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CO-REQ or PRE-REQ: No prerequisites

OFFICE: <https://twu.zoom.us/my/alysha.creighton>
OFFICE HOURS: by appointment
SEMESTER HOURS: 3 sem. hrs.

We acknowledge that Trinity Western University, Langley campus is located on the traditional ancestral unceded territory of the Stó:lō people.

COURSE DESCRIPTION

This foundations level studio course invites students to explore artistic practice as a mode of inquiry and a meaning-making language. The course cultivates visual intelligence through carefully sequenced drawing exercises, illustrated lectures and readings. Perceptual, conceptual and technical skills are honed and elements of art and principles of design are explored through drawing and composition projects that give students an experiential understanding of a wide range of art-making paradigms.

COURSE DESIGN

In this online course learners connect with the professor and one another via the course website, Zoom, Microsoft Teams and learner blogs. This course combines a variety of teaching methodologies: carefully sequenced visual challenges, image illustrated lectures, video demonstrations, group and individual critiques, and class discussion. Students complete daily visual challenges and supplementary readings that aim to widen cognitive complexity and deepen aesthetic capacity by synthesizing theoretical issues with visual projects.

The course website will be our virtual studio space for this course. All course materials can be found on the [course website](#). Questions, announcements and class discussion will be housed in the ART 181 Microsoft Teams space. Synchronous participation in every class is mandatory unless you have received special permission from the instructor (see “Engagement + Professionalism”). Expect to spend at least 1.25 hours in a Zoom class session and an additional 4-6 hours completing visual challenges per day.

SAMPLE CLASS OUTLINE

9-9:10am	Gathering: Review feedback focus and questions
9:10-9:40am	Feedback session
9:40-10:10am	Illustrated lecture and intro to week’s visual challenge
10:20am-12:00pm	Independent work time and small group feedback. <i>During this time learners work independently on visual challenges and will check in periodically with the instructor to discuss their in-process work and ask questions.</i>

COURSE LEARNING OUTCOMES

Students will:

1. ask what is art; (SLO: Cognitive Complexity, Aesthetic Interpretation)

2. understand and apply the visual fundamentals (elements of art and principles of design); (SLO: Knowledge and its Application, Aesthetic Expression)
3. develop inquiry based conceptual, perceptual, critical, formal and imaginative visual strategies; (SLO: Cognitive Complexity, Aesthetic Expression)
4. experience visual practices as a means of coming to insight and as a meaning-making language situated within a context; (SLO: Cognitive Complexity, Aesthetic Expression)
5. develop discriminating observation and evaluation of one's own and others artwork; (SLO: Aesthetic Interpretation)
6. develop cognitive complexity, perceptual awareness, flexible purposing and diverse approaches to problem solving via carefully sequenced drawing exercises and projects; (SLO: Aesthetic Expression)
7. consider how the Imago Dei impacts vision and imaging practices (SLO: Spiritual Formation).

At TWU the Student Learning Outcomes or SLO form the foundation of the Course Learning Outcomes. The SLO are Knowledge and its application, Cognitive complexity, Aesthetic expression and interpretation, Inter-and Intra-Personal Wellness, Spiritual Formation, Social Responsibility and Global Engagement, and Leadership. For detailed descriptions of SLOs visit: <https://www.twu.ca/academics/student-learning-outcomes>.

COURSE LEARNING EVALUATION

Course Requirements

ENGAGEMENT + PROFESSIONALISM

The rhythms of creation, reflection, critique and revision are central to studio art learning. As such, active engagement with the learning community is central to this course. Attending synchronous class sessions provides students the opportunity for immediate feedback and clarification. Students unable to attend class synchronously must receive permission from the instructor to engage asynchronously.

To receive credit for SYNCHRONOUS engagement it is expected that learners will:

1. upload work to blog prior to the start of class time [Prior to class at 9am PDT]
2. be on time to Zoom class sessions
3. contribute respectfully and generously in small group critiques (orally and in writing)
4. check in with the instructor to show in progress work during independent work time

To receive credit for ASYNCHRONOUS engagement it is expected that learners will:

1. upload work to blog at agreed upon submission time [discuss with instructor]
2. independently review all course materials and lectures
3. contribute your comments on the interactive critique doc in teams and review feedback from colleagues
4. check in with the instructor on zoom or via teams feedback channel within 24 hours of the class session

To be able to participate fully in class sessions it is essential that you:

- Have a reliable, stable internet connection
- Connect to zoom meetings on a computer with a functioning webcam and sound, preferably with an external monitor. You will need to view images, share your screen and have multiple windows open **so a mobile phone is not appropriate.**
- Have a workspace set up close to your computer set up so you can move easily between drawing and the zoom session.

BLOG + DOCUMENTATION

Your blog is a record of your learning in this course. The blog will be used to share your work with your classmates and submit it for grading. High-quality photo documentation of projects for each visual challenge is required. Poor quality images will negatively impact your grade.

In each blog post include:

- A picture of *each* required image (summary can be found at the bottom of the Unit page)
 - Make sure the image is displaying large enough on your post
- Project categories “ART181” and “VC_ _”

Step-by-step instructions on creating a post can be found on the course website under the “Creating Posts” tab

READING APPLICATION PROJECT

Read Dr. Erica Grimm’s text “A Christian Perspective on Art.” For each section: Art as Mimesis, Art as Form, Art as Sign, Art as Philosophical Inquiry, identify in point form, *in your own words*, 3-4 key ideas for the paradigm.

Then you will apply the ideas from the paradigm to an artwork that you choose from a list on the assignment page. Full assignment details are outlined on the course website. **Submit this assignment on Moodle.**

VISUAL CHALLENGES

Weekly visual challenges accompany each of the topics in the course. Each visual challenge consists of a sequence of exercises designed to help students explore and gain proficiency with particular elements of art, media and approaches to art-making. Exercises build on one another and become progressively open-ended. Visual challenges are due weekly to your blog. Following the critique assignments can be re-worked and re-submitted by the revision deadline listed on the course outline.

VC 1: Seeing Slowly

In this visual challenge we employ blind contour to develop focus and attention, improve hand-eye coordination and sharpen visual perception. We will also use photography to explore drawing as a part of daily life.

VC 2: Seeing Spontaneously

This visual challenge continues to nurture the trust between seeing (eye) and making (hand) by speeding up our drawing movements. We set aside a desire for methodical detail and prioritize capturing basic figurative movements with an expressive and energetic line. A variety of materials will be explored as we push ourselves to work fast, loosen up, and capture the essence of a figure situated in space.

VC 3: Seeing in Between

This visual challenge asks you to consider what is normally ignored or invisible in visual and cultural fields. Negative space is an essential tool for drawing with accuracy and an essential consideration when composing a dynamic and unified two-dimensional image. The goal of this assignment is to see negative spaces, value and draw them accurately as a way of shaping form within a compositional whole.

VC 4: Seeing the Whole

Composition is the framework that leads the eye in and through an image, changing how the viewer experiences an artwork both formally and conceptually. These visual challenges invite students to consider how the manipulation and assembly of visual components can open up vast expressive potential.

VC 5: Seeing Light, Shaping Shadow

This set of drawings invites an exploration of representational drawing by focusing on light and its relationship to form. Value is an important key to rendering the illusion of depth and dimension. Various tonal methods will be explored to build up proficiency in visualizing how light flows over an object.

VC 6: Seeing Surface

How do we create the illusion of volume, topography and texture on a two dimensional surface? Through mark-making and value learners develop a work that activates the viewers sense of touch. Working with strategies such as simulated texture, abstract texture and invented texture students create an abstract or representational drawing that creates the illusion of depth.

VC 7: Seeing Space

How we see informs how we make sense of and depict the world around us. Perspectives shift as societies adjust to changing technology, politics, and intellectual movements. This visual challenge invites learners to inject the simple subject matter of a box with emotional content through the use of spatial strategies and value patterns.

VC 8: Seeing Signs

Art as Sign mines the shared meanings within a context and deconstructs content. Meaning is made not only through the relationship of the artist and created object, but also by incorporating the place where it is situated and the viewer's experience of the work.

VC 9: Seeing Form

This visual challenge asks students to probe the limits of what can be expressed through pure form: the elements of art and principles of design. Through playful material exploration and mark-making students engage with the formalist tradition exploring what form alone can communicate.

FINAL PROJECT PROJECT: Challenge Yourself!

The final project is an opportunity to synthesize the semester's learning and respond to our current context. Students are guided in creating their *own* visual challenge. Final projects should demonstrate a strong grasp of the elements of art, principles of design, paradigms of art (Art as Mimesis, Form, Sign, Philosophical Inquiry) and the relationship between form and content. The final project is due **June 14 @ 12pm** with a written artist statement. Artist statement writing will be discussed in class.

Course Evaluation

The grading system is found in the TWU Academic Calendar.

	%	TWU Student Learning Outcomes and Course Learning Outcomes
Visual Challenges	70	SLO: Aesthetic Expression and Interpretation, Knowledge and its Application, Cognitive Complexity, Spiritual Formation CLO: 1, 2, 3, 4, 6
Reading Response: Paradigms of Art	5	Aesthetic Expression and Interpretation, Knowledge and its Application, Cognitive Complexity CLO: 1, 4, 5, 7
Engagement + Professionalism	10	Aesthetic Expression and Interpretation, Knowledge and its Application CLO: 2, 5
Final Project + Written Artist Statement	15	Aesthetic Expression, Knowledge and its Application, Cognitive Complexity CLO: 2,3,4,7

Course Grading System

The following grading scale differs from the university standard grading system, and will be used for this course:

A+	95-100%	B+	80-84%	C+	66-69%	D+	56-58%
A	90-94%	B	75-79%	C	62-65%	D	53-55%
A-	85-89%	B-	70-74%	C-	59-61%	D-	50-52%

(F: up to 49%)

A+, A, A Outstanding work. Exceptional performance with strong evidence of original thinking, good organization, obvious capacity to synthesize technical eloquence with ambitious risk-taking. Work that shows perceptive insight and strong visual expression.

B+, B, B Creative work that is above average. Evidence of some original thinking and careful organization. Satisfactory critical and analytical capacity. Reasonably good grasp of skills and subject matter but occasionally lacking depth of originality. Exhibits a serious, responsible engagement with the course content.

C+, C, C Adequate, reasonably satisfactory work. Fair performance but infrequent evidence of original thinking with an undue reliance on past examples. Difficulty translating skills to unfamiliar contexts.

Fairly clear but uninspiring visual expression. Satisfactory grasp of basic elements of the course but frequent lapses in detailed understanding.

D+, D, D Minimally acceptable work. Relatively weak performance with little evidence of original thinking or ability to analyze or synthesize course material. Visual works are trite or juvenile, without discernible development. Shows inadequate grasp of some basic elements of the course.

F Inadequate work. Poor performance that indicates a lack of understanding or misunderstanding of essential subject matter. Seems easily distracted by the irrelevant. Visual expression is poorly organized, often incoherent, and rife with technical errors. Shows little evidence of even basic competency in the course content or skills.

REQUIRED TEXTS + MATERIALS

Reading will be provided on the course website. Students must purchase the following materials.

- 2H, HB, 2B, 4B, 6B graphite pencils
- White plastic eraser
- Kneaded eraser
- Pencil sharpener
- 2-3 Coloured pencils
- 4B Graphite stick
- 6B Graphite stick
- Black india ink
- Bamboo brush + small watercolour brush
- Sketchbook **minimum** size 14 x 17 inches (100 pages)
- Watercolour paper- **minimum** 15x22"- 6+ sheets
- Painter's tape- low tack
- White conte stick
- Ruler (18")
- Rag/fabric scrap
- Blending stump
- 24 x 36" piece of white fabric (possibly another colour) – could be an old pillowcase/sheet, scrap fabric etc.

COURSE POLICIES

Late Assignment Policy

All assignments must be posted before class begins (this applies for students participating face to face or online). Physical assignments must *also* be brought to class. This is vital in order to allow for a robust feedback session during class time. Assignments not submitted on time will receive a penalty of 10%.

Academic Integrity and Avoiding Plagiarism at TWU

One of the core values of Trinity Western University is the integration of academic excellence with high standards of personal, moral, and spiritual integrity. The University considers it a serious offence when an individual attempts to gain unearned academic credit. It is the student's responsibility to be informed about what constitutes academic misconduct. For details on this, and on identifying and avoiding plagiarism go to the [University Homepage > Academics > Academic Calendar](#) (Section: Academic Policies).

<https://prezi.com/od62fxnkbmxh/plagiarism-how-to-get-it-out-of-your-life/> (Prezi presentation)

<http://bit.ly/1p00KX3> (Google Slide presentation offering more comprehensive information)

Within the context of a studio art class the following will be considered academic dishonesty:

- Submitting work that is not yours
- Having another student draw on your drawing
- Submitting work that you created for another class
- Copying an image (photograph, drawing, artwork) without being transparent about your source material or inspiration. Many artists appropriate the work of other artists, you may choose to use this strategy, however, as you would with written work please make sure you cite your sources.

If you are uncertain if the way you are using an image is plagiarism please consult with the professor

Campus Closure and Class Cancellation

In the event of extreme weather conditions or other emergency situations go to <https://www.twu.ca/campus-notification>.

University Standard Grading System

The Standard Grading System can be found in the Academic Calendar at <https://www.twu.ca/academics/academic-calendar> (See Section: Grading Practices).

COURSE STATEMENTS

Class Engagement

Class engagement in this online course, whether synchronous or asynchronous, is key to student success. Students must attend class at least 75% of the time. If students fail to meet this standard, the instructor may fail the student from the course. This includes class sessions missed due to late enrolment. See section on “Engagement + Professionalism” section above.

Academic Freedom

With our charter, mission, and identity as a Christian university, Trinity Western University is committed to academic freedom, affirming and supporting it as defined and described in the statements of Universities Canada and the Tri-Council Research Granting Agencies provided in full at the following link: <https://www.twu.ca/academic-freedom-trinity-western-university>.

Students should familiarize themselves with both the academic freedom statement and policy found at the Academic Freedom website. In this course, the academic freedom of both the course instructor and students is to be respected. Trinity Western University welcomes a diversity of academic perspectives, both in class discussion and submitted course work, provided they are thoughtfully and respectfully presented. Hate speech will not be tolerated.

Accessibility Statement

Students with a disability who need assistance are encouraged to contact the Centre for Accessible Learning upon admission to TWU to discuss their specific needs. All disabilities must be recently documented by an

appropriately certified professional and include the educational impact of the disability along with recommended accommodations. Once documented with the Centre for Accessible Learning, a letter will be sent to the student's professor recommending appropriate accommodations. Within the first two weeks of the semester, students must meet with their professors to agree on accommodations appropriate to each class. Students should follow the steps detailed by the Centre for Accessible Learning outlined on the website at <https://www.twu.ca/academics/learning-commons/centre-accessible-learning>.

Hospitality in the Classroom

TWU is committed to an ethic of inclusion centred on the principles of Christian hospitality, reciprocity and reconciliation. We seek to cultivate generous learning spaces that are based on respect for differences and are open to diverse views, opinions, and identities that are thoughtfully expressed in a collegial manner. We welcome and value all voices, including those from under-represented groups or those who have been marginalized.

TENTATIVE COURSE OUTLINE:

	Things to prepare for class (assignment deadlines and materials for class)	Class Theme	Homework
			Set up blog, gather art materials, Intro Blog post
D1 T May 21	DUE: Intro Blog post -Intro to you w/ photos -Response to videos SETUP: <u>Materials:</u> graphite pencils & coloured pencils <u>Subject:</u> Several complex <i>natural</i> objects to draw	INTRO TO COURSE + SEEING SLOWLY: Contour Blind and modified contour, line weight, expressive line Begin: Visual Challenge 1-1 & 1-2	Visual Challenge 1-1 & 1-2
D2 W May 22	DUE: Visual Challenge 1-1 & 1-2 <u>Materials:</u> pencils, graphite sticks, erasers, ballpoint pen, SETUP: <u>Materials:</u> sketchbook, pencils, graphite sticks, erasers, water container, ink, brushes, ballpoint pen, tape <u>Subject:</u> a person or pet to model for you or your own hand! -cover the table, set up somewhere you can be messy	SEEING SPONTANEOUSLY: Gesture Gesture, stress gesture, mass gesture, gestalt Begin: Visual Challenge 2-1 & 2-2	Visual Challenge 2-1 & 2-2

D3 R May 23	DUE: Visual Challenge 2-1 & 2-2 SETUP: <u>Materials:</u> pencils, eraser, viewfinder <u>Subject:</u> a plant with interesting negative spaces, a bouquet of flowers, branches <u>or</u> a jumble of cords	SEEING IN BETWEEN: Negative Space Seeing negative and positive shape Begin: Visual Challenge 3-1	Visual Challenge 3-1 & 3-2 (outline only do not ink)
D4 F May 24	DUE: Visual Challenge 3-1 & 3-2 outline VC 1 REWORK DEADLINE SETUP: <u>Materials:</u> colored pencils, regular pencils, eraser	SEEING THE WHOLE: Composition The compositional structures, negative and positive space for composition Begin: Visual Challenge 4-1	Visual Challenge 4-1 & complete inking VC3-2
WEEKEND			
D5 May 27	DUE: Visual Challenge 3-2, 4-1 Rework Deadline VC1 <u>Materials:</u> ruler, sketchbook paper, pencils, eraser, 4B graphite stick, blending stump -mark off five 2"x10.5" rectangles on your sketchbook paper	SEEING VALUE: Value Scales Value, value scales, mark-making, seeing light patterns Begin: Visual Challenge 5	Visual Challenge 5-1
D6 May 28	DUE: Visual Challenge 5-1 <u>Materials:</u> viewfinder, pencils, graphite stick, erasers, blending stump <u>Subject:</u> roundish fruit (pear is recommended)	SEEING LIGHT, SHAPING SHADOW: Shaping Volumes Seeing light patterns, rendering form	Visual Challenge 5-2
WEDNESDAY- NO CLASS			
D7 May 30	DUE: Visual Challenge 5-2 <u>Materials:</u> Dry drawing materials, ballpoint pen <u>Subject:</u> a selection of textural objects to draw VC 2-4 REWORK DEADLINE	SEEING SURFACE: Texture Approaches to texture, rubbings, planar analysis, abstract space	Visual Challenge 6-1
D8 May 31	DUE: Visual Challenge 6-1 <u>Materials:</u> 2H, HB, 2B pencils, ruler -Draw 3 4x6 rectangles on one sheet of sketchbook paper <u>Subject:</u> lamp, 3-4 boxes, about shoebox size. If boxes have logos or words wrap them in brown paper. Set up boxes at eye height with a neutral background.	SEEING SPACE: Perspective Pt 1 Sighting, line weight, perspective, interior perspective Begin: Visual Challenge 7-1	Visual Challenge 7-1, begin 7-2 + Reading assignment

WEEKEND			
D9 June 3	DUE: Visual Challenge 7-1 + Reading Assignment SETUP: <u>Materials:</u> pencils, ruler, erasers. <u>Subject:</u> still life from last class VC 2-5 REWORK DEADLINE	SEEING SPACE: Perspective Pt 2 + Paradigms of Art Sighting, line weight, perspective, interior perspective Begin: Visual Challenge 7-2	Visual Challenge 7-2
D10 June 4	DUE: Visual Challenge 7-2 SETUP: <u>Materials:</u> fabric, markers, ink, paint, brushes any other materials you have around to create your flag	SEEING SIGNS Art as Sign workshop, Semiotics: Sign, signifier, signified Writing an Artist Statement Begin: Visual Challenge 8-1	Visual Challenge 8-1 + 8-2
WEDNESDAY- NO CLASS			
D11 June 6	DUE: Visual Challenge 8-1 + 8-2 SETUP: <u>Materials:</u> sketchbook, 4 sheets watercolour paper, all drawing materials including ink, brushes, conte, graphite etc. found brushes (rags, string, sticks etc.) -set up in a place that can get messy, cover the table with paper or plastic, or work outside	SEEING FORM Analogue drawings, abstract compositions Begin: Visual Challenge 9-1	Visual Challenge 9-1
D12 June 7	DUE: Visual Challenge 9-1 SETUP: No special setup for this class	SEEING SIGNIFICANCE: Art as critical inquiry Final Project Workshop	
Final Due June 14 @ noon			