

Conceptual Drawing

ART 3318 (3-3) | 10am – 11:15 | MW | Malone 139



Instructor: Greg Skaggs **Office:** Malone 139 **Phone:** (o) 334.670.3871 (h) 334.566.7095

E-mail: greg.skaggs@gmail.com **Web:** www.gregskaggs.com

Find me on Facebook

“I prefer drawing to talking. Drawing is faster, and leaves less room for lies.”

– Le Corbusier

CATALOG DESCRIPTION: A course in the exploration of image making that expands drawing from direct observation to a more conceptual approach. (can be repeated for credit)

COURSE OBJECTIVES

Upon successful completion of the course, the student will be able to:

1. Produce drawings using unfamiliar tools, surfaces and media.
2. Define and demonstrate more contemporary approaches in the treatment of the picture plane.
3. Formulate a series of thematic drawings that have an image or idea in common.
4. Identify Post-Modernism subject matter and strategies to formulate content more relevant to contemporary issues.

COURSE REQUIREMENTS

1. Attendance is mandatory being prepared is expected.
2. Participate in class lectures and topic discussions.
3. Complete all written and reading assignments on time.
4. Produce 10-20 Project based drawing assignments
5. Work in class and independently on projects exploring unfamiliar tools, surfaces and media.
6. Observe demonstrations and participate in class critiques.
7. Turn in on time your portfolio at midterm and course end.
8. Attend Malone gallery receptions and/or supervised field trips within the semester which will be outside of ordinary class time and may require that you miss other scheduled courses. For field trips you will be given a minimum of 14 days notice.

What is expected of you:

Your chief task is devoting your time and utmost attention to your work. Search for what makes your curiosity burn. If you are not interested in a particular project and you do not engage in this search you will drift aimlessly in a sea of ill abode. Pursue it with a passion! It is your responsibility to turn the assignment around until you find a way to make it personal and important.

Motivation: This will be my 16th year of teaching. I've seen and heard it all. If you expect an 'A' in this class, be prepared to work hard. An 'A' student goes beyond the assignment. This student is self-motivated and has developed excellent time-management skills. This student is engaged, asks questions and helps others.

"Have the courage to be creative."

Paul Rand

"Imagination is more important than knowledge."

Albert Einstein

"Creative minds are like parachutes: they work best when they are open."

Unknown

Be a thinker. Learn how to research and gather information. Learn how to interpret what is useful and discard that which is not useful. Learn how to discard your first idea— even if it's your best. Always develop at least three good ideas.

It is your responsibility to come to class prepared. We have a tight schedule this semester with much to accomplish.

My role is to present the material in a manner which is clear and thought provoking. My responsibility is to evaluate your mastery of the material, your ability to present your vision, and to encourage well supported independent thought.

Attendance

Come to every class on time. Come Prepared! Warning: Once I know your names I will not call roll. Trust that I know when you are good and when you're bad. Stay the entire time. I know it's hard to be in class after a large hardy lunch, but I know you can do it!

Attendance may be the only thing within your control, exercise it. If you miss class your work will suffer, as your work suffers your grade suffers, as your grade suffers you suffer. Angst ensues and soon you'll find yourself wearing black and smoking unfiltered cigarettes.

You are responsible for everything that transpires in each session whether you are present or not. There is a direct correlation between attendance and improvement in the quality of work produced. Take yourself and your work as seriously as I take you.

Missing a critique is bad (read understatement). Don't do it. This is when a lot of grading goes down figuratively and literally. It goes down five percent for your absence alone ten if neither you nor your work is verifiably complete.

Let me know in advance if you are going on a TROY trip with another class. I prefer to be in the loop. Keep me posted. Email is good for me.

Participation

Your presence in mind and spirit is essential. I expect your work to be finished for critiques. I expect candid, clear discussion in class dialogue. I evaluate your ability to share your insight verbally.

Projects you critique and presentations you make should demonstrate your full attention and consideration.

About the instructor:

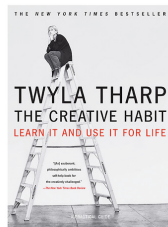
Greg came to TROY University from Southern Arkansas University and before that, Oklahoma. In Oklahoma City, Mr. Skaggs spent nine years in the public school arena. He holds an MFA in painting from the University of Oklahoma, a BA in Advertising Graphic Design and a BS in Education from the University of Central Oklahoma. His interest in the visual arts began at an early age and excelled while attending the Oklahoma Arts Institute during his high school years. While there, Greg worked with loved pop artists Howard Kanovitz and Larry Rivers. Greg's work has been featured in "New American Drawings 2003," and has shown in many regional and national juried shows. Mr. Skaggs is also an active designer with regular account clients such as ToneCircus Productions out of Dallas, Texas and Ulster Investment Group out of Dallas and London.

PREREQUISITES:

ART 1145 Fundamentals of form and space
ART 2201 Introductory Drawing

REQUIRED TEXTBOOK:

Betti, Claudea & Sale, Teel, Drawing: A
Contemporary Approach, Wadsworth Publishing
Company, 4th edition, 1996



CCFA COMMON READING INITIATIVE: The College of Communication and Fine Arts is piloting a Major Field Reading Initiative (MFRI) for 2009-2010 as part of the QEP – Quality Enhancement Program for Troy University. All students enrolled in CCFA courses on the Troy campus will be encouraged to read the book, "*TWILA THARPE, The Creative Habit, Learn It and Use It for Life*" and attend MFRI-related Fine Arts Events. However, some CCFA courses may require "The

Creative Habit" and participation in MFRI events as part of the course requirements.

GRADING/ATTENDANCE POLICY: The coursework will include enabling exercises such as preliminary sketches, evidence of gathered research, as well as other competency projects. Several quizzes or writing assignments may be given during the semester. Students will be evaluated according to the amount of documented work and effort put forth; accuracy and neatness of assigned projects; and the level of creative achievement along with other specified criteria. Students may also be required to **attend two supervised field trips** within the semester- both may be outside of ordinary class time and may require that you miss other scheduled courses. You will be given a minimum of 14 days notice!

Class attendance is EXPECTED and is a strong determinant of your success in this course. Absences beyond three (3) will lower the final grade by one-half letter grade per absence. Absenteeism includes late arrivals and unexcused, early departures (3 of these = one absence). Any late competency project will result in an automatic grade reduction and any subsequently delinquent projects will receive compounded grade reductions. Grade reductions are completely at the discretion of the instructor. It is YOUR responsibility to find out if a graded assignment was turned in during your absence and schedule your make-up work. Students with official excused absences will suffer late penalties if they fail to make-up their work in a reasonable time span. This judgment is solely at the discretion of the instructor.

Letter grade designations:

A = (100-90) Truly extraordinary! superior, demonstrating insight into the material and the ability to communicate it in an engaging manner

B = (89-80) Outstanding, above average, demonstrating a firm grasp of the material and the ability to communicate it in an effective manner

C = (79-70) Average. average, demonstrating familiarity with the material, most people are average in criteria.

D = (69-60) Poor. below average, demonstrating difficulty in sharing your insight and understanding of the material.

F = (59 and below) Failure. notably below average, demonstrating a desire to spend more time with the material.

INCOMPLETE WORK POLICY: Incomplete grades are assigned only in rare cases when a student completes more than 80 percent of the work assigned in the course and cannot complete the remaining work due to an illness or family emergency. Incomplete grades are not automatically assigned in these cases as students must request an incomplete grade in writing from the instructor. Incomplete grades must be removed in accordance with TROY's policies on incomplete grades.

CALENDAR DATES

Thursday, September 24st, Required Gallery Reception, Curtis Jones 4pm

October 8, *No Class* (FATE Business Meeting, St. Louis)

October 22, *No Class* SECAC Conference, Mobile

November 12, Required Gallery Reception, Alison Denyer 4pm

November 23-27, Fall/Thanksgiving Break

December 2, Dead Day

MATERIALS NEEDED

Drawing pencils (hb, 2b, 4b, 6b, 8b, Ebony)

Erasers (kneaded, gum, click, plastic)

Exacto knife with blades

Scissors

Drawing board – highly recommended

Sketchbook, journal, idea book etc.

Prismacolor Pencils 24 count (do not get Verithin)

Watercolors (optional- but recommended)

Paper (most will be supplied)

AMERICANS WITH DISABILITIES ACT: Any student whose disabilities fall within the ADA must inform the instructor at the beginning of the term of any special needs or equipment necessary to accomplish the requirements of the course.

Troy University supports Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act of 1990, which insure that postsecondary students with disabilities have equal access to all academic programs, physical access to all buildings, facilities and events, and are not discriminated against on the basis of disability. Eligible students, with appropriate documentation, will be provided equal opportunity to demonstrate their academic skills and potential through the provision of academic adaptations and reasonable accommodations. Further information, including appropriate contact information, can be found at the link for Troy University's Office of Human Resources at <http://www.troy.edu/humanresources/ADAPolicy2003.htm>

ACADEMIC DISHONESTY: It is ABSOLUTELY expected that students will use high standards of integrity in their course work. Students in this course are expected to abide by Troy State University's policies dealing with academic honesty. This means that academic dishonesty will not be tolerated. Students who engage in academic dishonesty (cheating/plagiarism/etc.) are subject to disciplinary penalties detailed in the Oracle, including the possibility of failure in the course and expulsion from Troy State University.

Academic dishonesty includes, but is not limited to: *cheating, plagiarism, collusion, submission for credit for any work or materials that are attributable in whole or in part to another person without proper attribution, taking an examination for another person, attempting to obtain or obtaining exams and graded assignments prior to class, turning in another student's assignment or work (whole or in part, with or without his or her knowledge) as your own, providing false or misleading information to receive a postponement or an extension on a test, quiz, or other assignment, a lack of candor on the student's behalf or any act designed to give an unfair advantage to any student or the attempt to commit such acts.*

Any breach of these standards will result in procedures detailed in the Oracle.