

Northern Virginia Community College
Loudoun Campus
Spring 2009

ART 131-Fundamentals of Design 1
Monday & Wednesday, 7 - 9-15 pm

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CRITIQUE GUIDELINES HANDOUT

1. Hang your work up on the board and pin a critique number next to your work.
 2. Write down name of critique on the top line of a piece of paper.
 3. The theme of your writing is as follows: pick three works that you feel share the same or similar visual characteristics (elements and principals) and write your responses to them.
 4. Write a paragraph about each artwork that includes objective and subjective responses to artwork.
 5. Take ten- fifteen minutes to write your responses. Use the numbers on the board while writing your responses.
 6. Use the questions posed below on "helpful critique guidelines" to help you formulate your responses.
 7. Make a thumbnail sketch of each work you are responding to if applicable.
 8. Present your findings to class. Refer to artworks on board as numbers.
- Remember to be objective and use principals before personalities. This is not an opportunity to express your personal views, rather an opportunity to express your artistic discourse.

There are two ways to respond to artwork during a critique:

OBJECTIVE RESPONSE

An objective response is one that utilizes the elements and principals of design.

FORM: The organization or inventive arrangement of all the visual elements according to the principles of design.

ELEMENTS: Line, Shape, Color, Contrast and Texture.

PRINCIPLES: *Variety:* variations on a theme or strong contrast of elements
Harmony: pleasing arrangements of elements
Balance: distribution of the visual weight of design elements
Dominance: the most obvious elements
Economy: use only what is needed, eliminating distracting elements.

Proportion & Scale: **proportion** deals with the relationship to the human figure; **scale** deals with the relationship between size of an image and size of its surroundings.

Movement: any visual element that causes the eye to travel across the surface of a composition. For example, diagonal lines tend to suggest movement

When formulating an OBJECTIVE response here are some questions you may want to ask yourself:

1. What elements does the visual artist use?
2. How many elements were used?
3. What is the relationship between the elements? How were they used, and with what media?
4. What design principles are prevalent in this work?
5. Do the elements and principles achieve a unified piece of artwork?

SUBJECTIVE RESPONSE: analyze, theorize and connect.

An objective response is used by formulating your thoughts in terms of your perceptions that are based on your reaction to the interpretative qualities of the image. You can interpret possible meanings or intent of the visual artist. (It is important to keep personal opinions to a minimum). You can compare the artwork to other artworks. This is an opportunity to cross disciplines and use your critical thinking skills.

When formulating a SUBJECTIVE response here are some questions you may want to ask yourself:

1. How does this work compare with other works?
2. Is it inventive?
3. Is it obvious?
4. Does it challenge you to think, to question? (Is it thought provoking?)
5. How was the medium handled?
6. What problems does it attempt to solve?
7. Was the problem solving successful?
8. What concepts were explored?
9. Is there a concept that explains the work?

RUBRIC FOR GRADING ART

100	95	90%	89	85	80%	79	75	70%	69	65	60%	59% and below		
-----			-----			-----			-----			-----		
A			B			C			D			F		
Excellent			Above Average			Average			Below Average			Unsatisfactory		
Outstanding			Very Good			Good			Needs Improvement			Poor		
Exemplary			Acceptable			Not Yet Acceptable			Barely Acceptable			Unacceptable		

ELEMENTS OF DESIGN: LINE, TEXTURE, COLOR, SHAPE/FORM, VALUE, SPACE PRINCIPLES OF DESIGN: REPETITION, BALANCE, EMPHASIS, CONTRAST, UNITY

A: Planned carefully, made several sketches, and showed an awareness of the elements and principles of design; chose color scheme carefully, used space effectively.

B: The artwork shows that the student applied the principles of design while using one or more elements effectively; showed an awareness of filling the space adequately.

C: The student did the assignment adequately, yet it shows lack of planning and little evidence that an overall composition was planned.

D: The assignment was completed and turned in, but showed little evidence of any understanding of the elements and principles of art; no evidence of planning.

F: The student did the minimum or the artwork was never completed.

Creativity/Originality

A: The student explored several choices before selecting one; generating many ideas; tried unusual combinations or changes on several ideas; made connections to previous knowledge; demonstrated understanding problem solving skills.

B: The student tried a few ideas for selecting one; or based his or her work on someone else's idea; made decisions after referring to one source; solve the problem in logical way.

C: The student tried in idea, and helps adequately, but it-lacked originality; substituted "symbols" for personal observation; might have copied work.

D: The student fulfills the assignment, but gave no evidence of trying anything unusual.

F: The student showed no evidence of original thought.

Effort/Perseverance

A: The project was continued until it was complete as the student could make it; gave it effort far beyond that required; to pride in going well beyond the requirement.

B: The student work hard and completed the project, but with a loom or effort, it might have been outstanding.

C: The student finished the project, but it could have been improved with more effort; adequate interpretation of the assignment, but lacking finish; chose an easy project and did it indifferently.

D: The project was completed with minimum effort.

F: The student did not finish the work adequately.

Craftsmanship/Skill/Consistency

A: The artwork was beautiful and patiently done; it was as good as hard work could make it.

B: With a little more effort, the work could have been outstanding; lacks the final changes.

C: The student showed average artisanship; adequate, but not as good as it could have been, a bit careless.

D: The student showed below average artisanship, lack of pride in finished work.

F: The student showed poor artisanship; evidence of lazy this or lack of understanding.

Group Cooperation/Attitude

A: The student work toward group goals, effectively performed a variety of roles in-group work, followed through on commitments, was sensitive to the feelings and knowledge level of others, willingly participated in necessary preparation or work for classroom.

B: The student participated enthusiastically, followed through with commitments, performed more than adequately, assisted in preparation and cleanup.

C: The student mostly allowed others in the group to make all the decisions, did his or her share of work adequately, assisted in preparation and cleanup when asked.

D: The student allowed others to do most of the work, did participate minimally, did the minimum amount.

F: The student was part of the group, but did almost nothing toward group goals, did a minimal amount of preparation and cleanup.