COURSE DESCRIPTION

This course will be exploring the idea of Landscape through painting. Initially, we will be using common visual experiences to discover how a landscape is constructed and eventually moving to more individual choices for subject matter. We will develop and enhance observational skills through direct sketching and from photographs provided by the instructor. More interpretive and abstract painting projects will be explored but always with a starting point of realism. Through guided projects and practice, students will gain an understanding of the painting process and critical analysis. Students develop a more sensitive vision of the world and appreciation of both creative forms.

COURSE STRUCTURE

Demonstrations and exercises will introduce different types of landscape and techniques relevant to each project. Time is allowed for working on projects and exercises during class, but most work will be completed outside of class time. Expect to dedicate a minimum of 4 hours outside of class time each week. Coming to class prepared with preparatory sketches and photographs is critical to your success. We do not work from iPhones, but from printed material, a full size tablet, or laptop.

During class we will have group working critiques that provide students with opportunities for analysis. There will be ample time for revision of work before the final due date. Students will be expected to participate in discussions as part of the course. Comments should be formed to help improve the work under discussion as well as explore new possibilities. Learning the language of art, the process of discussing it and the courage to express your honest opinion is part of the course.

Although the course is specifically about landscape, it is NOT about illustration and slavish copying of nature. Nor is this course about art that is your taste or “your style”. Students will be using other artist’s methods of investigation as a starting point in developing their own “voice”. As the semester progresses, students will be given more freedom to choose the subject and methodology.

Creative projects require hard work, courage to take risks, dedication, and yes—talent. But note that talent is at the end of the list. Students will find that starting a project over or trying variations of an idea is the norm, not the exception. Success and failure of a project often go hand in hand—both providing valuable lessons for the next painting. Even the most talented and experienced professionals face this inevitability. Give it a try, analyze, and revise. The requirements of creative work can seem vague even when assignment descriptions are provided. While each project will have criteria provided for the purpose of grading, the standard percentage based system and rubrics are rarely applicable. Yes making and interpreting art is subjective, but aspects of design are not. There is always room to learn even for the “less gifted” of us.
Course Goals  
By the end of this course, a student should:

-- have an understanding of compositional design
-- be able to analyze and critique a painting using the concepts and terms of the discipline
-- have an appreciation for various techniques and designs
-- improve incoming technical skills
-- have a greater appreciation for the work ethic required of creative endeavors

PROJECTS AND GRADES

8-10 paintings and prep work. 990 points
2 written critiques. 10 points

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. NO project sheet-no grade and you lose 5 points.

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 days past due date

ATTENDANCE
Students are expected to attend all sessions.
After missing 2 classes, your final grade will be lowered by 5% for each day missed. Missing at total of 6 class sessions for ANY reason will result in course failure.

If you are late or leave early by 30 minutes, you are considered absent. Attendance is taken. Do NOT ask if you may be excused or email me if you are going to miss a class. Do NOT email me to send you information about missed work. If you are ill, a note from the nurse or physician must be turned in the DAY you return to class and no later. At the beginning of class you should be in the studio with the necessary materials out and ready to work. It is the student’s responsibility to contact another student about material covered if you miss a class.

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. Personal supplies and tools should be kept in lockers. The college is not responsible for theft of person property. Studio supplies are 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.

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