

Moravian College: Visual Foundations ART 142

Professor: Michelle Oosterbaan

2012 Fall M/W 1:15pm – 3:45pm, Room 8

Office Hours: M/W: 11:30 am – 12:30 pm or by appointment via email

Art Office: 610-861-1680 to reach the office

Email: oosterbaanm@moravian.edu

COURSE DESCRIPTION

This course is an introduction to the foundations of two-dimensional art and design. Using acrylic paint, graphite, pen and ink, and collage, we will investigate the basic elements --line, rhythm, shape, color, composition, pattern, text, and appropriation. Projects will progress from the brief exercises to two- week projects. Power points, lectures, films, field trips, on-line research, openings, and readings will feed into individual studio work. Students are expected to keep a sketchbook of notes, research, sketches, and developing ideas.

As we investigate the essentials of the graphic visual language, mark making, and image building, there will be approximately one assignment per week. There will be two vocabulary quizzes given in order to expand terminology and strengthen dialogue. I encourage all students to be resourceful and courageous in their creative search and to be open to art making as imaginative reflections of them-selves right now.

REQUIRED TEXTS

Design Basics [Paperback] by [David A. Lauer](#), [Stephen Pentak](#)

<http://www.amazon.com/Design-Basics-David-A-Lauer/dp/0495501816> -new \$61.95 – used from \$4.98

REQUIRED MATERIALS

See Material List in Art Kit- An Art Kit will be provided. All supplies ordered from www.Blick.com

COURSE GOALS (Student Outcomes)

To organize visual information in cohesive arrangements to communicate form and content.

To develop conceptual and creative understanding of the picture plane, space, value, and the basics of color theory

To build skills to construct dynamic visual relationships like composition

To learn vocabulary to critically evaluate one's own work and the work of others.

To grow ones' creative process

COURSE OBJECTIVES

Increase awareness of contemporary design and traditional foundations of Bauhaus design

Strengthen way of seeing and thinking as a visual person through practice

Establish a consistent work ethic

Understand craft and presentation

COURSE REQUIREMENTS

On time attendance for all classes

On time delivery of homework and class paintings

A minimum of 6 hours a week on outside assignments

Bring all supplies to class every day

Readings and reports

Sketchbook

Field Trip

CD

1. Class consists of studio time, demonstrations of techniques and materials, powerpoint lectures on art/art history, discussions of readings, “in-process” group reviews and “one-on-one” in class conversations, one review of museum exhibition (New York Trip is Friday November 9), one midterm review, and one final portfolio review. We will meet twice a week for 2.5 hours per meeting. Keep all paintings and studies in your flat portfolio.
2. You are here to build skills and develop your understanding of visual language and creativity. No idle chatter, no texting, no taking calls on cell phones, no food in class.
3. Students should expect to work at least 6 hours outside of class on homework to adequately prepare for this class.
4. Maintain a daily sketchbook with all projects created from life.
5. To expand awareness of contemporary designers and artists from world art history.
6. To understand the ongoing process of your efforts and expressions (to brainstorm, to reflect, to revise, to be patient, to succeed, to fail, to be sensitive, to be bold pursuing your ideas. Visual evidence of this is expected. There will be weekly sketchbook assignments. The sketchbook is a perfect place to put down your thoughts and to experiment and grow a relationship with your creative spirit.
7. Seek help when needed. If you do not grasp class concepts, email your designer companion and set up an appointment with me @ oosterbaanm@moravian.edu or ask me in class.
8. Make up missed or unsuccessful assignments within a week of missed project.
9. Attend Department Field Trip to New York Friday Nov 9 and complete written documentation.
10. CD is for documentation of your comprehensive portfolio. It is mandatory to save examples for your sophomore review and really helpful to see your work’s progression over the semester 😊.
11. All artwork must be removed from the classroom, including works located on the drying racks, at the end of the semester, or it will be disposed.

CRITIQUE SESSIONS

There will be a critique every Monday at the beginning of class to look at your homework from the previous week. Students will be expected to share their thoughtful opinions about their peer’s work in a constructive manner. We will discuss Critique Formats in the handout. All of the class members are here to learn, not just from the instructor but also from their peers, who are, after all, dealing with these issues for the first time themselves, and therefore are a tremendous asset to each others’ development.

ATTENDANCE

The Art Department established this department-wide attendance policy to apply to students in all art classes. It is as follows: **After the second unexcused absence, Student’s final grade will be dropped by one full letter grade. After the fourth unexcused absence, student will receive a failing grade.**

Three late arrivals or early departures or taking extended breaks are equal to one absence.

An example of an excused absence is one confirmed by a note from the Dean’s Office, Student Services, the Learning Center, or verified with an off-campus doctor’s note (within 24 hours of illness). Death in the family should be confirmed with Student Services. The department no longer accepts notes from the health services as excused absences.

All excused absences will be given at the discretion of the Instructor. After two classes are missed regardless of the reason, your grade may be altered.

Documentation is required for sports. Coach should email instructor confirming matches, meets, departure time for games, or anything else requiring absence from class. Practice is not an excused absence. Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

Policies regarding if you miss portions of class: The following count as unexcused absences:

More than 15 minutes late for class

Failure to bring supplies to class

Failure to return from break on time or at all

Leaving class half an hour or more early

Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

Students: If you are late or absent, it is your responsibility (not the professor's) to find out what you missed and to catch up in a timely manner.

Attendance for each class is essential for the successful completion of this class.

I will take attendance at the beginning of each class. You should consider travel time to and from the art school to the rest of campus. If you are late, it's your responsibility to acknowledge your self; otherwise you will be marked absent.

If you miss class due to an emergency or other extenuating circumstances, it is your responsibility to alert me via email and provide documentation of that event. Travel is not an excused absence.

If you have to attend a funeral, proof of that event is also required. If you have jury duty, proof of the summons is required.

All students are required to attend the final critique. Failure to do so results in failing the class. Please note the TBA time and date.

In the event of absence, please share your contact information with 2 other students.

Student Name, Phone number, email: _____

Student Name, Phone number, email: _____

If your term becomes overwhelmed with a variety of issues that are distracting you from completing class work successfully, perhaps dropping the course may be the best solution. You need to withdraw prior to Friday, November 2, in order to receive a W rather than an F.

*When a student's progress is seriously impeded by excessive absence from class or by other difficulties, the instructor may refer the student to the Academic Support Center **located at** Monocacy Hall, phone is 610 861-1348.*

Campus Safety and Police 119 W. Greenwich Street (open 24 hours a day) 610 861-1421 (in case of emergency: 911)

Public Computer Labs - CIT maintains public computing labs and classrooms on Main and Hurd Campuses in: PPHAC 112 (Win), PPHAC 113 (Win), PPHAC 331 (Win), Memorial 201 (Mac), Memorial 202 (Win), Reeves Reference (Win), Reeves Lower Level (Win & Mac), HILL Resource Room (Win), the Writing Center, and Comenius 101 (Win). Any of these labs are available for student use when not being used as a classroom. High-speed networked black and white laser printers are available for student use.

Help Desk - CIT's Help Desk is accessible via telephone, e-mail (help@moravian.edu), online self-serve help at helpdesk.moravian.edu, CIT's portal pages on [AMOS](#), and walk-in from 7:30 a.m. to 7:30 p.m. Monday through Thursday and 7:30 a.m. through 4:30 p.m. Friday whenever College administrative offices are open. Help Desk technicians can assist with a variety of hardware and software issues. The Help Desk is located in Memorial Hall. 610 625-7929.

DISABILITY

Any student with a documented disability needing academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain confidential. Students who wish to request accommodations in this class for a disability should contact Elaine Mara, assistant director of learning services for academic and disability support at 1307 Main Street, or by calling 610-861-1510. Accommodations cannot be provided until authorization is received from the Academic Support Center.

ACADEMIC HONESTY POLICY:

Cheating on exams or quizzes will not be tolerated and will result in a 0 or F. Written assignments are designed to engage students with material covered in class through visual participation and personal reaction. Papers must be your own thoughts, impressions and reactions. The Internet can provide valuable source material, but you must participate by visiting the artwork yourself, in person, and offering your own viewpoint. Plagiarism in any form will not be tolerated. Be aware that I am very familiar with art websites, such as the Metropolitan Museum's, when you write your papers. Review further details in the colleges handbook for academic policy @ <http://www.moravian.edu/studentlife/handbook/academic/academic2.html>

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will NOT condone any form of plagiarism. {Plagiarism is defined as the use of another's words, ideas, visual or verbal material as one's own without proper permission or citation.} Each student has the responsibility to make sure they have a clear understanding of this important issue and how it applies to a studio class and their imagery. Any and all image appropriation needs to be discussed with the professor prior to usage. This includes material found on the internet.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and immediate course failure.

CLASSROOM POLICIES

Immediately upon entering class - Pin up homework and Set up your Desk. Locate artworks on the wall equidistant from each other, approximately 3-4" distance from each other on the wall. Bring your sketchbook, Bristol paper, pencils, eraser, and be ready to go. Be considerate of your neighbors.

On the first day of the week we will have class critiques of your homework. Together, we will look and talk about the artworks to see how your solutions meet the given requirements for that project's craft and content. We will engage in constructive criticism, discussing strengths and weaknesses, and brainstorm helpful re-framing techniques. The following class day revisions are due.

On the second day of the week I will introduce a new project. This ensures that you will use the weekend for the project's completion. The first day of the following week that project is due for critique.

Every week to every other week a new project is presented for a total of 10 - 15 projects.

There is absolutely no use of cell phones in studio. Phones will be confiscated if they are used during class time. Creative flow, and focus is maintained by accomplishing one topic at a time. Use of iPods is at my discretion. Keep them low and ready to turn off during announcements. There will be a class radio and a list of acceptable music – you may vote to listen to music as long as it is appropriate to the class environment.

Complete Homework at “home” & sleep @ “home.”

Complete all projects by the due date. In class reviews are not constructive if work is not complete. We want to maintain your creative momentum. And each late project takes attention away from the following project. All projects lose a full letter grade for each class day it is late, regardless of the work’s quality.

A note on appropriate behavior: All students are expected and required to behave in a manner that is appropriate. This is studio classroom intended for learning. Any student who engages in inappropriate behavior will be asked to leave the classroom and/or drop the class. Please sit up straight during lectures/slide talks so you do not appear asleep. If your head is on your desk, I will assume that you are sleeping and I will mark you absent. Students are expected to be attentive and use class time wisely.

It is against policy to photograph, videotape, audiotape or otherwise record any classroom activities without express permission of the college.

Well-crafted and personally expressive projects may be displayed in the hallway.

You must keep all projects to date in clean, flat, and dry condition and keep projects organized chronologically. Do not throw anything away. Presenting your work in a professional manner – clean, chronological, complete - for final critique is required during exam week. Turn in your final project in Kraft paper portfolio.

Wear clothing specific for the studio or bring a smock, apron, old white, or gray, or black shirt – whatever suits you. Paint just gets everywhere.

It is the students’ responsibility to keep the studio clean and keep supplies in appropriate studio locations.

SKETCHBOOK

Each Student is required to keep a journal/ sketchbook as a record of your daily progress, thoughts, and impressions. Think of the sketchbook as a “dictionary” of your progress. The more you draw, the more you see, the more you learn; integrating your muscle memory. Spending time drawing increases the opportunity for your hand and eye to work together.

You are required to keep a 8 1/2” x 11” sketchbook with you at all times...in and out of drawing class. Always bring to class to make notes, thumbnails, think on the page, retreat and doodle, and record impressions as they happen. Begin incorporating the act of drawing as a daily experience, habit, and investment in yourself. Draw what you love, hate, what fascinates you. Draw how you feel. The only requirement is that you draw from life. Draw every day for an hour minimum and I guarantee you will notice a significant jump in your skill level by the end of the semester. Sometimes you may find that a sketch takes you several hours, sometimes-just minutes. The point is to take what you learn in class, personalize it and experiment with it in your sketchbook.

Use it to begin working out compositions; Collecting inspirational imagery from outside sources, try stuff out. The sketchbook is an extension of class topics and techniques. A good beginning point is to follow along with similar topics / set ups at home as in class...or you are free to follow your imagination. I will collect sketchbooks 4 times during the term – twice announced and twice unannounced. Also, I will assign specific sketchbook assignments /Take yourself for sketchbook “date” once a week. You are only required to draw on one side of each page. A 1/2 full sketchbook is due at your Midterm Review. A full sketchbook is due at your Final Review in December.

<http://www.gis.net/~scatt/sketchbook/links.html>

GRADING

CLASSWORK -15% and HOMEWORK -15%

SKETCHBOOK

15%

READINGS

15%

DISCUSSIONS AND CRITIQUE

25%

FINAL PROJECT

15%

All projects are due for critiques on the due date. Late projects drop a full letter grade. Make every effort to be in class even, especially if your project is not complete. *Have another student bring it to class.* Keep all projects in excellent condition, flat, dry, clean, and stored in your kraft portfolio– including --sketches/doodles/tracing paper/small pieces in your sketchbook for the final portfolio review.

All projects are graded with a grading rubric that assesses both *concept* and *craft*

For example: a sample grade could be the following: A / B. The top grade, in this case an “A” refers to the project’s concept (concept – i.e., use line to evoke emotion). / B- (craft – i.e., how clean and careful is line application).

I will use the standard numeric grading scale of the college:

A	94-100
A -	90-93
B+	87-89
B	84-86
B -	80-83
C +	77-79
C	74-76
C -	70-73
D +	67-69
D	64-66
D -	60-63
F	below 60

Grades are based on the following 5 points:

1. *Progress*: Is there visual evidence of search, risk taking, ability to make changes and improve on ideas. (SKETCHBOOK)
2. *Craft / Skill Development*: Engaging with materials with sensitivity and control.
3. *Imagination*: Degree of freedom in exploring what is unique about your individual point of view and unique expression within the parameters of the assignment or in your individual work and sketchbook.
4. *Self-Motivation / Enthusiasm*: Seriousness of purpose, playfulness, devotion, and willingness to try something new, and / or to fail to achieve success. Effective use of class time. Pursuits of your goal until you achieve it and get as it you like it.
5. Attendance and Punctuality.

GRADE DEFINITIONS

A = EXCELLENT

A student whose performance is excellent in all of the above categories will earn this grade. The student's attention to detail is outstanding and work, craft, and conceptual development shows a high degree of invention, individual initiative, enthusiasm, and shows effort to create authentic solutions to topics at hand.

B = GOOD

This is a mark that acknowledges hard work, growth, good problem solving, invention, and accomplishments in all assignment's concepts and techniques. This student is punctual, turns in projects with clean presentation, takes pride in his/her work, and participates actively in analysis and construction of the task at hand.

C = AVERAGE

This is a mark of satisfactory performance. A student, who has missed a few classes, sometimes or generally completes projects on time, and engages with concepts and material in a mediocre fashion, can expect to earn a C. Relevant issues may be: poor to fair craft, little skill growth, and little comprehension for overall concepts, occasional participation and / or average performance of stated criteria.

D = POOR

This mark is the lowest passing grade. Performance is inconsistent, requirements partially fulfilled; output minimal, minimal growth in assignments form and conceptual development, attendance and class participation is inadequate.

One Contemporary Designer Presentation

Over the term, you will research and present on one contemporary designer /artist. The artist must be living and working today -- anywhere in the world – and have accessible imagery / information that you can research.

In the second half of the term, you will present a 3 to 5 minute **Powerpoint talk** on **how** and **why** you relate to this artist. Your talk involves showing how concepts and vocabulary from class can be seen in your designer/artist's work. Think about the designer/artist's choice of subject, media, point of view – whether it is for example, social / environmental / perceptual / surrealistic.

Before you determine your artist, you will research articles from magazines, newspaper and relevant websites on that artist. The Dezeen website is a good place to begin looking. Research your designer in first month of class. You will choose one artist to present at the beginning of the second month of the term in your powerpoint describing relevant vocabulary.

www.dezeen.com

Bring in 2 names of artists - drawers, sculptors, ceramics, metals, glassblowers, architects, interior designers, fashion designers, Graphic designers, furniture designers...who you like and can find examples of to show class. We are choosing alternatives to avoid duplicate choices. Next class – Wed Sept 5 - bring 2 Favorites Designers. Bring 1 clear image of each designer -- printed 4" x 6" on 8 ½" x 11" sheet(s) of white paper stating your artists/designer's names, where they live, the title of piece, size of piece that attracts you.

You will make:

1. Powerpoint with a minimum of 3 images and introduction text page bulleting relevant data
2. typed one page summary
3. two 8 ½" x 11" clean print-outs of artists' work
 - a. name, nationality, location of studio, piece title, piece size

Other places to look: magazines in library, some to look at, certainly not limited to: ID, [Metropolis Magazine](#), **Dwell**, **World of Interiors**, **Art in American**, **Art on Paper**, **Art Forum**, **Flash Art**, The New York Times on Fridays reviews current shows in New York.

As for aid in writing, visit: The writing Center @ Zinzendorf Hall, 2nd Floor, call 610- 861-1592. Writing samples will be posted.

Art Department Philosophy on Art Making:

Contemporary visual culture includes real-time and interactive media, mass communications, and art. To develop a critical intelligence, students must learn how to question.

Making art is based on experimentation and revision. Asking how, why, when, and by whom images are made should be integral to the liberal arts enterprise. The process of discovery and adaptation used in art-making could contribute profoundly to all disciplines. The informed contemporary liberal arts student cannot, without understanding the history of representation, make decisions about the meaning and value of their persistent attraction to static and moving images.

As a result of taking a course in this category, students should develop an understanding of the diversity and complexity of one of the fine arts, the interdependence of form and content, and the richness and importance of artistic expression for individuals and society. They should have the ability to discuss and analyze works of art using vocabulary germane to the discipline, and should also understand the relationship between a work of art and the society in which it was created.

COMPOSITION – This is the emphasis this term – So as you make all projects think about how - You must consider a few things each time you are creating a piece: composition, technique, observation, “color” and effort.

Composition: What about your composition makes this an interesting piece? How does the viewer’s eye move throughout the drawing? What is the focal point of the work? What creates a sense of unity within the work? How does it hold itself together? What is the relationship between the different elements in the picture plane?

Technique: What are you doing with the materials to make this an interesting work? Are you approaching each mark the same way? Are you dealing with the application of mark making differently than in other areas? Are you really mastering the materials you are using?

Observation: How hard are you really looking at your subject matter? Do you need to paint every last detail, or do you get a better painting by making some artistic choices? How well do you know the object after you have finished drawing it?

Color: Where did you use color in this piece? How did you use color in it? Why did you use color in this drawing? How do the colors relate to one another? How do the colors relate to the mood of the painting? How do the colors relate to the picture plane? What did you use to add color to the drawing, what are your materials? Do you need to use color throughout the drawing or as an accent to drive home a point?

Effort: Are you putting effort into this painting? Are you making this to fulfill an assignment or to become a better artist? How much have you planned for this painting? Are you working from preliminary work and references or are you working off the cuff?

Visual Foundations CALENDAR

Week One

M Aug 27 = Introduction and Class Policies – Materials Distributed — HW: Bring in 2 Design Examples of your Favorites from Dezeen website and Explain How and Why: List titles, dates, sizes // Power Point: What is Visual Foundations// **#1 Reading Assigned LINE**

W Aug 29 = LINE - Designs based on Physical & Emotional Words — Micron Pens and Bristol Paper, Sketchbook

Week Two

M Sept 3 = NO CLASS

W Sept 5 = LINE - Designs based on Physical & Emotional Words // **#1 Reading Response Due+ Discussion.**

4:30 HUB Reception for Doug Zucco “Choice Cuts” show

Week Three

M Sept 10 = LINE - Metamorphosis

W Sept 12 = LINE - Metamorphosis

Sept 13 College Wide Convocation for Sustainability North Campus – 3rd period

Week Four

M Sept 17 = SHAPE - HW: **#2 Reading Assigned SHAPE**

W Sept 19 = SHAPE - **#2 Reading Discussion SHAPE**

Week Five

M Sept 24 = VALUE – 9 Step Value Scale - **HW: #3 Reading Assigned VALUE**

W Sept 26 = VALUE –Self-Portrait Minimum / Maximum Painting -

Week Six

M Oct 1 = VALUE –Self-Portrait Photo Minimum / Maximum Painting // **#3 Reading Due VALUE**

W Oct 3 = VALUE –Self-Portrait Photo Minimum / Maximum Painting

Oct 5 Midterm Grades

Fall Break Sat Oct 6 – Tues Oct 9 – Organize Portfolio to prepare for 1-on-1 Crits

Week Seven

M Oct 8 = NO CLASS / Fall Break

W Oct 10 = **COLOR INTRODUCTION** – Paint distribution + canisters // **1-on-1 Midterm Crits // HW: #4 Reading Assigned COLOR**

Week Eight

M Oct 15 = Color Wheel

W Oct 17 = Color Wheel // **#4 Reading Review COLOR**

Week Nine

M Oct 22 = Complementary Contrast Collage – The Golden Mean // **HW: #5 Reading Assigned COMPLEMENTS**

W Oct 24 = Complementary Contrast Collage – The Golden Mean

Week Ten

M Oct 29 = Value / Temperature / Saturation 4 Seasons Stripes & Design

W Oct 31 = Value / Temperature / Saturation 4 Seasons Stripes & Design

Week Eleven

M Nov 5 = Transparency – Organic Shape Brainstorm // **HW: #6 Reading Assigned**

W Nov 7 = Transparency – Organic Shape Brainstorm

Tues Nov 6 – 4:30 reception HUB, Artists Talks, 5 – 6pm.

F Nov – New York Art Trip- Trip Assignment. Topic is Composition. Visit MOMA. Assignment tba.

Week Twelve

M Nov 12 = Ugly / Beautiful + Bezold Effect // Albers Color Studies : 1 like 2; 2 like 1

W Nov 14 = Ugly / Beautiful + Bezold Effect // Albers Color Studies : 1 like 2; 2 like 1// **HW: #7 Reading Assigned**

Week Thirteen

M Nov 19 = Begin Final Project / Order Chaos Wallpaper Design– Chose from Options TBA// **HW: #8 Reading Assigned**

W Nov 21 = NO CLASS– Thanksgiving Break – Happy Turkey Day!! to Nov 25

Week Fourteen

M Nov 26 = Final Project / Order Chaos Wallpaper + Individual Portfolio Meetings

W Nov 28 = Final Project / Order Chaos Wallpaper + Individual Portfolio Meetings

Week Fifteen

M Dec 3 = Final Critiques as Class

W Dec 5 = Final Critiques as Class – Last Class

W Dec 5 – 4:30 HUB Reception for HUB Winter Art Show

*Note: this is a working syllabus subject to change as the course goes on.

Any modifications will be posted or emailed.