

AN APPETIZER BEFORE THE MAIN COURSE

IN THE FOLLOWING SLIDES YOU WILL BE INTRODUCED TO MY CLASS SPACE. I TOOK PHOTOGRAPHS OF A FEW PROJECTS AND CLASSROOM MANAGEMENT PRACTICES THAT HAVE WORKED WELL FOR ME.

AFTER THE APPETIZER PORTION OF THIS POWERPOINT, I WILL SHARE A SYSTEM TO IMPROVE ART PRODUCTION. AN ACRONYM THAT CAN GUIDE STUDENTS INTO STRONGER MORE MATURE WORK.

THIS SYSTEM WAS CREATED BY B. DIJULIO AND IMAGES CREATED IN MY CLASSROOM.

MY SECOND HOME

DISPLAYING STUDENT WORK IS IMPORTANT TO A SUCCESSFUL ART PROGRAM



IN & OUT, A WALK THROUGH MY ROOM

OUTSIDE OF MY ROOM I DISPLAY A WELCOME SIGN AS WELL AS A LIST OF ALL THE ACADEMIC WAYS ART IS USED IN MY ROOM, LEAVING THE ROOM IS A MENU OF WHAT WE ARE WORKING ON.



PAINT CHIPS & STRING & PENS

Small sculptures created with paint chips, string dipped into india ink and created into work, and ball point pens on a prepped surface. Great results.



LEMONS & CRACK

Lemons are a great way to study intensive color. Always use colored paper underneath so that you get reflective color. The other project uses photographs of sidewalk cracks. Students then find characters within the cracks, areas are blocked out and this reveals the illustration. These are printed on card stock.



FLAT DRAWINGS & STUFFED DRAWINGS

You can never go wrong with a ball point pen on any surface, here we used white, toned, and map paper. Another great drawing prompt converts a drawing into a stuffed ugly doll. Our students had to create their own patterns.



WHEN BORED WITH SKETCHBOOKS GO TO THE CAFETERIA

Work on alternative surfaces. Here art one students did mini portraits on spoons with sharpies and art 2 students did pen drawings on cups.



TOILETS & COPY MACHINES

On the left we took photos in a toilet by pouring watered down paint into the bowl. We looked for reflections and took basic photos. No altering was allowed. On the right we used the inked discarded paper from a rizo copy machine to do transfer drawings. This can also be done by putting ink on aluminum foil turning it over and transferring a drawing.



IN THE AP STUDIO

This is where most of our AP students work. They are like wrangling cats. It took me many years to get this space.



AP STUDIO

Samples of AP Concentrations



AP STUDIO



AP STUDIO



WHAT I THINK ABOUT 90% OF THE TIME CAN SOMEONE HELP ME WITH THIS?

A breather break and a laugh. I tell teachers I don't know all the answers.



GOT TO HAVE GLOSS

Road Tested
AP Concepts:
Complex
Design
Through
Composition

Road Tested AP Concepts: Complex Design Through Composition. Nicole Brisco, NAEA Secondary Western Division Chair
School Arts Contributing Editor . Pleasant Grove High School Texarkana Texas . nbrisco@pgisd.net Gloss developed by B.
Dijulio

WHAT IS GLOSS?

- GLOSS is an acronym for 5 simple ingredients that will help insure that each piece of your artwork is outstanding!
- Whether for a teacher creating teacher-driven assignments, or a student creating student-driven assignments for him or herself, employing GLOSS will insure that your work escapes the ordinary.



G IS FOR GROUND & GROUND RULES

Ground

- A ground is essential!
- It may be simple underpainting, spilled coffee, watercolor wash, or a layer of charcoal.
- But it can be a whole lot more and can really make your negative space work for you **WITHOUT** a lot of time and effort on your part. Experiment, but with purpose and a measure of control.



G CONTINUED...

Ground Rules

- All artists—not just art teachers—create ground rules or parameters for themselves. They can be anything, but often relate to size, materials, support, color palette, approach, etc.
- Carefully chosen ground rules give us a place to start and keep us moving forward. Without them, we have too many options and end up paralyzed.



L IS FOR LAYERS

- Layers may be more obvious like collaged materials, or more subtle, as in layers of marks or brushstrokes, including underpainting.
- The intention is that the artist will exploit layering for an exciting end result.
- Using layers helps avoid uninteresting surfaces in favor of rich ones.



O IS FOR OBJECTS

- “Objects” refers also to portraits, figures, images, etc.
- Essentially, this is your main subject matter.
- Limiting the types of objects and repeating just a few is typically a more successful way to go, though it depends.
- Choose personally significant ones.
- Choose ones about which you have first-hand experience.
- Choose ones to which you have access to first-hand source material, combining is always good.



S IS FOR SPECIALNESS

- Something that separates your work from the status quo.
- It may be related to one of the previous 4 categories.
- But it may be something game-changing that you do apart from anything discussed thus far.



S IS FOR SYMBOLISM

- Don't just depict the world around you...
- SAY SOMETHING ABOUT IT!!
- Art is a symbolic language; learn to arrange objects so that they function like symbols in a metaphor.
- Develop your own set of symbols; your personal iconography. A simple house form is a big one for me. For this student, the linked paper dolls held potent symbolic meaning.



GLOSS IT UP

- As you plan each piece, I will want to know how you have addressed each component of GLOSS.
- Still, it is just a tool and should in no way trip you up; if it does, you are not using it effectively and we need to come at it differently!
- And none of these considerations are substitutes for EXCELLENT drawing, painting, and compositional skills.



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Using these 5 steps should help your student develop stronger and more comprehensive work either in regular art or AP.



Thank you for viewing this presentation. If you have any questions please email me at nbrisco@pgisd.net

Please consider other teacher resources in my store. Graphic organizers and other powerpoints that are for direct use in the classroom.