

PROFESSIONAL BASICS FOR AN ARTIST

Based on the works of L. Ron Hubbard

NAME _____ SCHOOL _____

DATE STARTED _____ DATE COMPLETED _____

PREREQUISITE: Student should have some background and training in an art form and have created artistic products.

HOW TO DO THIS COURSE: Do the steps one at a time, in order. When you finish a step, put your initials and the date on the sign-off line on the right. A split line means to get a pass (and an initial) from another student (or your supervisor if it says that). Essays are turned in to the supervisor. The Define statement means to look the word up in the glossary for the course. (Note: A number of technical terms are defined in the glossary. Refer to it as a first action when you encounter unfamiliar technical terms.)

PURPOSE: Learn what good art is, and create and professionally present works of good art.

ESTIMATED TIME: 40 hours.

MATERIALS NEEDED FOR THIS COURSE _____

Heron materials:

Heron study booklet, *Professional Basics for an Artist*, with these data sheets (DS):

5272 4115 4118 4267 4276 6697

6695 7013 6696 3431 7011 (glossary)

Exam: 5274

Other texts/references:

Recording of Jive Aces' *Bolt from the Blue*, available from amazon.com and Bridge Publications, Inc., 4751 Fountain Ave., Los Angeles, CA 90029.

Other materials: Access to: a well-equipped library; TV; radio or CD player.

NOTE TO THE SUPERVISOR _____

At the end of Section B the student will begin preliminary work on the final practical application. He will need to meet with the person in the school who is responsible for the quality of school performances and artistic presentations (or someone delegated by that person who knows the standard), so the student can work out his planned performance. An appointment for this meeting should be set up ahead of time.

A. THE ROLE OF THE ARTIST

1. READ: DS #5272 The Role of the Artist. _____
2. ESSAY: Describe some actions you think could realistically be taken so that artists could be free "to pursue unchecked the creation of all the beauty and glory on which any culture depends if it would have material wealth." L. Ron Hubbard, *Science of Survival* (quoted in DS #5272 The Role of the Artist) _____
3. DEMONSTRATE (with whatever objects you wish to use): The role of the artist in the society. _____

B. ART

1. DEFINE: receipt-point ____ source-point ____ communication ____ _____
 2. DEMONSTRATE (with objects): The full definition of communication. _____ _____
 3. READ: DS #4115 Art to heading “Art Is for the Beholder.” _____
 4. DRILL:
 - a) Create an original work that has too much originality. Present it to others and note their reaction. _____
 - b) Then create a work that doesn’t have too much originality. Present this work to others and note their reaction. _____
 5. DEMONSTRATE (with objects): Why seeking perfection is a wrong target. _____
 6. DEMONSTRATE (with objects): The order of importance in art. _____ _____
 7. ESSAY: How one could be discouraged from creating a work of art because someone else expected perfect technical quality, and how to prevent that. _____
 8. DEMONSTRATE (with objects): Why one studies art. _____ _____
 9. READ: DS #4115, section “Art Is for the Beholder.” _____ _____
 10. ESSAY: Think of an artist who exemplifies the following datum for you and explain why: “. . . the task is to attain the highest art form possible that can be maintained in the act of communicating.” L. Ron Hubbard, *Art* (quoted in DS #4115 Art) Then discuss how you could apply the datum to yourself as an artist. _____
 11. PRACTICAL APPLICATION:
 - a) Create an art piece that has high technical quality but doesn’t communicate. _____
 - b) Create an art piece that communicates but lacks technical quality. _____
 - c) Create newly or modify an existing art piece to make one that communicates and approaches having the highest technical quality that can be maintained in the act of communicating. _____
- Supervisor pass.** _____ _____
12. PRACTICAL APPLICATION: The final application for this course requires that you do a performance/presentation in your art specialty. At this time you should do the following:

- a) Decide on a new art piece to work up that will challenge you but that can be brought to performance/presentation caliber within eight to 10 hours. Musical or drama performances should be at least 10 minutes long (most of that being your solo); writers should plan on at least 3000 words and fine artists should create three or four new works of art (unless the time is needed for one or two particularly demanding pieces). ____
- b) Sketch out a plan that describes: the art piece(s) you will do, what tools, personnel or equipment you will need (such as music stands, props, other participants, additional lighting for paintings, etc.), where you can have your presentation, your attire, etc. ____
- c) Include in your plan how you will apply the order of importance in art to your presentation. ____
- d) Meet with the person in your school who is responsible for the quality of school performances and artistic presentations (or some other person who knows what those standards are) to ensure your work would make a suitable school presentation. That person can also give you suggestions on how to achieve a well-received product, if you wish. ____
- e) If you have not already done so, show your plan to your supervisor. ____
- f) Save your plan to add more data to it as you continue in the course. _____

C. ART, MORE ABOUT

- 1. READ: DS #4118 Art, More About, section “Introduction.” _____
- 2. DEMONSTRATE: Look at an Impressionist painting by Monet. Explain why you think this artist is considered to be one of the great ones, and turn the write-up in to your supervisor. _____
- 3. READ: DS #4118, section “Background.” _____
- 4. DEMONSTRATE: Think of a work of art you created recently. Work out what some of the exact actions were that you did which produced your art piece. _____
- 5. READ: DS #4118, section “What Makes Good Art?” _____
- 6. ESSAY: Work out and describe what you consider to be some of the little and large bits of technical expertise in your specialty. Name some that will be included in your final application presentation. _____
- 7. DEMONSTRATE (with objects): How good a piece of art has to be to be good. _____

8. DEMONSTRATE (with objects): What technical expertise is composed of. _____
9. READ: DS #4118, section “Adding the Message.” _____
10. ESSAY: Describe a message you might want to convey through your art and how you could get that message across. _____
11. DEMONSTRATE: Watch TV for 15 minutes (flip through channels). Note any examples you see of artists who are producing good art. In a write-up, tell why the examples are good art and what the messages are. If you didn’t see any examples, describe what you saw and why you don’t feel it is art. Turn your write-up in to your supervisor. _____
12. ESSAY:
- a) Think of a work of art you have experienced recently (a song, a picture, a movie, a story, etc.) that was technically expert, but conveyed an inappropriate message. Write down what the work was and the message. _____
- b) Think of a work you experienced that conveyed a worthwhile message, but was technically flawed. Write down what the work was and how it was flawed, and what you think could have been done to avoid that. _____
- c) Think of a work you experienced that was technically expert and had a good message. Write down what it was and the message and what the emotional impact was for you. _____
13. DEMONSTRATE: Think of an artist whose work exemplifies art for you. Experience at least two of his or her products at this time and decide for yourself what it is about that artist’s expertise, message and ability to communicate that produces an emotional impact for you. _____
14. ESSAY: Add to your plan the steps you will take to ensure your final application has “technical expertise itself adequate to produce an emotional impact.” L. Ron Hubbard, *Art* (quoted in DS #4118 Art, More About) _____
 (Note re Final Application: For any aspects of your final application that need particular work or drilling to bring them to a technically expert level (such as learning notes or lines, getting a particular brush stroke exactly they way you want it, etc.) you should start working on those actions now.) _____

D. RHYTHM

1. DEFINE AND DEMONSTRATE (with objects): beat _____
2. READ: DS #4267 Rhythm, section “Definitions.” _____

3. DEMONSTRATE USING CLAY: a) rhythm ____ b) meter ____ _____
 4. READ: DS #4267, section “Types of Music Rhythm.” _____
 5. DEMONSTRATE (with objects): a) upbeat ____ b) downbeat ____ _____
 6. DEMONSTRATE (with objects): Each of the six distinct types of rhythm in music to someone who has done this course or who is familiar with the data. _____
 7. DEMONSTRATE: Listen to the Jive Aces album *Bolt from the Blue*, the song “Play On.” Identify as many of the six types of rhythm as you can. _____
 8. READ: DS #4267, section “Usage” to the end. _____
 9. DEMONSTRATE (with objects): The steps of audience participation. _____
 10. DEMONSTRATE: Think of a song you don’t like because you can’t participate with it. Then think of one you like because of its rhythmic prediction. _____
 11. DRILL: Find five examples of non-musical rhythm. _____
 12. DRILL: Create a rhythmical piece in an art specialty other than your own. Show it to your supervisor. _____
 13. ESSAY: Add to your plan how you are including or planning to include rhythm in your final application. _____
- (Note re Final Application: For any aspects of that final application that need work or drilling as regards rhythm, start working on them or practicing them now.)

E. PROFESSIONALISM

1. READ: DS #4276 Art in Its Basics. _____
2. PRACTICAL APPLICATION: Based on the data in this course and on your background as an artist, begin compiling a list for yourself of what you feel are some of the basic rules in your specialty. If a professional artist in your field is available who is familiar with the data in this course, feel free to discuss these rules with him or her, but decide for yourself what you feel the basic rules are. You may also look over various artistic works to help you compile your list. This practical application is complete when you feel you have compiled a useful list for your future work. _____

3. ESSAY: Using the list of basic rules that you compiled for the previous step, work out how to use expertly the ones that apply to your final application. Add that data to your plan. _____
4. READ: DS #6697 A Professional. _____
5. DEMONSTRATE USING CLAY: A professional. _____
6. ESSAY: Work out your ideal scene for your presentation of your final application and add that to your plan. _____
7. ESSAY: Work out your ideal scene as a professional artist and describe how you plan to achieve that. _____
8. DEFINE: Caruso ____ Galli-Curci ____ Betty Hutton ____ _____
9. READ: DS #6695 Willingness to Demonstrate Ability. _____
10. ESSAY: What could cause someone to become unwilling to demonstrate ability and how to avoid that. _____
11. READ: DS #7013 Practice and Professional Skill. _____
12. DRILL: For your specialty, make a list of some of the movements you should be able to do without thinking about it. Pick two that need work and drill them until you can do them without thinking about them, and with speed and accuracy. (They may be movements you particularly needed to drill for your final application.) Write up what you did and turn it in to your supervisor. _____
13. READ: DS #6696 Artistic Presentation. _____
14. ESSAY: Think of a product you created (or invent one) that was done the easy way. Describe what you did and the result. Then write the steps you should have taken that would have made it effective art. _____
15. DRILL: Listen to five or more contemporary pop songs. Evaluate the songs based on at least these points: quality of communication, message, rhythm, tone level, audience participation, artistic presentation, "technical expertise itself adequate to produce an emotional impact." L. Ron Hubbard, *Art* (quoted in DS #4118 Art, More About) Write a report that summarizes your findings and turn it in to your supervisor. _____
16. READ: DS #3431 Stage Manners. _____
17. DEMONSTRATE (with objects): Each of the traditional rules I–IX. _____
18. DRILL: Do the drill at the end of the data sheet. _____

19. DRILL: (For any artist for whom a stage presence is part of your presentation) Work out how you can be sure your stage manners are flawless for your final application.
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F. FINAL APPLICATION SECTION

1. REREAD: DS #4118, Art, More About, section “What Makes Good Art?”
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2. FINAL APPLICATION:

- a) Put the finishing touches on your final application. For all performance and fine artists, set up a dress rehearsal or presentation and have the school person in step B.12 above attend it. Have that person review steps 1)–5) below, remembering this is *your* work. Get any recommendations that person has for improving your presentation. For writers, have your supervisor review your work to get suggestions on mechanical points that could be improved, and for any recommendations as regards steps 1)–5) below, remembering this is *your* work.
- b) When your product is ready, present it to at least 10 people, one of whom is your supervisor and (for performance and fine artists) one of whom is the school person in a) above. You may invite other faculty such as the student examiner to view your product.

In order to pass, your product should demonstrate the following:

- 1) Order of importance in art. “The order of importance in art is: 1. the resultant communication, 2. the technical rendition. Two is always subordinate to 1. The communication is the primary target. The technical quality of it is the secondary consideration. A person pushes 2 as high as possible within the reality of 1.” L. Ron Hubbard, *Art* (quoted in DS #4115 Art)
- 2) Mastery of technical skills at your level of ability. “Technical expertise is composed of all the little and large bits of technique known to the skilled painter, musician, actor, any artist. He adds these things together in his basic presentation.” L. Ron Hubbard, *Art* (quoted in DS #4118 Art, More About) Minimally this would mean, for a musician: notes in tune, rhythmic accuracy, interpretation. For a drama student: lines learned and delivered well, ease on stage, ensemble working well together, selection appropriate for the audience. For a fine arts student: product(s) show creativity, composition and craftsmanship; overall professional presentation. For a writer: written work that shows mastery of mechanics, communicates well, has a message the reader can understand.
- 3) Good art. “Technical expertise itself adequate to produce an emotional impact. And that is how good a work of art has to be to

be good. . . . Once one is capable of executing that technical expertise for that art form he can pour on the message. Unless the professional form is there first, the message will not transmit.” L. Ron Hubbard, *Art* (quoted in DS #4118 Art, More About)

- 4) Rhythm. “An audience in rapport *participates* in small or large ways with the performer or the artist or work of art, often by vocal or body motion.” L. Ron Hubbard, *Art* (quoted in DS #4267 Rhythm)
- 5) Professionalism. “A professional is somebody that can produce a high-quality product.” L. Ron Hubbard, *Art* (quoted in DS #6697 A Professional)
- 6) For performers: Stage Manners. “An actor, performer or musician should have a good command of what is called ‘stage manners’.” L. Ron Hubbard, *Art* (quoted in DS #3431 Stage Manners)

Supervisor pass. With input as needed from the school person in 2.b. above.

3. **ESSAY:** After you have completed your artistic presentation, write up each of the steps you found you needed to do in order to ensure a professional product. Include also some things you thought went particularly well and some things you could improve for a better product next time. **Supervisor pass.**

I have completed the steps of this course. I understand what I studied and can use it.

Student _____ Date _____

The student has completed the steps of this course and knows and can apply what was studied.

Supervisor _____ Date _____

The student has passed the exam for this course.

Examiner _____ Date _____

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