

MORAVIAN COLLEGE - Studio Art

Course number, section and title: ART 180A, Painting I

Semester: Spring 2016

Instructor: Ashley Kuhn

Meeting time and location: 1:15pm – 3:45pm Tues / Thurs

Office Hour: Before or after class by appointment only

Instructor contact: email: [kuhna@moravian.edu](mailto:kuhna@moravian.edu) / [ashkuhn81@gmail.com](mailto:ashkuhn81@gmail.com)

**Course Description:**

Painting I is an introduction to the methods and materials of oil painting. This course begins with an investigation of color and color relationships. The beginning of the semester will cover technical issues and develop the student's ability to create a convincing sense of form in space using mass, color, light and composition. The majority of work is from direct observation including object study, still life, landscape, interior and exterior space and the self-portrait. Class problems advance sequentially with attention paid to perceptual clarity, the selection and development of imagery, the process of synthesis and translation, color, structure and composition, content and personal expression. Students will become familiar with contemporary and art historical precedent in order to familiarize them with the history of visual ideas and find appropriate solutions to their painting problems.

**Course Materials:**

This course uses an art kit that includes all materials needed for in class projects as well as take home assignments. The art kit has been billed to the student's account prior to the beginning of the class. Occasional reading assignments will be given in the form of handouts and textbook assignments. The ability to participate in class discussion on these readings will impact the final group discussion grade.

**Course Textbook:**

- Robertson, Jean and McDaniel, Craig. *Painting as a Language: Material, Technique, Form, Content*. Wadsworth/Thomson, 2000. ISBN: 9780155056008 (mandatory)
- Other readings will be given by instructor as handouts.

**Course Goals:**

Through observation, drawing, class discussion and critique, course participants will successfully demonstrate a competence:

- To understand and utilize principles of color theory via color wheel, theories of additive and subtractive color, color mixing, pigments and their characteristics, contrast of hue, value and saturation.
- To gain technical proficiency in aspects of painting including pigments, mediums, solvents, construction of support, stretching & preparing canvas, and paint handling.
- To learn construction of the pictorial field: composition, translation of 3D to 2D in color, figure ground relationship, volume and mass, light and volume, edge and contour, spatial strategies.
- To be introduced to the relationship of content in painting: the relationship between formal issues and content.
- Students will be introduced to context: Painting issues and art history, studio practices, methods, conceptual thinking and formal issues.

**Course Requirements:**

- Students are required to work a minimum of **6 hours per week outside of class**. This includes painting in the studio during open studio times, assignments in sketchbook and required reading.
- Students must be prepared, ready to work, and focused at all times.
- Students are required to finish assigned readings as to be prepared for required participation in class discussions and critiques.
- Students must engage coursework directly at all times with strict adherence to lesson objectives.
- Students are required to attend the art department lectures and gallery openings.

- Student grades will be based on successful and timely completion of assignments, presentation of work, effort, class participation, and preparation. Late work will not be accepted.
- Students are required to develop & pursue a personal, self-disciplined practice.

#### **OBJECTIVES:**

- Develop analytical and communicative skills through regular critique sessions and oral presentations.
- Establish a positive work ethic.
- Strengthen the individual skills in seeing and thinking.
- Participate in critique and discussions and understand the role of dialogue in the creative process.
- Apply the basic rhythms of the creative process in order to generate ideas, problem solve, and follow through with successful execution.
- Present and defend work and ideas in written and oral forms while utilizing appropriate art vocabulary.
- Research art and art movements, especially in the contemporary art arena.
- Demonstrate an understanding of value, line, texture, form, color and composition
- Understand appropriate craftsmanship and present their complete work in a professional manner.

#### **Attendance:**

The Art Department established this department-wide attendance policy to apply to students in all art classes. For classes that meet twice a week: After the second unexcused absence, final grade will be dropped by one full letter. After the fourth unexcused absence, students will receive a failing final grade.

#### **Absences:**

Excused absences are given at the sole discretion of the Professor. 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 family should be confirmed with Student Services. Documentation is required for sports. Coach should email a note to instructor confirming matches, meets, departure time for away games, or anything that would require absence from class. Practice is not an excused absence. Job interviews or doctor's/dentist's appointments are not to be scheduled during class.

#### **Missing Portions of the Class:**

The following each count as 1 unexcused absence.

- More than 15 minutes late for class
- Failure to bring supplies to class
- Failure to return from break
- Leaving class half an hour or more early
- Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class
- 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.

## 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 Work** fully realized completed projects & class work. Each project is evaluated after critiques. Portfolios are submitted at the mid term for evaluation. Your Final selection of Studio work will be submitted digitally as a CD portfolio on the final group critique day. All of your work must be available for evaluation at the final individual critique. I strongly advise you to keep every thing you do in class until the end of the semester.
- 25% **Research Paper & Sketchbook** One 5 page research paper (following the spring NY trip) will be worth 10% of your grade.  
The **Sketchbook** is an accumulative evaluative grade. Which means I will evaluate and score your effective use of your sketchbook through out the semester your total evaluative score will be your final sketchbook grade. *Your SKBK grade is an evaluative grade taken 3 times through out the semester and on the last day of class. It will be worth 15% of your grade.*
- 25% **Participation grade:** is a daily evaluation where attendance, material preparation, class preparation, lab Maintenance, critiques, reading discussions, field trip papers, quizzes and Sketchbook(SKBK). *(SKBK) =, 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.*
- 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. Showing up is a big part of making an average grade. To earn a better than average grade you must be a fully engaged participant in the class and learning process. Furthermore, your grade is based on how you improve in class not how you improve relative to your peers.

**\*No late assignments will be accepted\***

**Participation/Critique:**

Participation in class, discussions, and critiques is incredibly important to student progress and will make up a significant portion of the final grade in this course. A total of 25 points, out of the final 100, will be awarded based on participation. Participation points are earned by arriving to class on time prepared and focused on the assignment. Close attention to course goals and actively focusing on lesson objectives at all times should be reflected in the student's ability to locate and discuss their aims for the project, and portraying progress in the ability to analyze artwork, exercise critical thought and demonstrate understanding of key concepts during class discussions and critiques. This requires that students act strategically and with purpose, working to absorb course content at all times. Points **are not** earned based on technical achievement, but a thorough understanding of the principles and the skills introduced in each lesson. Throughout the semester the class will engage in group working critiques for ongoing projects. Participation points are earned in critiques and class discussions by contributing valid ideas in both and utilizing concepts learned in class and readings. Students should be comfortable addressing their work and the work of their peers. Students need to be active members of the conversation at all times, and see that their statements utilize the concepts and vocabulary covered throughout the semester. Conversations need to remain productive and respectful at all times. It is important to give and receive feedback, as art is visual communication.

"At some point in the creative process (or in truth, at many points), there will come a need for analysis and evaluation. Critical thinking skills will play a vital role in achieving a unified and successful work. Whether formal or informal, this review process, also known as critique, identifies what works well and helps to find constructive ways to improve troublesome areas in the work." (Ovirk, *Art Fundamentals: Theory & Practice*, 11<sup>th</sup> Ed. McGraw-Hill, 2009, pp.27-8).

**Sketchbooks:**

Students will be required to keep a sketchbook of organized assignments outside of class. Sketchbooks provide students with an opportunity to slow the drawing practice down, make organized decisions, and focus on technical accuracy. Sketchbook assignments will cover material similar to the lessons introduced in class. All sketchbook assignments need to be done from direct observation only (no photographic references). The criteria for weekly sketchbook assignments will be outlined in separate hand-outs. Sketchbooks will be collected three times throughout the semester. After each collection sketchbooks will be returned with a grade of 0 – 5 points. After all 3 collections are complete sketchbooks represent 15% of the final grade. Sketchbook entries should be clearly documented by recording dates.

**Research Paper:**

Students will be required to choose an artist from a provided list, based on exhibitions seen during the Spring NY trip. The student will then conduct research into the artist's works and emphasis on the role of drawing in the studio practice. A 5-page research paper with additional images will be due after midterm. The paper will count 10% of the final grade.

**Reading:**

Occasional short readings may be distributed. The material covered will be a part of class discussion and will contribute to your group discussion grade. There will be no written response for readings and the material will not appear on the mid-term or final quiz.

**Final Project and Final Critique:**

The final critique will consist of group critiques of the student's final project. The critiques will take the entire length of class time. Students can reference class handouts, notes, and any other useful materials to help engage and participate in critical and constructive feedback for all student work.

### Assignment Grading: Point Scale

- **Class Assignments:** Is assignment complete? Does the work clearly reflect the objectives?  
Non-participatory = 0-5, Low quality = 6-10, Acceptable = 11-15, High Quality = 16-20, Superior = 21-25
- **Participation:** Are questions and comments insightful and utilize class concepts and vocabulary? Were readings completed and well comprehended? Was student on time and focused?  
Non-participatory = 0-5, Low quality = 6-10, Acceptable = 11-15, High Quality = 16-20, Superior = 21-25
- **Sketchbooks:** Is the sketchbook organized with all completed assignments and of high technical quality?  
Each collection will be graded on a scale of 0 – 5 depending on the quality of the work. All 3 collections will add up to 15% of the final grade.  
Non-participatory = 0, Low quality = 1-2, Acceptable = 3-4, High Quality = 5
- **Research Paper:** Is artist well researched? Does paper fulfill length and image requirements? Is paper well written and clearly presenting ideas of artist/student?  
Non-participatory = 0, Low quality = 1-2, Acceptable = 3-4, High Quality = 5
- **Final Project & Review:** Is assignment complete? Has technical proficiency and composition improved significantly?  
Non-participatory = 0-5, Low quality = 6-10, Acceptable = 11-15, High Quality = 16-20, Superior = 21-25

**Instructor reserves the right to apply qualitative judgment to these assignments**

### Saving and Disposing of Artwork:

Students should keep drawings in studio at all times. Students should try to save examples of their work from all classes (particularly beginning studio classes) for the sophomore review. The dept. requires a CD of each student's entire portfolio at the end of the semester for assessment purposes. This CD contributes to points of the sketchbook grade as one of the last sketchbook assignments. Drawings will also be collected and photographed by the instructor to document class progress. A demonstration on how to photograph artwork will be given.

## Class Schedule: Painting I: Spring Semester

**\*Class dates and lessons subject to change\***

Week	Topic	Resources	Assignment
Tu 01/19	Hue, Value, Chroma Introduction of syllabus and materials		
Th 01/21	Intro: Color Theory & color mixing	Color wheel and gray scales	Grid paper
Tu 01/26	Grid assignments	Value, temperature, edge control	Finish variations
Th 01/28	Grids due; Intro new project: gray painting still life	Tonal to create value & volume. New canvas	Gray Ptg. Sketchbook assignment #1
Tu 02/02	Gray Painting	Value as compositional tool.	Finish Gray ptg
Th 02/04	Gray ptg due; Intro Venetian palette	Renaissance limited palette. New canvas	Finish underpainting Sketchbook assignment #2
Tu 02/09	Studio Day – Ven. palette		Finish Venetian ptg
Th 02/11	<b>Critique</b> Ven. palette ptg. A la prima – high chroma intro	Direct color mixing verse palette mixing New canvas	Reading handouts Sketchbook assignment #3
Tu 02/16	Discuss readings Studio Day – High chroma	Briefly discuss readings from homework; continue working high chroma	
Th 02/18	Studio Day – High chroma	Finish High Chroma	Finish High Chroma Sketchbook assignment #4
Tu 02/23	<b>Critique</b> High Chroma; Intro to Abstraction & pattern collage	Moving color through space	Bring magazines, papers, glue, etc.
Th 02/25	Abstraction and pattern in color; Begin collage  02/26 Midterm	Collage, canvas, glue, paper	Finish collage Sketchbook assignment #5
Tu 03/01	Finish collage; Begin painting from collage	Individual meetings with instructor; studio day	Reading handouts
Th 03/03	Discuss readings Studio Day – collage painting		Sketchbook assignment #6
Tu 03/08	Spring Break!		
Th 03/10	Spring Break!		
Tu 03/15	Studio Day – Collage ptg. Intro to Monochromatic Self Portrait	Begin paintings from finished collage; working crit	Finish Collage painting
Th 03/17	<b>Working Critique</b> - Collage Paintings;		Sketchbook assignment #7
Tu 03/22	Continue collage painting; Intro to Self Portrait		
Th 03/24	Collage painting due; Begin self portrait		self portrait Sketchbook assignment #8

Tu 03/29	Easter Recess		
Th 03/31	<b>Critique</b> Self Portraits; Master copy project intro  <b>4/01 – Last day to withdraw with a W</b>		Sketchbook assignment #9
Tu 04/05	Studio day – Master copy  Working Crit		
Th 04/07	Studio Day – Master copy Intro to plein air painting  <b>NY TRIP – Friday 4/8</b>		Sketchbook assignment #10
Tu 04/12	Master copy due;  Plein air painting – weather permitting		Reading handouts
Th 04/14	Present final project idea – thumbnail sketches	Preparatory studies; Discuss readings	Sketchbook assignment #11
Tu 04/19	Studio day - Continue final project		
Th 04/21	Studio day - Continue final project		Sketchbook assignment #12
Tu 04/26	Studio day - Continue final project		Finish final project
Th 04/28	Last day of class; Final Critique Sketchbooks due!	Final portfolio due; <b>Final Critique</b>	

\*May 2-7 College Exams and Critiques: Individual critique schedule will be given during course's scheduled exam time. Students may pick up sketchbooks and final portfolio during this period time.

### **Important Dates:**

#### **January**

18 Mon *Classes Begin – MLK Day – classes held, offices open*  
21 Thurs 6:30-8 pm Payne Gallery Reception – Poverty-We're All Homeless (installation)

#### **February**

8 Mon 4:30 pm HUB Gallery closing reception – Seminary MLK Show  
10 Wed 4:15 pm Visiting Artist lecture, Kurt Kauper, HUB, Prosser Auditorium  
5:30 pm HUB Gallery reception – Artists as Activists poster show – InFocus  
17 Wed 6:30 pm Kappa Pi Honor Society Induction Ceremony  
26 Fri *Mid-Term*

#### **March**

5-13 Sat-Sun *Spring Break*  
17 Thurs 6:30-8 pm Payne Gallery Reception – Biennial Faculty Show public reception  
(artist talks TBA on another date)  
25-27 Fri-Sun *Easter Break*

#### **April**

8 Fri NY Trip  
13 Wed 4:30 pm HUB Gallery closing reception – Women's Show  
21 Thurs beginning of Senior Thesis Show (reception on May 14 after graduation)  
29 Fri *Classes End (critiques at scheduled exam time, May 2-7)*

**Additional Information:****Disability:**

Students who wish to request accommodations in this class for a disability should contact the Academic Support Center, located in the lower level of Monocacy Hall, or by calling 610-861-1401. Accommodations cannot be provided until authorization is received from the Academic Support Center.

**Academic Honesty Policy:**

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.

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.

**Expected Credit Hours for Painting I Section A: Art 180:**

Class Time (excluding holiday breaks) = 70 hours

Readings and Homework = 84 hours

On campus gallery receptions = 10 hours

Research Paper & NY Trip = 10 hours

Total expected credit hours = 174 Hours