with a 10-minute break at 6:30 pm. Class will stop at 7:55 to clean and put artwork away. Each student will be given a flat file to store drawings. Homework will consist of readings, research; drawing exercises, journal entries, and varied art explorations. The process journal is to be brought to every class to record class notes, and preliminary ‘idea’ sketches.*

IV. Course Content with Point Distribution

Process Journal (30%):

This journal is a visual and written record of a semester-long studio experience. It will be divided into five sections, recording each problem with planning ideas and ‘idea’ sketches as evidence of your thinking process and problem solving ability that will provide insight into your individuality as an artist and a teacher. Research, in the form of artist exemplars and supporting information will accompany each studio assignment. Ideas for adaptations of each problem for future lessons to be used in PK-12 teaching lessons are to be included along with notes on class lectures, discussions, and readings. The cover will be designed from imagery found from your drawings and sketches, in the form of photos, actual drawing or image transfers, as a visual portrait of you as an artist /teacher. A detailed handout will be given with expected criteria. The journal is to be present at each class.

Portfolio (40%):

The 5 assigned works are to be well crafted as a record of your creative problem solving process and growth as an artist/teacher. These works are to be high quality finished works of art done with the utmost care and level of ability and could, if desired could be used as exemplars in the classroom. Any work that does not meet the expectations of the assignment, at time of critique are expected compelled to resolved.

Final Presentation (20%)

You will present a 10-minute PowerPoint, documenting your art making experience as artists and art teachers. It will be a culmination of the five-art problem solving solutions, their supporting

research and reflections on how these experiences can impact your teaching by supplying lesson concepts examples. It is to include idea sketches, images of works in progress and supporting exemplars and the final solution. A final reflection for each Mode will conclude the presentation.

Class Participation (10%)

*Although this is mainly a studio class, participation in the class critiques, discussions on outside assignments such as the readings and research, is an integral part of your learning experience reflection to your commitment as an artist and teacher. By contributing your ideas and opinion, it demonstrates your dedication to pursue further knowledge that will enhance your growth as an artist/teacher, especially evident during the critique process. Your active involvement, to display well thought-out and constructive analysis of a student's work, is a critical component of this course and a substantial part of your evaluation. Development of these skills will make an important contribution to the assessment of your student's work as well as your studio practice. **Each student is required to fully participate.***

End of Semester "Area of Growth" Recommendation: *Each student will receive individual's recommendations to strengthen areas of that need improvement of needed areas of growth and development of skills, craftsmanship, creating processing, divergent thinking*

V. Saturday, November 11th *(this will replace the Nov 2nd due to VAEA Reston)*

To directly experience one of the main objectives of the course, which is to embrace that the understanding of drawing is most potent when viewing art(history) in the context to making art students will travel independently to the DC Museums and Galleries to view work of art with an emphasis on contemporary artists'. The point of the trip is to two fold: First, to gather research through direct contact with contemporary art for the purpose of using this experience to inspire lesson ideation and second to apply the mode of drawing from memory as record of the experience through a series of exercises. Your research, reflection, and exercises will be recorded in the PJ along with a final memory assignment of a 'memory map' from the day's artful adventure.

VI. Required 2-D Materials Supply List

Media

Room Clean up and Usage:

Please clean up after yourself before you leave the classroom. This space is used by other classes and must be in the shape that you found it in. Clean and wipe down table, (I have drop cloth covers to cover tables) and put back the easel in the corner and sweep the floor; wash areas that may have been marred by art materials including the floor. Cleaning supplies are under the sink.

This room is available for usage when there no class scheduled. See schedule out side for times.

VI. Required Text

This course will require readings that build research and visual thinking skills to develop a repertoire of problem-solving ideas for exploring 2-D art.

*Wilson, B., Hurwitz, A., Wilson, M. (1987) Teaching Drawing from Art. Worcester, MA: Davis.
Walker, S. (2001) Teaching Meaning in Art Making. Worcester, MA: Davis Publications.*

VIII. Bibliography

Recommended Texts

*Stewart, Marilyn G., and Walker Sidney R., Rethinking Curriculum in Art. Worcester, MA: Davis Publications, Inc.
Keifer-Boyd, Karen and Maitland-Gholson, Jane, Engaging Visual Culture. Worcester, MA: Davis Publications, Inc.
Vieth, Ken. Engaging the Adolescent Mind: Through visual Problem Solving: Worcester, MA: Davis Publications, Inc.
Vieth, Ken. (1999) From Ordinary to Extraordinary: Art and Design Problem Solving. Worcester, MA: Davis Publications, Inc.
Roukes, Nicholas. (1982) Art Synectics. Juniro Arts Publications. (May be out of Print)
Roukes, Nicholas. (1988) Design Synectics. Juniro Arts Publications. Shambhala*

Recommended Links

*https://naea.digication.com/omg/Postmodern_Principles Olivia Gude:
Spiral Art Education <http://www.uic.edu/classes/ad/ad382/>
Spiral Work Shop http://www.uic.edu/classes/ad/ad382/sites/SpiralWorkshop/SW_index.html*

IX. Course Expectations:

General Criteria

- *Preparation for class entails being on target with assignments/homework; has fully completed assignments at time of critique; read the material--has thought about it, is present and ready to talk about it. Missing assignments or not being prepared for the class will lower your grade.*
- *Grasp of content and quality of thought is evident in visual and written assignments and class participation, i.e., the capacity to make connections and to exercise critical/analytical skills.*
- *A sense of craft as evident in all assignments, reflected by organization of material, fullness of information, accuracy, and resourcefulness. Overall quality of work.*
- *Students are expected to attend each class session and participate fully in all aspects of the class. Serious engagement is expected. Missed class and lateness will lower your grade.*

Grading Scale for Graduate Courses

- *A+, A, A -recognizes consistently high performance and growth*
- *B+, B, B -recognizes good quality work but room for growth, consistency, and depth*

- C -recognizes unsatisfactory process and product -passing
- F - recognizes unsatisfactory process and product-failure

Although a B- is a technically a satisfactory grade, students must maintain a 3.00 . average in their degree program, which in turn is needs a to be present on the courses listed on the graduation application. **That said, one should strive for excellence, which means that earning a B indicates that something is off, not putting their best foot forward.**

Academic Warning

A notation of academic warning is entered on the transcript of a graduate student who receives a grade of C or F in a graduate course or while a grade of IN is in effect. Absenteeism, tardiness, and inability to meet due dates for work will diminish grades. **More than 3 unexcused absences can result in failure.**

Attendance Policy

Because this is mainly a studio/lecture format and meets for 14 sessions, it is **most critical** that you attend **ALL classes**. In-class participation is important not only to the individual student, but also to the class as a whole. Class time with lectures and presentation plus daily individual and group critiques and discussions on the readings and research can never be duplicated and is a **great loss** to your potential and growth. It therefore expected that you **not miss class** except **with illness** which requires a medical excuse, or emergencies. **One excused absence is allowed without penalty**. In order for an absence to be excused, a student must provide appropriate documentation (i.e., a medical excuse from your doctor) or has provided advanced notice to instructor. **A student's final course grade will be reduced by half a letter grade for each unexcused absence that occurs after one excused or unexcused absence.** **It is the student's responsibility to meet with the instructor to discuss extended periods of absence due to medical problems.** **Three (3) incidents of unexcused tardiness and/or leaving class early equal one unexcused absence.**

Tardiness

A policy that you should ascribe to is to NEVER be late. Class always starts on time. That said, you should take to heart the following attitude. **If you're early, your on time; when you're on time, your LATE. More that one tardy = a pattern and will lower your grade.**

Late Assignments

Assignment grades are reduced by ½ the points or letter grade for every weekday an assignment has not been handed in after the due date. Late assignments can be handed in at the beginning of class on scheduled class days, during office hours, or in the instructor's mailbox with email notification to the professor. In the event that you have not completed your homework, come to class. *Should events prevent you from coming to class, follow these directions:*

Missed Class Procedure

E-mail the instructor immediately; text with short message cell-202-288-9447

Call ONLY if a URGENT; Contact "**a partner**" to get the class handouts and notes prior to missed class.

X. University and School of Art Policies:

As a courtesy to others in the class, and in accordance with George Mason University policy,

please turn off all beepers, cellular telephones, and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.