

Moravian College ART 370 & ART 380
Fall 2013 Monday/Wednesday 1:15-3:45pm
Instructor: Aron Johnston
Office Hours: M/W 4-5:30pm or by appointment
Contact: aronjohnston@moravian.edu or aronjohnston@gmail.com

Course Description:

This course serves to expand on the theories and practices of observational Drawing & Painting. Students will work through a series of weekly and bi-weekly problems and propositions intended to fine-tune and sharpen their creative, conceptual, and observational skill sets. Students will use their understanding of formal visual elements, materials, craft, presentation and composition to expand on their evolving goals and cultivate a disciplined studio practice. This course is an advanced level class; therefore, we will focus largely on observed representational concerns related to physical figuration as well as projects and propositions exploring contemporary issues. Throughout the duration of this course, students will be challenged by the professor, their peers and ultimately themselves to develop the framework for the issues and questions they will be asking in their work beyond the classroom in their future visual practice.

COURSE GOALS:

- To advance one's observational Drawing skills.
- To realize the conceptual through the pictorial.
- To promote visual thinking, seeing, and doing.
- To introduce a critical framework for thinking about, looking at & developing art.
- To expand on knowledge of drawing's potential linguistic and material concerns.
- To develop a contemporary framework for the questions the students will be asking of themselves and the materials of the choice.
- Use to develop and use historical and current resources to develop conceptual goals

COURSE REQUIREMENTS:

- Students are required to work a minimum of 6 hours per week outside of class.
- Students are required to actively use their sketchbooks to develop their skills.
- Students are required to explore & expand on their knowledge of materials and process.
- Students are required to be on time for all classes.
- Students are required to be fully engaged in class discussions and critiques.
- Students are required to ask questions of creative concepts, the medium, and their peers.
- Students are required to develop & pursue a personal, self-disciplined practice.

Grading:

Due to the volume of material to be covered in a short period, it is essential that you be in class every day, that you complete sketchbook and homework assignments, and that you are prepared to be fully engaged in class discussion and to work in class. This is a secure space where every idea, comment or question will be addressed with respect.

You will be graded on participation, definable intentions, creativity, technique, and development over the course of the semester. Projects that are truly exceptional and move beyond expectations will be graded as an A. Work that is engaging yet only meets average criteria will receive a B. Work that exhibits thought but is incomplete, poorly crafted/presented, or shows little development will be graded as average to below average and awarded a C or less. (Keep in mind the evaluation of developmental expectations are always based on a comparison to YOUR work not that of your classmates)

It is the responsibility of the professor to assist the student with the development of each and every segment of the class. The professor should give opinions in a helpful and collaborative manner. It is, however, the responsibility of the student to ask for help when he or she is confused, when a misunderstanding exists, or when there is simply a question that may hinder the student's development if not addressed. This is a safe environment where learning is the primary goal of both parties. Yet, if the student does not ask questions when help is needed, the professor has no choice but to assign a grade

accordingly. Please feel free to meet with me at any moment throughout the course. I have posted office hours. I am also available by appointment or before class starts. I do require that you email me to schedule and confirm a meeting time

Individual meetings will be scheduled at midterm and one week before the final class day to assess your strengths and weaknesses. This will allow you ample time to address any issues before a final grade is submitted.

Grades are a simple way to evaluate submitted work. Your “grade” is not a reflection of your personal worth or promise as an artist. Grades should never be taken personally. Please feel free to schedule an appointment for an Individual critique during my office hours or up to 30 min prior to class if you need further clarification concerning your grade or my evaluation. I prefer not to discuss grades during class, since they are a private matter between you and me. Keep in mind that all graded assignments other than the final one may be resubmitted for re-evaluation up to one week from that project’s critique date.

CRITERIA FOR GRADES ARE DETERMINED AS FOLLOWS:

A= Superior: 94-100, A- 90-93

Scholarship: strong, exceeding requirements of instructor, full conceptual understanding of terms and usage, able to relate abstract concepts relevant to projects or creative development
Initiative: contributions exceeding the assignment, showing independence and resourcefulness
Attitude: positive, beneficial to class
Individual Improvement: continually developing

B= Good - Above average: B+ 87-89, B 84-86, B- 80-83

Scholarship: accurate and complete, meeting all requirements of instructor, fully uses vocabulary and concepts relevant to projects or creative development
Initiative: good, meeting requirements of assignments
Attitude: proper, beneficial to class
Individual Improvement: shows signs of progress, responds positively to criticism

C= Average: C+ 77-79, C 74-76, C- 70-73

Scholarship: barely meeting requirements of instructor, seldom uses vocabulary, little understanding of concepts relevant to projects or creative development
Initiative: uncertain, apparent only at times
Attitude: generally neutral, but not objectionable
Individual Improvement: not showing signs of progress, not responding to criticism

D= Below average, yet passing: D+ 67-69, D 64-66, D- 60-63

Scholarship: not meeting requirements of instructor, does not understand or use terms and vocabulary relevant to projects or creative development
Initiative: not meeting requirements of assignments, not completing assignments
Attitude: indifferent, possibly objectionable
Individual improvement: not noticeable

F= Completely unsatisfactory: 60 and below

Assignments/ Grading

25% Studio: fully realized completed assignments & class work

This work is often a selection of your best work though out the semester submitted digitally. All of your work must be available for evaluation at the end of the semester. Every project must be ready for critique on due dates. I strongly advise you to keep everything you do in class until the end of your stay at Moravian

25% Participation: Attendance, material preparation, class preparation, lab Maintenance, critiques, reading discussions, homework, field trip papers, and quizzes

25% Sketchbook/Homework/Research/Papers: Assigned work, homework, collected art references, experimentation and material usage, expression of visual interest, visual notes and general questions related to 2D, personal and professional interest related to 2d. your SKBK grade is an evaluative grade taken 2 times through out the semester and on the last day of class. (3 total)
Home work is part of final portfolio review, Museum Papers and Artist(s)Research

25% Final Project and Final critique

Skill development, material usage, craft and presentation are major considerations in the assessment and grading of each completed assignment.

Time required in & outside of class for full credit *(The following is based on a 15 week semester. 12 weeks denotes total task time and does not mean class only meets 12 weeks; some weeks are discussion weeks while others are allotted for critiques, gallery & artist talks, and/or research times.)*

Art 370/380 Adv. Painting & Drawing	Hours	Weeks	Total
Studio In Class	5	12	60
Studio Outside Class	5	12	60
Home Work & Independent Problems	2	4	8
Research Paper(s)	6	2	12
Research/Reading	2	6	12
NY Trip	12	1	12
Artist Talk(s) & Gallery opening(s)	2	1	2
Independent Critique	0.5	1	0.5
Group Critiques prep	1	4	4
Independent Critique Prep	1	1	1
Final Portfolio CD	3	1	3
Total Task Time			174.5

Critiques:

Critiques are held at the beginning of class to look at your homework and class work from the previous week(s). In addition to reading assignments and outside studio work, you are expected to be regularly involved in critiques, and to document your work in digital format due at the final critique. Critique may or may not last the duration of the class. Missing a critique is equivalent to missing a test or project, and it will negatively affect your grade. If you are late for class and miss a critique, you will receive a "0" for the critique.

A group critique is held every two weeks and an individual critique at Mid-term & final (see Syllabus for crit. schedule) to review and discuss the work of the previous week. Critiques are a useful way for students to give thoughtful opinions about developing ideas on fully realized work from the previous week. It is the time when peers can give useful conceptual or technical information that might improve the work. The nature of a critique is to add useful developmental input to a student's work. In an academic setting, critiques play a secondary role. They are not unlike a quiz or test. It is the one time that I as your instructor get to see that you have a full understanding of the concepts & terms.

- Each critique is graded "1-10"
- Example: Miss a critique you are awarded a "0"
- Show up but have no work to discuss & say nothing during crit "3"
- Show up but say nothing or have no art work to discuss "5"
- Saying very little other than regurgitating terms and vocab or unrealized work "6"
- Talkative using terms applicable to the work in question "7"
- Adding alternative input using relevant terms and vocabulary "8"
- Adding viable alternative technical solutions or conceptual suggestions in a positive "9"
- Having achieved all of the above and in addition a student is able to reference outside sources such as artists, artworks, terms or concepts not yet discussed in class in a manner that is useful & relevant vis-a-vis student's work and peer development "10"

It is the responsibility of me the instructor and your peers to challenge your skills and understanding through constructive input and creative suggestions. But, it is the responsibility of you the student to be a willing participant to your own success. The more you bring to a critique the more you will get from it. Finally, it is my personal goal to guide you and prepare you for the Art world beyond academia; I cannot help you if you do not have anything to say or add.

Home Work & Independent Problems: There will be several outside assignments generally due on the following critique date. Due to the sequential nature of the course, all assignments MUST be completed on time with no exceptions. This will absolutely affect your grade. There are a variety of problems given to each student or group of students that pertain directly to the student's development, reading, or class assignments. Home work is not done in the Sketch book -- all Homework and Independent problems must be done on appropriate materials such single sheet paper or canvas, for example .

Sketchbook: Due to the nature of the course material, you will be given weekly sketchbook assignments to experiment, plan, and record your thoughts and varied creative intent. Use it each day and be sure to date each entry. 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. Take it with you everywhere you go. Find a book that suits your personality; something you want to have on you at all times. Be fetishistic about it. It should become your best friend: a place to develop ideas, record thoughts . . . it should become a visual diary, something that you will be able to return to again and again for inspiration or previously thought, but never carried out, projects. Your sketchbook will be graded only three times during the semester. You must have it with you in class everyday. If it is missing, it will be marked against you.

Attendance Policy:

Attendance is mandatory. Each class meeting is considered a session. Attendance is taken at the beginning of each session. Students arriving 5-20 minutes late for any class session are considered tardy. Three tardies equal one un-excused absence.

- Arriving more than 20 minutes late or missing an entire class session is considered an absence.
- Students who do not return to class after break or who leave early will be considered absent.
- Showing up without your supplies is also considered an absence.
- Two unexcused absence may result in your grade being decreased one whole letter.
- Four un-excused absences is an automatic failure.
- An absence may be excused if there is a medical reason, family emergency or extenuating circumstances beyond the student's control. The determination of whether an absence will be excused is left to the discretion of the instructor.
- It is the responsibility of the student to ask his or her colleagues what information was missed during an absence and to make-up the missed work.
- Students, not the professor, are responsible for assignments given on a day when they are not in class. All missed work must be made up within one week of the due date, unless another date is arranged and agreed upon with the instructor.

Disability- Any student with 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 Disability Support, 1307 Main Street (extension 1510). Accommodations cannot be provided until authorization is received from the office of Learning Services.

Academics Honesty (issues of plagiarism)

Plagiarism and cheating are serious offenses that erode the academic environment. Moravian College and the Department of Visual Arts will condone NO form of plagiarism- 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/or immediate course failure.

Cell Phones- must be turned to the silent position.

Cleanliness- It is the job of every student to leave the studio better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.
Wear appropriate clothing- you will get some kind of art material on everything you bring into the studio... it just happens.

Drill & Skill building = DS: (SHORT) Object Challenge (SHORT) Object Challenge (5-30 min at the start of every class to quickly develop muscle memory for the day's lesson, often participation grade unless otherwise determined as CA) Keep in mind these are drills not assignments. They count as participation, not projects or class assignments.

Class Discussion=CD: Class discussion, slide/video presentations, group critique, demos or any event/activity requiring class participation this is evaluated as participation. It is graded as part of a student's participation score and missed CD's will be graded as "0" (make up CD = "7" showing up= "7" actively taking part = "8" positive input= "9" Adding to the class discourse through scholarly or personal research= "10")

Class Assignment=CA: Work done in class often done in multiples: sketchbook is required to collect information and develop ideas or sketches for each assignment. You might execute several assignments during a class period, at least one example from ea. assignment must be submitted digitally for grade. Finished class assignments ARE NOT to be finalized in a sketchbook.

Sketchbook=SK: Sketchbook assignments are used to develop skills and introduce you to concepts and ideas we will be discussing in the coming weeks. The LEAST (#) are suggested as average minimum requirements (see grade criteria.) Your sketchbook is an evaluated grade not an average. Each sketchbook grade is based on development and usage. *(All Sketchbook work should be dated & labeled)*

Homework=HW: Non SK assignments used to generate discourse and develop a broad knowledge base & practical application related to the class. This work is done separate from your sketchbook. *(This is not a sketchbook assignment and is graded separately. All Homework must be labeled with assignment # for credit)* Note: Homework does include any and all research projects and contemporary propositions done outside of class. This work will be a will be up for critique and must be ready for critique through out the semester.

Read: Along with the work done in and out of class, reading will be the foundation for discussions and work throughout the semester. I will adjust the reading list if required according to skill advancement & group development. Each student is responsible to keep up with the required reading, which must be completed before the start of every class. Pop quizzes are NOT given; rather we use Critiquing as a method to evaluate & determine understanding of terms and usage. So, in turn, be prepared to refer to your reading material & appropriate vocabulary during class and critiques. Each critique is given a grade that in part reflects your understanding of what you read.

Schedule

August:

Mon 26th First day of class.

CD: Review syllabus, overview of course & introduction,

1. Stretcher & surface demo (basic) 2. Materials list 3. Safety & Hazards

Read: Selected reading & Art Journal: Drawing Is the New Painting. by Karen Kurczynski
(be prepared to discuss any and all select reading for next class)

HW: Read & review the syllabus. In response to your reading what are three questions you can ask that relate to the subjects covered in the syllabus.

Wed 28th Developing goals and material concerns

CD: 1. Reading responses 2. Developing goals and material concerns

CA: review stretcher construction, priming. Surface prep for drawing

SK: What is your creative question? (political, social, formal, emotional material or materialism etc... Multiple Visual responses as thumbnails, collage, related article news clipping etc...

HW: Negative makes a positive? Review the work of Ellsworth Kelly, Cezanne and Mondrian (early work). What do these artist have in common? Respond to your finding with two fully realized visual responses. Find a contemporary artist dealing with similar issues? Who? How?

September:

Mon 2nd Labor Day; no classes – offices closed

Wed 4th CA: Developing personal goals and material concerns: Skills exercises

CD: Discussion and review reading and slides

DS: sustained drawing(s) remainder of the class Subject to be determined.

Mon 9th CD: Critique (Extended) Note: critiques are to review and discuss everything you have done in the past two weeks unless otherwise specified; all of your work in and outside of class should be ready for critiquing. This goes for every critique for the remainder of the semester. Always consider 1. CRIT DATES as DUE DATES. 2. Critiques are graded

SK: Look at the drawings of Kathe Kollwitz, Goya, William Kentridge, Raymond Pettibon. What do these artists stylistically have in common and what sets them apart? Who are two additional contemporary artists who emotively counter what you have found? Define how.

HW: Line & Gesture: In India Ink quickly define 10 -15 varied objects. Each study should be full realized and reflect varied moods and emotions.

Read: Principles & Relations to the figure anatomy and structure gesture and line.

Wed 11th DS: Line and gesture drills AKA: Abstract writing (15-20 min newsprint)

CA: Figure: Varied Multiple poses gesture and contour drawings

Mon 16th DEM' Bones

CD: Discussion & review slide/Video

CA: Figure: structure and Build: 3 poses (1=partial close up/ 1= ¾'s view/ 1= Full)

SK: What are developing issues, concerns or discoveries in your work. Address these issues

Wed 18th DEM' Bones. Cont.

CA: Figure: Structure & Build 1 pose

Mon 23th Asking the hard questions!!!!

CD: Critique (extended)

SK: Looking at light. Research Edgar Degas, Alice Neel, and Elizabeth Peyton. Express varied characteristics based on what you have found. Who are contemporary artists who are carrying on this tradition?

Address Concerns related to developing issues and interests.

HW: select one of the artist from above and create a visual response in your own hand of a selected subject to be determined based on crit.

Read: Selected reading

Wed 25th Figure: Show me the light

CD: Discussion & review slide/Video

CA: Figure Light: Form & Volume

SK: lucian freud, jenny saville, philip pearlstein, eric fischl. Based on your research define how you would express psychologically charged subject matter

Mon 30st Figure: Show me the light PS: Value and light drills (15-20 Min.)
 CA: Figure: Light: Form & Volume 2 poses (Second pose finished Wednesday)
 SK: What are developing issues, concerns or discoveries in your work? Address these issues

October:

Wed 2rd Mid-Term Individual Critique & Grade evaluation
 CA: Figure: Light: Form & Volume. 1 pose cont.
 HW: Materials list for surfaces and structures.

Mon 7th CA: Figure: Light: Form & Volume. 1 pose cont.
 CD: DEMO Building & Preparing a working surface, Group Critique (extended)

Wed 9th Group Critique (extended)
 Visiting Artist: Heather L. Johnson

Mon 14th Fall Break

Wed 17th CD: Discussion & review slide/Video
 DS: structure drills (15-20 min)
 CA: Figure: 2-3 poses considering the environment in relation to the figure

Mon 21st Figure: Space out/Space in
 CA: Figure Extended 1 pose

Wed 23rd CD: Group Critique (extended)
 SK & HW: Address developing concerns and issues.

Mon 28th CA: Props and placement. Bag of Light
 SK & HW: Address developing concerns and issues.
 Figure & Drama: Putting on the show affect/effect.
 Considering the composition as a means of expression
 Chris Van Allsburg, Caravaggio, Michael Borremans, Yinka Shonibare What do all of these artists have in common? Find an artist to add to the list and be prepared to discuss your finding in class.

Wed 30th CA: Props and placement. Bag of Light
 Discuss art findings. Pic, Print, Paint. Choose topic for research paper.

November: FRIDAY 1st NY TRIP

Mon 4th CD: Group Critique (extended)
 SK & HW: Address developing concerns and issues.
 Figure & Drama: Putting on the show affect/effect.
 Final Project discussion

Wed 6th Figure & Drama: Putting on the show affect/effect. Finalize work and prepare for crit.
 Final Project Proposal (3 proposals to submit for peer review) 1800" minimum requirements.

Mon 11th CA: Group Critique.
 Research Bibliography due
 Final project material list and plan of development.
 Final peer approval Start final project.

Wed 13th Final project in class
 Start shooting work for you final portfolio work to be submitted digitally on CD final grade at final
 Indi Crit. Class Discussion on shooting work and industry standards for digital submission.

Mon 18th Final Project in class continued

Wed 20th Final Project in class continued
 Presentation of research to class

Oct 25th-Dec 1st Thanksgiving Break

December:

Mon 2nd Final day to work on Projects Short group crit on Developing Individual Concerns
 Research paper due

Wed 4th Final Group Critique

Mon 9th /11th (TBD) Final Individual Crit.

*** Note: this is a working syllabus subject to change.**