ART 102  FOUNDATION DRAWING  3:30-5:10 Tues Thurs  Spring 2018

Instructor: Peggy Cox, Professor
Office: Thompson Clark 301
Office Hours: M. W 9:30---11 Friday by appointment only.
Appointments must be made 24 hours in advance and I will confirm. Use email for all communications.
pcox@westminster.edu  phone: 7266 TC office

READINGS/HANDOUTS  will be your reference materials for design concepts, terms, techniques posted on D2L

STUDIO HOURS:  Access is from 7:30 a.m. to 1: a.m daily. Your Titan card is required to open the door and will function only within these hours. Security will monitor the studios after midnight. Studios are closed at 1 a.m. and students will be asked to leave.
Official form of communication: email
Cancellation of class session: you will be notified via email if the class is cancelled or has a delayed start time due to weather or illness.

COURSE DESCRIPTION
This course is designed to introduce and/or enhance all drawing skill levels of students. Assignments will emphasize a variety of materials and design concepts. Students will be challenged to move beyond their existing skill levels, explore new content, subject matter, media, and techniques.

COURSE OUTCOMES
By the end of this course, a student should:
A. Demonstrate knowledge of compositional design tools specified in each assignment
B. Be able to analyze and critique a drawing using the concepts and terms of the discipline
C. Demonstrate an understanding and aptitude for various drawing media and techniques introduced in class
D. Demonstrate improved technical skills

COURSE STRUCTURE and SCHEDULE
Class time will consist of work sessions for demonstrations, learning techniques through required exercises, planning compositions, and critiques. Projects will be discussed in group formats as well as individually. There will be class time allocated to work on some of your assignments. However, most of the work must be completed outside of class. Do not rely upon class time to get assignments completed. You will have minimally 1---2 assignments per week for the first month, then approximately one assignment every week. There will be some concepts the class may find more difficult and I will extend working sessions and due dates when necessary.
When a new technique or media is introduced, we use class time for trial and error. Most assignments require compositional prep work to study the best approach to a given problem. Expect to work outside of class a minimum of 3---4 hours a week or more to achieve improvement and success. Students must allow for adequate time to explore an idea, make second and third attempts. Last minute work will result in poor skill development and low grades.

TOPICS and TECHNIQUES
This is a basic skills course that introduces methods and media designed to improve skills in observation, technique, and analysis. Areas that will be covered, (but are not limited to), are art elements: Line, Shape, Texture, and Value. Space and form are covered through perspective and compositional design exercises. Techniques include gesture, modeling, hatching, contour, and ultimately a combination of all. Subject matter will be primarily still life and work is created from direct observation of still life in the studio. With few exceptions we do NOT work from photographs

CRITIQUES, PARTICIPATION, EFFORT
Class discussions and critiques are critical to the success of your coursework. Critiques are analytical discussions about your projects in terms of understanding the assignment, skill sets, and problem solving. These discussions will introduce art vocabulary for which you will be responsible. Students will present critiques of their own and other students’ work.
Art criticism is an organized system for looking at and talking about art. If you look at a work of art without thinking, little can happen. If you think carefully and consider what you see, perceptual skills will be enhanced. Individual life experiences will affect how you respond to art. Because of the diversity of backgrounds and experiences, no two people will have a similar response. All insights and reasoned comments contribute to the class and to your own learning process. To put it another way: successful critiques incorporate both positive and negative statements. Strong critiquing skills requires a suspension of personal taste. Prior to a critique you should consider your own work, analyze the aesthetic decisions you make, prepare a presentation of your artwork, and be ready to answer questions and consider possibilities. Various critique formats will be used. Students are required to lead and contribute to class discussions even if their own assignment is incomplete or missing.

PROJECTS AND GRADES

900 points: 10 drawings and related exercises/practice
100 points 2 written critiques

For most of the projects, there will be preparatory work that is part of the total project grade. This system rewards students who are prepared for class. Projects will have instruction sheets that explain what is required. Initially assignments will be accompanied by a series of critiques prior to completion for grading. Usually there will be examples provided in class and on our D2L page for each project. Project sheets will be returned with the completed work for grading.

How a project is assessed:
Design: were the design elements and principles effectively integrated; if required, how did the design contribute to the concept?
Concept: was the idea understood and successfully conveyed visually?
Creativity: does the solution demonstrate a challenge to your imagination and skill level?
Craft and Technique: what mastery level of technical or style requirement is demonstrated?

GRADES WILL BE ASSIGNED AS FOLLOWS:

100---93%, A---92---90%, B+ 89---87%, B 86---83%, B--- 82---80 %, C+ 79---77%, C 76---73%, C---72---70%, D+ 69---67%, D 66---63%, D--- 62---60%, F 59%

A  A---
Clear and complete understanding of the concepts introduced through the assignment. Exceptionally creative thinking and production with unique applications of concepts in solving problems. Sensitive use of materials and tools. Excellent craftsmanship. Extensive participation in class discussions. Excellent work habits.

B+  B---
Good understanding of specific concepts and use of materials/craftsmanship as introduced through the assignments. Creative application of these concepts in solving problems. Shows some improvement, but most areas could all be improved with more effort or paying closer attention to craft and/or instructions. Strong participation in class discussions and critiques. Good work habits.

C+  C---
Average understanding of the concepts. Acceptable application of project concepts in solving problems. Some understanding of materials and tools. Tendency to repeat design or technical errors that have been previously pointed out. Frequent or repeated use of clichés after they have been pointed out. Little personal/aesthetic growth. Average craftsmanship with obvious flaws. Being content with “good enough” work. Limited participation in class discussions and critiques with quality of contribution low and or inappropriate.

D+  D---
Incomplete work, incorrect methods per assignment, or little understanding (or lack of interest in learning or improving), concepts in problems. Unimaginative and poor application of these concepts in solving problems. Standard and sloppy use of materials and tools. Little or no class participation. Continual use of clichés in work and discussions. No personal or aesthetic growth.

Project failure: copying work directly from a published source including the internet, having another student work on your project.
Other factors that will affect project grades
⇒ Turning in late work. The grade will drop one full letter for DAY, (not class period), it is late. EX: A drops to A- if turned in on a Wednesday after it was due on Tuesday.
⇒ No project will be accepted after two class periods past due date
⇒ Work done for other courses will not be accepted.

PROJECT CONCEPTS
Learning to see: gestures, contours, figure/ground
Sighting and perspective
Light and form
Texture
Design and composition

PROJECT SUBJECT MATTER
Still life
Natural objects
Landscape
Abstraction
The figure

ATTENDANCE
Students are expected to attend all sessions.
You will be allowed 2 missed days, excused or unexcused. This does not mean you can skip two classes. It means that you can use these days for illness or family emergencies.

After your “free days” are used, your final grade will be lowered by 5% per day for each additional day missed up to 5.
After 6 unexcused classes, you automatically fail the course.
If you are late or leave early by 30 minutes, you are considered absent.

Illness must be documented by the campus nurse or physician (not health center staff). Your paperwork must presented immediately upon returning to class or it will not be accepted. If you are attending conferences with other professors or interviewing for graduate school, please have your professor or advisor notify me.

Sporting events: are excused if your coach has notified faculty of a game. PRACTICES are not excused.

Do NOT email me to send you information about missed work or ask for project information in advance because you plan to miss a class. Instructions and prep work must be explained in person. It is your responsibility to make sure your work is kept up to date.

At the beginning of class you should be in the studio with the necessary materials out and ready to work.

ACADEMIC INTEGRITY: students are expected to do their own work. We encourage helping each other, but not completing, (or stealing), someone else’s work. In the arts, studying and using elements of another artists’ designs is common as long as your own work has a significant divergence from the original and the original source is acknowledged.

STUDIO ETIQUETTE: All students will be expected to follow all safety rules, maintain clean work areas and equipment. Keep your work stored when not working on it. Personal supplies and tools should be kept in lockers. The college is not responsible for theft of person property. Studio supplies are shared and to remain in the studio. Hoarding studio supplies or theft of another’s supplies will result in failure of the current project. Studios and supplies are only to be used for course related activities and not for use by campus organizations. All loaned equipment will be returned in excellent condition. Loss or damage of equipment will be replaced at the student’s expense. Please keep your tools and work off the tables which are for Art 201 watercolor only.

NOTE: This is a shared studio with two courses. Please put away your work and supplies after EACH class session or when you work independently.

Accessibility Statement: Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact the Director of Disability Resources, located in 209 Thompson—Clark Phone: 724—946—7192