

Reedley College

Art 1(Art Basics) 3 Units

Syllabus

Spring Session 2000

Instructor: Bob Kizziar

Class Hours: Tues. – Thurs. 9:00 – 11:15 a.m.

Office Hours: Tues. – Thurs. 8:00 – 9:00 a.m. – Fri. 9:00 – 10:00 a.m.

Office 155

1. Class Content

This course explores the elements and principles of design as they are used in the visual arts. It is the intent of the instructor to familiarize the student with the fundamental uses of design in the Fine Arts. This course will acquaint the student with design process/problem solving, effective manipulation of spatial relationships, refined use of materials in expressing design solutions and will focus attention on the elements of composition.

2. Materials

Each student will be required to purchase art materials necessary to complete assigned projects. The campus bookstore stocks most of these materials.

3. Projects

Projects will be assigned that deal with the application of the elements of design: line, shape, texture, value, color, and form. The principles of design: unity, variety, rhythm, harmony, balance, and emphasis, will be utilized in the creation of these projects.

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| Week 1 | Introduction | | |
| Week 2 & 3 | Line & Perspective | | |
| Week 4 & 5 | Shape | | |
| Week 6 | Color wheel | | |
| Week 7 | Value & Chroma | | |
| Week 8 & 9 | Texture | | |
| Week 10, 11 & 12 | Relief | | Exam & last day to drop without receiving a letter grade |
| Week 13 & 14 | Form | | |
| | | Paper due | April 13 |
| Week 15 & 16 | Form | Spring Break Mon.-Sat. | April 17 - 22 |
| Week 17 | Glaze | Fri. load last bisque firing | |
| Week 18 | Final Critique | Tues. load last glaze firing | |

4. Grading

Critiques are a major grading experience. All students must participate in critiques. Grading will be based on; class projects 85%, tests 10%, and reports 5%. If you have any unexcused absences, late projects will not be accepted.

5. Various Policies

Campus code requires shoes or sandals and a shirt be worn at all times. No eating, drinking, or smoking, cell-phones or beepers, are allowed in the classroom. No children and/or pets will be allowed to "sit in". A student must complete the entire course (including the final) in order to receive a passing grade. If a student is caught cheating, they will either be dropped from the class or failed.

Regular attendance is very important. Any lab time missed should be made up during open studio periods. After six absences you may be dropped for non-attendance. You will be dropped if you miss two consecutive weeks. Three tardies constitute an absence. If you wish to drop a class it is your responsibility. The ninth week is the deadline for dropping a class with a "W". After the deadline a letter grade will be posted. **Drop Deadline is March 10th.**

Final exam date

Extra Credit
Each Review Worth Four Points
Arts Event Review

Your Name _____

Title and Scope of Exhibit: _____

Gallery or Museum: _____

Date Attended: _____ Opening: yes _____ no _____

Review the entire exhibit, then select one work which particularly appeals to you. Indicate why you have selected this work. Use Feldman's format for: description, (include artist, title, medium, date, size) analysis, interpretation, evaluation. *Xerox extra copies of this form.*

Reason for selecting:

Description:

Extra Credit
Each Review Worth Four Points

Analysis:

Interpretation:

Judgment/Evaluation:

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Feldman's Approach to Art Criticism/Feldman's Format
(Becoming Human Through Art, chapter 12)

Art criticism is spoken or written talk about art. It is not necessarily negative or destructive, but can include praise, comparison, description, and explanation. First identify the artist, the title of the work, the date it was created, and, if possible, the medium or materials it was made of, and the place where it was made.

Description: What is the **subject matter**? historical (refers to the past), contemporary history (refers to current events), genre (common everyday events of the world), figurative (largely figures), portrait, landscape, still life, built environment (interior or exterior)? What are the **art elements** used? colors, shapes (big or small, fat or thin), texture (rough or smooth, soft or hard), line (curvilinear or straight)? What is the **technique** and tools used to make the work of art? brushy, loose, precise, flat color, open color, dots of color (pointillism)? What is the **setting**? Where does the action take place? What is the **style**? realism, formalism, expressionism, fantasy? Avoid expressions that reveal feelings and preferences. Do not analyze or give opinions, just describe.

Analysis: What is the **relationship** among the things seen? how do colors affect each other, shapes and sizes affect each other, how do shapes affect the colors, how are things balanced, what is being contrasted, where is the repetition and rhythm, how is space achieved, and how do all these things work together to affect the overall work? In short, describe the shape, size, color, and textural relations and analyze the space and volume relationships.

Interpretation: This stage of art criticism is the most difficult, the most creative and the most rewarding. What single **large idea or concept** seems to sum up or unify all the separate traits of the work? Critics look for a statement or explanation that satisfies their feelings about a work of art as well as their observations of it. Trust yourself, your hunches, your intelligence. What do all your earlier observations mean? The best interpretation is the one that (a) makes sense out of the largest body of visual evidence drawn from a work of art, and (b) makes the most meaningful connections between that work of art and the lives of the people who are looking at it.

Judgment: Decide about the value of an art object, whether a work of art is worth serious attention. The reasons for judging a work excellent or poor have to be based on a philosophy of art, not just on personal opinion. It is important to justify your opinion about a work of art--"I like it because---." "It is a good/poor example because---" This is a summary of the other 3 steps. Don't use beautiful, ugly, or funny-looking--they are relative. Be specific, and give reasons.*

The goal of art criticism is not necessarily to demonstrate how consistent you are in your final judgments. The real goal is to increase the sum of values and satisfactions you can get from art.

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Glossary of Terms

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| Abstraction | Originating with a recognizable form but simplified or distorted into a new entity. |
| Achromatic | Having no color, a neutral such as black, white, or gray. |
| Additive process | Method used for arriving at a solution by establishing a nucleus which will evolve into a larger structure by projecting growth from a central mass. |
| Alloy | A combination of two or more metals fused in the molten stage to form a new metal. |
| Balance | A state of equilibrium, experienced by equality of weight, color or form. |
| Bas relief | Sculpture in which figures project only a small distance from the background. |
| Casting | An object formed by pouring or pressing a liquid or plastic substance into a mold to harden. |
| Column | A slender vertical structure, generally consisting of cylindrical shafts, a base, and a capital. |
| Concave | Hollow and curved, like the inside section of a sphere. |
| Concave - convex mass | A monolithic mass whose surface reveals depressions and projections. |
| Conceptual imagery | Imagery derived from imagination, emotion, dreams, or other internal sources; compare perceptual imagery. |
| Cone | A solid with a circle for its base and a curved surface tapering evenly to an apex so that any point on this surface is in a straight line between the apex and between the circumference of the base. |
| Content | The substance of a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations, |
| Contour | The outline of a figure or mass. |
| Convex | Having a surface that curves outward like the surface of a sphere. |
| Cube | A solid with six equal square sides. |
| Cylinder | A solid described by the edge of a rectangle rotated around the parallel edge as axis: The ends of the cylinder are parallel and equal circles. |
| Dimension | Any measurable extent, as length, breadth, thickness, time, etc. |
| Ductility | Having the quality of elasticity. Any form that can be stretched, drawn or hammered without breaking. |

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- Eclecticism** The combining of many different styles and influences in one work.
- Embossing** The process of raising above the surface.
- Emphasis** Used to draw attention to an area or areas.
- Engraving** A technique in which an image is created by scratching into metal, wood, or other materials, with a sharp tool. Also the print that results when ink is placed in the depressions and paper forced in to make an impression.
- Environment** That which surrounds or encompasses; may be either form or space or both.
- Etching** A printmaking process in which acid acts as the cutting agent. A metal plate is coated with acid resist; the resist is scratched away in image (or printing) areas, and then the plate is dipped in acid.
- Façade** The front part of anything; with implications of an imposing appearance concealing something inferior.
- Form** The shape or outline of anything.
- Geometric** Of or according to the principles of mathematical geometry, characterized by straight lines triangles, circles, etc.
- Harmony** A pleasing or congruent arrangement of parts
- Hemisphere** Half of a sphere or globe.
- Intaglio** A figure or design carved or engraved below the surface as a die cut to produce a figure in relief such as in an embossing or a casting.
- Lamination** The process of forming by building up layers.
- Line** A linear form in which length dominates over width.
- Mass** A quantity of matter forming a body of indefinite shape and size.
- Medium** 1. The material used for a work of art. 2. The basis for a type of paint, such as oil. 3. The form of expression in a work of art, such as painting or printmaking.
- Metamorphic** Characterized by the ability to change form, shape, structure, or substance.
- Model** A preliminary representation of something serving as the plan from which the final (usually larger) object is to be constructed.
- Modeling** The art of making a model – especially in making a pattern in some plastic material.
- Mold** A concave or convex form from which castings or pressings are duplicated.

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| Monolithic mass | Absolute three-dimensional form, closed and resistant to the intrusion of space. |
| Negative | The background or environment for a two-dimensional shape or three dimensional form. |
| Shape | The expanse within the outline of a two-dimensional area or within the outer boundaries of a three-dimensional object. |
| Space | Also called the ground area in the Gestalt figure-ground image. |
| Organic | Possessing the complex structure, rhythm, and interrelationships of a living thing (organism). |
| Penetrated mass | A three-dimensional form fully penetrated by space, either by deep pockets or holes (open form). |
| Plane | A surface that wholly contains every straight line joining any two points in it. |
| Plasticity | The quality or state of material that can be molded or shaped. Hence, impressionable, easily influenced, or flexible. |
| Platonic solids | Ideal 3-dimensional forms. Or forms with which we associate names ie. cube, sphere, cone, etc. |
| Positive space | A form or shape seen against a background which encompasses it, ie. figure as opposed to ground. |
| Proportion | The comparative relation between parts or things with respect to size, amount, quantity, etc. |
| Relief | A projection of figures or forms from a flat surface so that they stand wholly or partly free. |
| Rhythm | Any kind of movement or structure of dominate and subordinate elements in sequence. |
| Scale | The proportion that a map, model, etc. bears to the thing that it represents; a ratio between the dimensions of a representation and those of the object. |
| Serial planes | A horizontal plane that when cut and staggered render a topographical view. |
| Shape | The quality of a thing that depends on its relative position of all points composing its outline or external surface. |
| Space | 1. A limited extent in one, two, or three dimensions: distance, area, volume. 2. Distance extending without limit in all directions. |
| Sphere | Any round body or figure having a surface equally distant from the center at all points. |
| Stylization | The simplification of a form to emphasize its design qualities. |

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- Subtractive process** The method used for arriving at a solution to a problem by eliminating excess material of form to expose the desired nuclei.
- Surface** The outer face or exterior of an object.
- Texture** The surface treatment of an artwork, which however is a central feature of its impact on the viewer.
- Topographic** The science of drawing on maps and charts or otherwise representing the surface features of a region.
- Truncated** Cut off or replaced by a plane face.
- Unity** The appearance or condition of oneness.
- Value** The range of lightness or darkness in a color
- Variety** Diversity