

VISUAL ARTS

Mary Jane Parker, Department Chair, Printmaking, 2-D Foundations

Marcus Brown, Sculpture, Structures, Fabrication • Terry DeRoche, Digital Media, 2-D Exploration • Nikki Jackson, Ceramics • Jennifer Odem, Sculpture, Structures, Fabrication • Keith Perelli, 2-D Exploration • Ann Schwab, Assistant Chair, 2-D Exploration • Ersy Schwartz, Sculpture, Structures, Fabrication • Michel Varisco, Photography

The goal of the Visual Arts Department is to create a supportive and challenging arts environment for students that enables them to experience, first-hand, the discipline, knowledge and seriousness that lead them to a career in the visual arts. Artist-teachers and visiting artists, who, through their teaching, serve as mentors to the student artist, introduce students to art history and the principles of artistic form. In two- and three-dimensional studio classes, NOCCA visual art students are encouraged to concentrate on technical proficiency, creative problem solving and self-discovery. This focused exploration increases confidence and allows students to stay open to new possibilities and to become increasingly self-directed. In critiques, students are able to exercise their aptitude at art analysis and more accurately assess their own work and the work of others. With the knowledge they gain at NOCCA, students leave with a portfolio that reflects work that is technically sound and that expresses their personal point-of-view.

GENERAL GUIDELINES

The visual arts discipline requires student commitment comparable to the demands of a career in this area.

- A student's performance is assessed through the following criteria: participation, concepts, procedures, craftsmanship and studio courtesy.
- Attitudes essential to appropriate participation in the visual arts program are required. Each student must demonstrate a willingness to study and work, an ability to concentrate for extended periods of time and a responsibility to participate in all phases of the program, sometimes to the exclusion of extra-curricular options.
- Attendance is essential since studio demonstrations and classwork cannot be made up. All class processes and home assignments must be completed within established timelines.
- The Visual Arts Department enforces acceptable dress code guidelines.
- Student supply fees are due by the start of each semester.

Plagiarism

Work done by students for presentation (i.e. critique sessions, portfolio pieces, home assignments, contests) must be original. Copied work is summarily eliminated in exhibitions at regional and national levels. Work that has been copied is treated as plagiarism.

Course Descriptions

FOUNDATIONS: 2D CURRICULUM

Drawing

Foundations Drawing will focus on developing an understanding of the elements of proportion and structural principles of drawing from observation. Demonstrations of drawing concepts and principles will be given throughout the year to introduce and provide a context for projects. Students will be exposed to the following concepts and techniques through class projects and assigned tasks:

During this course students will:

- 1) maintain a journal including work from direct observation, reflective thoughts and plans and thumbnails for home assignments.

- 2) participate in bi-weekly critiques and home assignments.
- 3) explore gesture drawing techniques, including: continuous line, massing, scribbled and sustained gesture.
- 4) explore working with line, including: blind contour, modified contour and lyrical/calligraphic line.
- 5) learn about the use of thumbnail sketches and view finders in developing compositional arrangements.
- 6) explore value by creating a value scale that includes light, middle and dark ranges.
- 7) create drawings that use value to describe form and plane change and demonstrate an understanding of the concepts of: local tone, highlight, shadow and reflected light.
- 8) use a variety of media to further explore value, such as: charcoal pencils, wash pencils, toned paper, collage elements.
- 9) explore value in drawings which explore different subjects, such as: texture, reflections, varying viewpoints, etc.
- 10) explore spatial relationships through the use of sighted perspective, diagrammatic and structural drawings.
- 11) develop skills in working from the figure through self-portrait and the model.
- 12) learn to mat and mount their own artwork

Computer Graphics

In the Foundation Computer Graphics program, instruction focuses on developing an understanding of the elements of composition and design in addition to learning fundamental computer skills.

During this course students:

- 13) work on object placement and its impact on interpretation
- 14) explore how size, shape, value and relationship to the edge and other objects affect visual interest
- 15) focus on maximizing difference (i.e. variety, unpredictability) and minimizing sameness(i.e. monotony, predictability)
- 16) learn about figure/ground relationships
- 17) navigate tools and palettes of a graphic application
- 18) navigate file structures and the Macintosh Graphical User Interface (GUI)
- 19) learn about good file naming schemes
- 20) work in projects grouped by series

Photography

Foundation Photography focuses on developing an understanding of the basic principles of light and form via the camera obscura or pinhole camera. The history of the camera obscura and development of chemical processes are discussed.

During this course students will:

- 21) explore the history of the earliest cameras and demystify how to create a homemade camera system using mathematical formulas to determine the optimal aperture and exposure times.
- 22) learn about focal length and angle of view in determining compositional arrangements
- 23) explore what "camera vision" is and how to photograph in natural and artificial light.
- 24) examine the importance of positive and negative compositional relationships, monochromatic previewing, scale, framing, contrast, and use of texture and other elements within an arrangement
- 25) receive an introduction to darkroom equipment, chemistry, and processing of paper negatives and positive prints.
- 26) learn about safe studio practices and participate fully in all aspects of studio maintenance.

Printmaking

Foundation students are introduced, through example, to the unique characteristic of various print

processes. In this class, the focus is on the relief technique of linocut. Students will become familiar with the process of linocut and the safe use of tools and equipment. They will learn how to translate their understanding of value and form into a finished print.

During the course, students will:

- 27) be introduced to the print medium and the meaning of the term multiple
- 28) be introduced to the relief process of printmaking, particularly linoleum block
- 29) learn how to create a preliminary drawing and how to transfer it to their block
- 30) learn the safe and proper use of linoleum cutting tools
- 31) be introduced to the variety of marks and patterns that can be made with each tool
- 32) learn to ink their plate and operate the press to create a finished print
- 33) gain an appreciation of the finished print, learn how to sign and mat a print and then learn the proper care and archival maintenance of works on paper
- 34) learn the importance of safe studio practices and participate fully in all aspects of studio maintenance

FOUNDATIONS: 3D CURRICULUM

Sculpture and Fabrication

This is an introductory level course that explores the fundamentals of sculpture, 3-D design and its fabrication. Assignments given are structured to develop conceptual knowledge of sculpture and technical abilities to create it. Students will utilize a multitude of materials such as paper, cardboard wood and metal. The students will be taught to make technical drawings for each sculpture they create that will include several views and overall dimensions. Through lectures, slide talks and reference books the students will be exposed to the history of sculpture and multitude of ways that it is fabricated. The students will be introduced to various tools used in sculpture fabrication as outlined in 3-D foundations. A serious emphasis will be on safe use of all tools and safe shop practice.

Ceramics

The Foundations Ceramics class will focus on developing an understanding of basic construction methods appropriate for creating well-crafted hand-built work. Students will also explore the elements and principles of design as they apply to three-dimensional work. Examples of form, structures, surfaces and historical and contemporary works will be used to provide context and inspiration for projects.

During this course students will:

- 35) maintain a journal of their research into form, surface, texture and concepts, and a record of the ideas and thoughts that grow from this, including notes on classroom demonstrations and discussions
- 36) learn about the importance of safe studio practices and participate fully in all aspects of studio maintenance
- 37) learn the basic constituents of glaze chemistry, and understand their function in a simple glaze recipe
- 38) explore the use of commercial underglazes and pre-mixed glazes
- 39) explore a variety of methods to brainstorm ideas
- 40) practice using thumbnail sketches to record ideas and explore alternative ways to express them
- 41) learn the traditional techniques of pinch, coil, slab, and modeling
- 42) explore ways to combine these to create a finished piece
- 43) explore the use of tools to create surface, form and texture
- 44) participate fully in all aspects of studio maintenance

LEVEL I (VA1) 2D CURRICULUM:

Emphasis: Participation

Drawing/Painting

The Level I 2-D course is a core subject for visual arts students. Reproductions from art history and contemporary art are used throughout the year to introduce and provide a context for projects. Students are exposed to concepts and techniques through class projects and home assignments.

During this course students will:

- 1) maintain a journal including work from direct observation, reflective thoughts and plans and thumbnails for home assignments
- 2) participate in weekly critiques and home assignments
- 3) develop skills in working from the figure through self-portrait and the model
- 4) explore gesture drawing techniques including continuous line, massing, scribbled and sustained gesture
- 5) learn about the use of thumbnail sketches and view finders in developing compositional arrangements
- 6) work with line exploring diagrammatic, structural, contour, cross contour, lyrical, calligraphic, expressive and blurred techniques
- 7) learn about various concepts of balance including symmetrical, asymmetrical, radial and all over (pattern)
- 8) explore value by creating a value scale that includes light, middle and dark ranges
- 9) create drawings that use value to describe form and plane change and demonstrate an understanding of the concepts of local tone, highlight, shadow and reflected light
- 10) explore value reductive techniques and subtractive/additive techniques
- 11) explore texture, both actual and simulated
- 12) learn about the difference between organic and geometric shapes
- 13) explore the concepts of negative and positive space (figure/ground relationship)
- 14) explore pencil, charcoal, ink, conté crayon and toned paper
- 15) learn about chiaroscuro and apply the information to drawings that describe mood using value
- 16) learn to use focal point, rhythm, repetition and emphasis in planning a composition
- 17) experiment with expressive qualities of line including its weight and directional movement
- 18) learn linear, aerial (atmospheric) and observed perspective
- 19) use knowledge of various points of view in planning a composition including baseline, bird's eye and worm's eye level
- 20) develop complex spatial arrangements using foreground, middle ground and background
- 21) learn color theory including concepts of the color wheel, hue, value, chroma (saturation, intensity), complementary colors, analogous colors, monochromatic colors and temperature
- 22) explore how color can be used expressively
- 23) experiment with oil pastels and colored pencils and mixed media
- 24) develop an understanding of how an artist works thematically by producing a series of pieces centered around a central concept
- 25) are introduced to paint and color mixing including an understanding of how to create value, temperature and intensity change
- 26) review use and care of paint materials and tools
- 27) learn to mat and mount their own artwork
- 28) learn to prepare exhibition space for the installation of artwork
- 29) learn to install artwork for an exhibition

Computer Graphics

During the first part of the Level I Computer Graphics course instruction focuses on developing individual projects and how to realize them digitally. During the second half of the Level I Computer Graphics course focuses on the process of using two separate computer applications to generate a single multi-layered image using their portrait and a pattern.

During this course students will:

- 30) review digital camera operations and concepts
- 31) plan a project involving multiple photographic capture process
- 32) learn to import digital files from camera to the computer
- 33) learn to edit camera RAW files
- 34) learn to make a single layered file of all image captures
- 35) learn how to mask layers
- 36) learn how to prepare an image for print
- 37) learn how to print
- 38) learn how to paint their image captures digitally
- 39) learn how to organize and manipulate a multiple-layered file
- 40) learn about Photoshop adjustment layers and layer modes
- 41) generate multiple configurations of the same file to create different images
- 42) learn how to scan

Photography

The Level 1 photography course builds on lessons taught in foundations and incorporates more complex technical and observational problems. The area of emphasis will be on 35mm techniques, traditional photography and darkroom processing and printing processes. Additionally, there will be an introduction to color digital shooting and basic printing procedures in the digital lab.

During this course students will:

- 43) learn how to use a 35mm manual film camera to shoot black and white film
- 44) are introduced to various techniques such as depth of field shots, selective focus shots, stop action and motion shots
- 45) further explore compositional design elements as it relates to a given assignment
- 46) learn how to manually process film and print enlargements in a darkroom using professional level equipment
- 47) learn how to make localized adjustments to the photographic print
- 48) explore color photography through professional level digital cameras
- 49) be introduced to Photoshop and digital workflow methods
- 50) print color work and color balance final pieces
- 51) learn how to retouch an image both with traditional and digital methods
- 52) participate fully in safe studio maintenance and procedures

Printmaking

Level I students further their knowledge of printmaking through an introduction to the intaglio process of etching. Students will further their knowledge of the print process and how the various techniques differ from one another in approach and process.

During this course students will:

- 53) maintain a journal of ideas and thoughts related to planning and implementation of a print
- 54) participate fully in all aspects of studio maintenance
- 55) be introduced to the intaglio print process
- 56) develop a plan for a print based on thematic ideas they are already exploring
- 57) be introduced to techniques for creating a print on a copper plate including hard ground etching, acquainting, etching, scraping and burnishing
- 58) learn how to wipe their plate and print using the press
- 59) learn how to prepare paper for printing including tearing paper and setting up registration for printing and edition.

60) print a consistent edition

LEVEL I (VA 1) 3D CURRICULUM:

Sculpture and Fabrication

This program will be both a refresher of the foundation and will delve into a more advanced level of sculptural problem solving. Students will use a wide variety of techniques to make a series of the same object accomplished in different scales and materials using different methods to achieve these forms. Paper, cardboard, wire, wood, clay, plaster, wax, bronze and steel will be covered. Students will learn safety procedures in operating the equipment in both the fabrication and ceramic studios. Students will be dealing with concept, spatial relationships, balance, mechanics and structure.

During this course students will:

- 61) learn how to safely operate the tools in the fabrication studio
- 62) learn to use the following tools: table saw, radial arm saw, band saw, scroll saw, panel saw, mitre chop saw, joiner, thickness planer, drill press, disc sander, spindle sander and lathe
- 63) learn how to change the blades on the table saw and radial arm saw and how to store them properly
- 64) receive instruction on proper safety equipment and when to use it
- 65) learn a number of wood joining methods including dados, lap joints, butt joints, mitres, dovetails, laminations, rabbits and splines
- 66) learn how to properly use hand tools including hammers, screwdrivers, punches, hand saws, hand planes, sanding blocks, pliers, vise grips and jeweler's saw
- 67) learn how to use hand-held electric tools such as a drill, screw gun, circular saw, jig saw, belt sander, block sander and disc sander
- 68) be introduced to the different methods of clamping and the different varieties including: Jorgensen clamps, C-clamps, pipe clamps, adjustable bar clamps, spring clamps, corner clamps and vises
- 69) be introduced to solvents and their proper application, handling, storage and disposal
- 70) be introduced to the processes of soldering, welding and cutting metal and means of mechanically joining metal
- 71) explore the process of metal casting
- 72) be introduced to proper use of the disc sander and wire wheel
- 73) learn how to use the air-driven die grinder for chasing and finishing small bronzes
- 74) learn proper shop maintenance and how to clean their individual work space
- 75) be encouraged to finish their projects professionally
- 76) maintain a journal including work from direct observation, research into surface and texture, reflective thoughts and plans, thumbnail sketches and notes on classroom demonstrations and discussions

Ceramics

During Level I, the instruction focuses on developing an understanding of basic construction methods appropriate for creating well-crafted wheel-thrown work. Examples of form, structures, surfaces and historical and contemporary works are used to introduce and provide context and inspiration for projects.

During this course, students will:

- 77) learn about the importance of safe studio practices and participate fully in all aspects of studio maintenance
- 78) learn to wedge and knead clay to prepare it for hand-building and wheel-thrown work
- 79) learn the steps necessary to produce cylinders on the wheel

- 80) apply these skills to develop more complex forms
- 81) learn to trim wheel-thrown pottery
- 82) maintain a journal of their research into form, surface, texture and concepts, and a record of the ideas and thoughts that grow from this
- 83) learn about a variety of firing schedules
- 84) learn the basic constituents of glaze chemistry and understand their function

LEVEL II (VA2) 2D CURRICULUM:

Emphasis: Production

Drawing/Painting

During the Level II year, concepts introduced in Level I are reinforced and built upon, as well as incorporated as a foundation for more conceptually based, personal work. Throughout the year, reproductions from art history and contemporary art are used to introduce and provide a context for projects. The first 10 weeks of the Level II program functions as a review and reinforcement of concepts learned in the Level I program.* During the remainder of the year, students implement their prior-learned knowledge in conjunction with personally generated concepts. At the end of the Level II year, students compile a portfolio of 25 high-quality pieces of art that is reviewed by faculty as criteria for both the students' advancement to the Level III program and for the receipt of a Visual Arts Certificate upon completion of the program.

During this course students will:

- 1) maintain a journal that includes work from direct observation, reflective thoughts and plans and thumbnails for home assignments
- 2) participate in weekly critiques and home assignments
- 3) review gesture drawing techniques including line, massing, scribbled and sustained gesture
- 4) review working with line-diagrammatic, structural, contour, cross-contour, lyrical, expressive, calligraphic, blurred and implied
- 5) review compositional strategies including the use of thumbnails and viewfinders
- 6) review the process of paint mixing, including: creating value, temperature, and intensity change
- 7) review use and care of paint materials and tools
- 8) explore painting with a limited palette
- 9) explore painting with a more comprehensive palette
- 10) explore technique of underpainting
- 11) explore techniques of drybrush, glazing, impasto and scumbling
- 12) use concept brainstorming to develop ideas for drawings and paintings
- 13) explore use of mixed media, alternative surfaces, and alternative formats
- 14) explore plein air drawing and painting
- 15) explore working from the figure
- 16) learn to mat and mount their own artwork
- 17) learn to prepare exhibition space for the installation of artwork
- 18) learn to install artwork for an exhibition
- 19) digitally document artwork
- 20) prepare a digital portfolio
- 21) write an artist's statement/college admission essay

Computer Graphics

During the Level II course students will build from their previous knowledge of computing to create more involved work requiring a more extensive understanding of Photoshop, computing, and the camera.

During this course students will:

- 22) generate a list of emotions
- 23) choose an emotion and generate thumbnails to help realize idea
- 24) review digital camera operations
- 25) manage a photography shoot involving them as subject
- 26) review importing digital files from the camera to the computer
- 27) learn how to select, cut and paste portions of an image
- 28) manage a multi-layered file
- 29) review how to scan
- 30) learn how to paint their image captures digitally
- 31) learn about Photoshop adjustment layers and layer modes
- 32) generate multiple configurations of the same file to create different images
- 33) learn how to mask layers
- 34) learn how to apply filter effects
- 35) learn different image formats (i.e. tiff, jpeg, gif and psd)
- 36) learn how computer monitors work
- 37) learn how printers work
- 38) learn about color management
- 39) learn how to prepare an image for print
- 40) learn how to print

Photography

The Level II photography course refreshes what was learned in Level I and builds on that knowledge through more difficult problems. The assignments will include more conceptual approaches to problem solving and will take the student out of the classroom and into the city to shoot on location. Students' finished work will reflect a more advanced understanding of photography and some of its uses. Students are also exposed to a variety of photographers' works over the history of the medium that worked on location much as the NOCCA student will in this session.

During this course students will:

- 41) work with 35mm film and professional level digital cameras and be responsible for the care and use of the cameras at home and in class
- 42) process black and white negatives and print traditional black and white enlargements
- 43) work with color images in Photoshop and learn more detailed processes for workflow and localized adjustment control and printing
- 44) learn more advanced technical lighting solutions to be used in the field
- 45) further explore compositional design elements as it relates to a given assignment's content
- 46) explore "sense of place shots" where they will study neighboring regions around the city that are uniquely New Orleans (i.e. architecture, still lives, landscapes, and street photography)
- 47) explore the "portrait" in street portraits, environmental portraits, in addition to staged portraiture in elective sessions
- 48) learn how to refine work for display
- 49) discuss the photography work of others and the students in class critiques and discussions
- 50) participate fully in all aspects of studio maintenance and observe safe studio practices.
- 51) develop a plan to maximize efficient use of time on assignments both in class, in the field and after school during open labs or at home

Printmaking

Students in the Level III printmaking class will continue to build their knowledge of printmaking techniques, adding color woodcut book arts to their repertoire. Level II students begin to create work that is more conceptual and can be thematically linked to the rest of their portfolio.

During this course students will:

- 52) maintain a journal of ideas and thoughts related to planning and implementation of a print
- 53) participate fully in all aspects of studio maintenance
- 54) experiment with techniques including wax and overlays
- 55) be introduced to color woodcut process
- 56) learn how to prepare the wood, transfer an image and cut using woodcut tools
- 57) apply their knowledge of color theory to development of a color scheme for their prints
- 58) learn printing techniques including stenciling, blend rolling, feathering and the use of transparent overlays
- 59) learn the color reduction process to create a multi-colored print using one block
- 60) be introduced to the book arts
- 61) learn the various binding and folding methods including accordion, pamphlet and broadside techniques
- 62) explore the use of image and text in a conceptual book project
- 63) explore the book format as a means to revealing information to the viewer in an unconventional way

LEVEL II (VA2): 3D CURRICULUM

Sculpture and Fabrication

The Level II class, having been introduced to the tools in the fabrication studio, will be given assignments with a more conceptual approach to problem solving. After refining their idea through individual instruction, students choose the materials that best complete their idea. Instructors help with materials and review the use of the tools as described in the Level I objectives. The work completed reflects a sense of professionalism appropriate for inclusion in a portfolio for college application.

Ceramics

Level II instruction focuses on refinement of basic hand-building and wheel-thrown skills and techniques, and the development of more conceptually based, personal work. Examples of form, structure and historical and contemporary works are used to introduce and provide context and inspiration for projects.

During this course students will:

- 64) learn or review the basic construction methods for hand-built work
- 65) learn or review the steps to successfully throw cylinders and more complex forms on the wheel
- 66) review trimming wheel-thrown work
- 67) explore the use of tools to create surface, form and texture
- 68) review safe studio practices and participate fully in all aspects of studio maintenance
- 69) maintain a journal of their research into form, surface, texture and concepts, and a record of the ideas and thoughts that grow from this
- 70) analyze their findings to provide insight into a personal aesthetic,
- 71) plan and execute a successful solution to a problem designed to address different working methodologies

LEVEL III (VA3) 2D CURRICULUM:

Emphasis: Presentation

Drawing/Painting

During the Level III program, students work toward refining their portfolio for college submissions, and also toward completing an Advanced Placement Studio Art (AP) portfolio in the drawing category (students are encouraged to work in assembling the AP portfolio, but are not required to submit a portfolio for examination). Level III students build on all of the previous knowledge and skills they have acquired and work to develop a portfolio that not only reflects that knowledge but also expresses their personal point-of-view. Throughout the year, reproductions from art history are used to introduce and provide a context for projects.

During the course students will:

- 1) maintain a journal that includes work from direct observation, reflective thoughts and plans and thumbnails for home assignments
- 2) participate in weekly critiques and home assignments
- 3) use concept brainstorming to develop ideas for drawings and paintings
- 4) review compositional strategies including the use of thumbnails and viewfinders
- 5) review gesture drawing techniques including line, massing, scribbled and sustained gesture
- 6) review working with line-diagrammatic, structural, contour, cross-contour, lyrical, expressive, calligraphic, blurred and implied
- 7) review the process of paint mixing, including: creating value, temperature and intensity change
- 8) review use and care of paint materials and tools
- 9) explore painting with a limited palette of a pair of complements and a tint
- 10) explore painting with a more comprehensive palette
- 11) explore technique of underpainting
- 12) explore techniques of drybrush, glazing, impasto and scumbling
- 13) explore the use of mixed media, alternative surfaces and alternative formats
- 14) explore working in series based on singular subject
- 15) explore plein air drawing and painting
- 16) explore working from the figure
- 17) practice writing artist's statements
- 18) identify an area of concentration for their AP portfolio
- 19) assemble five pieces that demonstrate the caliber/proficiency of technique for the quality section of the AP portfolio
- 20) assemble 12 portfolio-quality pieces within this area of concentration for an AP portfolio in the drawing category
- 21) assemble 12 portfolio-quality works that demonstrate a breadth of talent for an AP portfolio in the drawing category
- 22) curate and oversee hanging of the end-of-the-year student exhibition - prepare their own work for exhibition
- 23) digitally document artwork
- 24) prepare a digital portfolio
- 25) write an artist's statement/college admission essay

Computer Graphics

The Level III Computer Graphics program focuses on synthesizing and extending previous work with composition, expression, digital techniques and critique. Students are expected to work independently in a studio environment. Evaluation criteria look at the degree of difficulty, amount, quality of the content of the work, as well as peer review. Images should be of portfolio-ready quality.

During this course students will:

- 26) review a well known collage artist

- 27) learn how to use vector graphics
- 28) generate thumbnails based on an interview with a colleague
- 29) review how to scan
- 30) review digital camera operations
- 31) manage a photography set involving a peer
- 32) review importing digital files from the camera to the computer
- 33) manage a multi-layered file involving vector paths and raster layers
- 34) learn about Boolean operators
- 35) review how to prepare an image for print
- 36) review how to print

Photography

Building on a firm foundation of past years, Level III students are encouraged to experiment further with a variety of new techniques and aesthetic approaches. Personal vision and critical thinking skills are honed as the Level III student solves more complex problems using traditional, alternative and digital methods. Since class time is limited, use of the open lab after school is encouraged in order to complete the assignments.

During this course students will:

- 37) explore the use of medium format cameras and processing of medium format negatives
- 38) learn to print fiber based prints and prepare works for exhibition
- 39) learn how to tone prints using selenium and sepia toners
- 40) develop a plan to maximize efficient use of time on assignments based on students' proposals
- 41) review the works of contemporary artists and discuss related works, methods and issues in photography
- 42) maintain a journal reflecting the experiments, processes applied, and new ideas
- 43) learn and apply alternative printing techniques in the darkroom and digital lab
- 44) learn how to work with RAW digital format files
- 45) apply knowledge of digital printing and file sharing through the network
- 46) learn how to refine digital images using localized and layer adjustments in Photoshop
- 47) learn how to create a smooth workflow using batch-editing methods in browser
- 48) participate fully in all aspects of studio/lab maintenance

Printmaking

Students in the Level III printmaking class will be introduced to silkscreen technique and use this process along with others they have learned in other levels, to create a body of prints that fit with the themes in their portfolio. Level III students will begin to explore more experimental and conceptual approaches to printmaking, including printing on unusual surfaces, incorporating text and the layering and combining of different print media in one piece.

During this course students will:

- 49) maintain a journal of ideas and thoughts related to planning and implementation of a print
- 50) participate fully in all aspects of studio maintenance
- 51) experiment with combining drawn and digital processes in a single image
- 52) be introduced to the photo silkscreen technique.
- 52) experiment with techniques including wax and overlays
- 53) apply their knowledge of color theory to development of a color scheme for their prints
- 54) work semi-independently to develop a body of prints that reflect their personal voice.

LEVEL III (VA3): 3D CURRICULUM

Sculpture and Fabrication

Levels III projects will be given assignments that develop the students understanding of creating sculpture through the use of a variety of techniques and materials. Emphasis will be placed on appropriateness of design as well as craftsmanship

Ceramics

During the Level III program, students work in the clay area one day a week for half the year. The focus is on exploring ways to translate personally generated concepts, developed in response to given prompts, into three dimensions, in order to create sculptural or thrown work that supports and extends their portfolios for college applications.

LEVEL IV (VA4) THESIS

Level IV students have advanced to a point in their studies in which they are given the freedom to work semi-independently in a studio on campus. With the help of a faculty advisor, students develop a contract or plan of study for the year. On a case-by-case basis, students either join scheduled classes or work in the studio on a pre-described plan. During the course of the year, Level IV students work toward refining their portfolio for college submissions, and also toward completing an Advanced Placement Studio Art (AP) portfolio in the drawing category (students are encouraged to work in assembling the AP portfolio, but are not required to submit a portfolio for examination). Level IV students also participate in weekly critiques with the other students and meet at least once a week with the faculty advisor for critique and to review their progress.

During the school year, students will:

- 1) determine facilities and materials appropriate to completion of artwork in contracted body of work
- 2) create a cohesive body of work that correlates with their contract
- 3) identify an area of concentration for their AP portfolios
- 4) assemble five pieces that demonstrate the caliber/proficiency of technique for the quality section of the AP portfolio
- 5) assemble 12 portfolio quality pieces within this area of concentration for an AP portfolio
- 6) assemble 12 portfolio quality works that demonstrate a breadth of talent for an AP portfolio
- 7) maintain a journal that includes work from direct observation, reflective thoughts, plans and thumbnails for projects
- 8) participate in weekly critiques
- 9) digitally document artwork
- 10) prepare a digital portfolio
- 11) write an artist's statement/college admission essay

Certificates

The Visual Arts Department grants one of three certificates to students: *Certificate of Artistry*, *Certificate of Achievement* or *Certificate of Recognition*.

Those students awarded the distinction of *Certificate of Artistry* have proven themselves through their exemplary participation in the visual art program and their final portfolio. At the discretion of the visual arts faculty, certain seniors at other levels may also be invited to qualify for the *Certificate of Artistry*. During the last quarter of mandatory enrollment such students participate in a comprehensive portfolio review and present a high level of production for exhibition. These seniors must be enrolled in the visual arts program during their final semester before graduation. Other students who are not candidates for artistry certificates, but who have demonstrated all other requirements for NOCCA certification, receive either a *Certificate of Achievement* or a *Certificate of Recognition*.

Leaving the program before the conclusion of the fourth quarter removes the student from consideration for any visual arts discipline awards. Under special circumstances a performance expectation may be waived. The responsibility for making all assessments is reserved for core visual arts faculty and all assessment decisions are final.