

# ART 372: Senior Projects

## SPRING 2016, Monday and Wednesday 9.00-11.30am

Instructor: Angela Fraleigh

Office: Art Office 5

Office Hours: Monday/ Wednesday 12-1pm or by appointment

Phone: 861-1652 (my office) or 861-1680 (art office – Jan)

Email: [fraleigha@moravian.edu](mailto:fraleigha@moravian.edu)

\*\*\*Please note that email is the best way to communicate with me

Senior Projects is one of the two capstone experience for studio art majors at Moravian College. This course focuses on studio practice and thesis development. Classes will be structured around individual and group critiques, readings, student presentations, and class discussions. The course objective is to build a critical and practical framework from which advanced students can develop their own unique vision through the art making process while preparing them for a professional life after college.

The main part of the course will emphasize self-directed, studio practice whereby students will develop a strong cohesive body of work. Students will be required to have a solo exhibition during the course of the semester, prepare work for the end of the year Senior Exhibition, give an artist talk, and create an alternative portfolio such as a book, DVD, or website (In concert with Professional Practices).

### GOALS:

Students will:

- Understand the formal elements and principles of design and successfully apply these in their work.
- Develop a conceptual understanding of visual art and be able to articulate their own ideas in their work.
- Be able to formally and conceptually critique and analyze art and its intention.
- Expand their knowledge of contemporary art and be able to critically address the arts in relationship to its history and the progress of society.

### OBJECTIVES:

Students will:

- 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.
- Understand appropriate craftsmanship and present their complete work in a professional manner.

### REQUIREMENTS:

- On time attendance for every class meeting
- Prepare work on time for critique
- Keep a sketchbook/journal
- Complete all class readings
- Complete a main body of work for solo exhibition and senior thesis exhibition
- Attend required lectures, film screenings, or art exhibits outside of class that pertain to course topics
- Actively participate and contribute to class discussion and critique
- Write a thesis paper
- Give an artist talk and presentation on thesis
- Make an alternative portfolio: DVD, Book, Zine, website

### SUPPLEMENTAL TEXTS:

Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Kristine Stile and Peter Selz

Inside the Studio: Talks With New York Artists by Judith Richards

Big Magic by Elizabeth Gilbert

## HOMEWORK:

The majority of the workload for this class is independently driven, and it is expected that you will be working in your studio on a regular basis in and outside of class. (A minimum of 10 hours per week is expected.) Be conscious of deadlines. Due to the sequential nature of this course, all assignments must be completed on time with no exceptions, and this will be heavily considered in your grade.

## SKETCHBOOK:

All art students are required to keep a sketchbook. Sketchbook assignments may be given during the semester, either on an individual basis or to the entire class. You should strive to make frequent contributions each week on your own – technical notes, vocabulary terms, ideas, collages, storyboards, drawings, useful websites, anything that will enhance your performance and personal work. As a student of art (in any medium), you should get into the habit of carrying a sketchbook with you at all times. You will be graded on your sketchbook, and you are required to have it with you in class at all times.

The sketchbook is a private place, an arena where one should feel uninhibited to experiment with new techniques and develop ideas. This is your think tank: a place to daydream, document, vent, explore, brainstorm, mind map, make lists, go off on tangents, reflect, and problem solve. One of the goals of this class is to help you define and create your own personal vision and prepare you for life as a professional artist. Your sketchbook is a launching pad for this process. It takes time, effort, and a considerable amount of thought to develop the concepts and beliefs that will drive your work as an artist. Your ideas and projects will change and evolve over the years. The sketchbook can become an essential document to one's artistic development over the course of time.

See: <http://www.arthousecoop.com/library>

## READING ASSIGNMENTS

You will be responsible for developing a bibliography for your own independently driven work. Research and reading are an imperative part of the creative process. You need to find no less than 6 sources to support your research. You may also be assigned short reading assignments throughout the semester and should be prepared to discuss each in class or write a brief analytical response in your sketchbook as assigned.

## PAPER AND PRESENTATION:

Students will be expected to write a thesis paper on an issue pertaining to their artwork and studio practice. Students will give an in-class presentation with visuals on their work. This will serve as a preliminary exercise before the formal artist talk.

## FIELDTRIP/ ART DEPT. EVENTS:

Students need to be able to contextualize their work within the framework of the history, theory, and contemporary practice of their discipline. Departmental events and activities, outside of class time, provide a rich complement to one's studio and scholarly pursuits. Students are required to attend the following events:

- Department field trip to New York City: Friday, April 8
- The Rudy Ackerman Visiting Artist Lecture: Kurt Kauper, Wednesday, February 10
- Payne Gallery Openings: We're All Homeless, Thurs, January 21; Faculty Show, Thurs, March 17
- Senior Thesis Exhibition Opening, Saturday, May 14 (after graduation)

The school and neighboring communities in New York and Philadelphia also offer many worthwhile, cultural experiences. Any events that are especially pertinent to this class will be recommended. Please also bring your own findings to class to share.

## PARTICIPATION:

Students will be graded on participation in class critiques, discussions, etc. (attendance is mandatory at all critiques and reviews). I believe in setting up a classroom community that encourages a healthy, open exchange of ideas. Learning is a collaborative process, and every student's input is a valuable contribution. Participation also includes coming to class on time, having read assignments, and completing work on time. Participation means you actively share your own insights and perspectives during the critique sessions and discussion and you willingly offer support and feedback to your peers on their work. As mentioned, this class is a seminar environment, which means that the course material is directed by conversation, questions, and discussion. Participation is 30% of your grade!

## CRITIQUE:

In the studio environment, critiques are an integral part of the learning process, and looking at and evaluating work is a major component to this course. Critiques will usually take the form of posing questions intended to stimulate original thought and the formation of opinion. Critique is a time to learn and utilize art vocabulary needed to describe art formally, conceptually, and contextually. The critique aids in helping students gain an objective perspective on their work. Students should learn to not take constructive criticism personally and that all comments are meant to aid in their development of seeing and thinking in an objective manner. Students are expected to share their thoughtful opinions about their peers' work, which should come in the form of positive review as well as constructive criticism. The group dynamic fuels the class; the more you participate, the more you benefit. As mentioned above, true learning is the result of personal discovery. It is a participatory activity and not a passive experience. For the most part Mondays are for meeting in a group setting, Wednesdays we will have individual critique sessions. Again, part of your grade depends on your engagement in group discussions and your responses to the work of your classmates.

#### ATTENDANCE:

The Art Department established this department-wide attendance policy to apply to students in all art classes. PLEASE READ CAREFULLY.

After the second unexcused absence, final grade will be dropped by one full letter.

After the fourth unexcused absence, student will receive a failing final grade.

- An excused absence is one confirmed by a note from the Dean's Office, Student Services, the Learning Center, or verified with a doctor's note (within 24 hours of illness) ON-CAMPUS HEALTH SERVICES WILL NOT BE ACCEPTED. 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 and are not excused.
- Missing 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
  - Leaving class half an hour or more early without permission
  - Being tardy more than 3 times. Tardiness: being 5 to 15 minutes late for class

NOTE: 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. Have fellow student as your go-to person.

#### GRADING:

Students will be assessed through frequent critiques, studio projects, assignments, and participation as outlined below. Again, it is important to note that students will be graded on class participation, especially during critiques. Students will be made aware of the expectations for each assignment in terms of grading.

Both the form and content of work will be evaluated on each project, as well as effort, originality, personal progress, and timely completion of assignment. While competency in basic skills can be objectively determined, creativity and aesthetics are more subjective. The instructor reserves the right to apply qualitative judgments in determining grades. It is the professor's responsibility to assist and give feedback to the students throughout the course of the semester. It is the student's responsibility, however, to ask for help when a particular problem arises, miscommunication, or misunderstanding of requirements.

Studio work/ process for thesis project	30%
Solo show	15%
Thesis exhibition	15%
Critiques and Class Participation	20%
Thesis paper and Artist Presentation	10%
Sketchbook	10%
<b>TOTAL POINTS</b>	<b>100</b>

#### GRADING CRITERIA:

-MASTERY OF TECHNICAL SKILLS/CRAFTSMANSHIP/PRESENTATION

-PROCESS/EXPERIMENTATION/PLANNING/REASSESSMENT

-COMPOSITION AND DESIGN/FORMAL ATTRIBUTES

-CONTENT/ SUBJECT MATTER/ CONCEPT/ IDEA/ CREATIVITY

-FULLFILLMENT AND UNDERSTANDING OF ASSIGNMENT CONCEPTS AND REQUIREMENTS (including completing project on time)

-EFFORT/ENGAGEMENT/TIMELINESS

- "A": Excellent, outstanding achievement and mastery of skills and conceptual development (see "A" criteria below)
- "B": Good- average attainment – demonstrates an understanding of material but may need some minor improvements in certain areas
- "C": Adequate understanding of essentials – fulfills assignment but lacking in content, effort, and/or skill.
- "D": does not fulfill assignment and exhibits little skill, effort, and thought.
- "F": Failure, no credit
- "I" Incomplete, only given in the most extreme circumstances

#### NOTE: Criteria for an "A":

- Consistently going beyond the basic requirements of the course/ each assignment
- Innovative and meaningful solutions for all assignments, both conceptually and formally
- Demonstrates technical expertise and evidence of competency in techniques learned or discussed in class
- Productive use of class time
- Homework assignments that show a strong degree of effort and engagement
- Clean, well-crafted presentation
- Consistent, on time attendance and active engagement while in class
- All work completed and submitted on time
- Class participation as outlined in syllabus

#### FINAL PORTFOLIO

A final portfolio of your work submitted to me on CD will be due at the end of the semester. (I will go into this in more detail later in the semester.)

Be sure to SAVE and DOCUMENT all your work.

#### LATE ASSIGNMENTS:

I will mark down all late projects one letter grade for each class period they are late unless you give me a satisfactory reason (in my estimation) for their lateness. Projects may be reworked for the final portfolio review.

#### CELL PHONES AND EMAIL:

All phones must be turned to the Silent position. No texting while class is in session. If working in a computer lab, absolutely no emailing during class lectures, critiques, or demonstrations. Students that abuse this rule will be marked down on "participation" grade.

#### DISABILITY STATEMENT:

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 in any form will not be tolerated and will result in a failing grade. Cheating on exams or quizzes is not tolerated and will result in a failing grade. Written assignments are designed to engage students with material covered in class through personal reaction. Papers must be your own thoughts, ideas, impressions, or reflections. The Internet can provide valuable source material, but remember that not all published sites are legitimate. Be aware that I read student papers on this subject every semester and I am very familiar with a variety of information published on the web.

Students who violate the standards of academic honesty face serious disciplinary consequences, including referral before the honor council and/or immediate course failure. For further information, please refer to the Moravian College policy in the Student Handbook.

#### CLEANLINESS AND LAB RULES:

It is the job of every student to leave the classroom better than the way they found it. Disrespecting your environment and those around you implies poor participation and may affect your grade.

#### MATERIALS:

\*\*\*All students should have an external hard drive for storage of work in a digital format.\*\*\*

- A folder specifically to hold reading handouts and technical information sheets
- Sketchbook
- Supplies and materials as it relates to student studio work (for more information on venues to purchase supplies – see me)

\*\*\*Digital SLR camera, video cameras, tripods, lights are available for check out from the department.

## Course Schedule: 2016 SENIOR PROJECTS

There will be weekly individual meetings scheduled on Wednesdays. Students are expected to be in their studios throughout the class period.

*\* Note- syllabus subject to change*

### Week 1: Introductions- Self –assessment/

- M 1/18 Introduction to course objectives, and requirements.  
Review of text and supplemental reading.  
Q & A, Watch “Comedian”, Discussion. Studio Lottery if necessary.  
Developing a meaningful body of work
- HW- Paul Thek Questions/ List of 10 most important things/ Personal inquiry. Read Big Magic Handout.  
Prepare your studio for the semester, purchase or order any materials you need, etc.
- Sketchbook: Mind-mapping and brainstorming exercises, Read handout and choose three and be prepared to share results.  
(Images of mind maps: Online free mind mapping software: <https://bubbl.us/>  
<http://www.flickr.com/search/?ss=2&ct=6&w=all&q=mindmap&m=text>.)

### Week 2: Developing your Thesis /Bibliography

- M 1/25 Thesis discussion-what it means, how to prepare, what is due when, Hand-out of sample thesis outlines.  
Discuss solo exhibitions, create timetable:  
Student picks.
- HW: Read- Harvard Thesis Packet and Thesis outline hand out.  
[http://writingproject.fas.harvard.edu/files/hwp/files/2011\\_hist\\_and\\_lit\\_final\\_revised.pdf](http://writingproject.fas.harvard.edu/files/hwp/files/2011_hist_and_lit_final_revised.pdf)  
<http://www.otis.edu/library/senior-thesis-fine-arts>
- Begin Thesis Topics- What are your themes? Sketches for new projects and Thesis Bibliography  
Begin 5 ideas: drawings, materials exploration, formal structures and supportive research and writing for thesis work.
- TH 1/21 Payne Gallery opening

### Week 3: Thesis outline

- M 02/01 Due: Thesis bibliographies.  
Meet in the Library 1.15pm, How to research.  
HW- Thesis outline- Including subject, artists and other resources you'll be researching to support your body of work such as historical references, psychological studies, material experiments, theoretical underpinnings etc. create personal calendar with deadlines/discuss artists and research materials.
- Sketchbook: Five Artists you love, five artists you hate (with examples) – Why?

### Week 4: Prep for solo shows

- M 2/08 DUE: Thesis outline. Group critique with outline-present outline to peers for feedback/ personal calendar with deadlines/discuss artists and research materials.
- HW- Formal Thesis Proposals/ Abstract/ Evolution of thesis and thesis.  
Sketchbook: What is the emotional endpoint of the work you're creating?

### Week 5: Studio

- M 2/15 DUE: Formal Thesis Proposals/ Abstract.  
Individual Meetings, Review sketchbooks
- HW: Thesis Notes- Paragraph on each section of outline  
Sketchbook: What is your work communicating on an intellectual level?

#### Week 6: Thesis Notes

M 2/22                    DUE: Thesis Notes- Paragraph on each section of outline  
Bring 3 copies for peer and professor to edit.

HW- Edit Peer Thesis Notes  
Sketchbook: What is your work communicating on a formal level?

Student Gallery: Space 105 Exhibitions 1

#### Week 7: Studio

M 03/01                    Notes handed back. Make an appointment with the writing center.  
Group Critique  
Midterm evaluation due  
HW- Thesis work and Thesis draft  
Sketchbook: What is the best environment for your work?

Student Gallery: Space 105 Exhibitions 2

F 3/05                    Midterm

#### Week 8: Spring Break and Midterm

#### Week 9: First Draft Thesis

M 3/15                    DUE: First draft Thesis paper  
Please do not turn in a Thesis Draft without having gone to the writing center

Payne Gallery Opening Thursday @ 6:30pm

Student Gallery: Space 105 Exhibitions 3

#### Week 10:

M 3/22                    OPEN STUDIO/ finalizing work for exhibition

Student Gallery: Solo Exhibitions 4

#### Week 11: Thesis Paper Handed back

M 3/29                    Thesis paper handed back. Group Critique

Th 4/2                    Last day for withdrawal with a W

Student Gallery: Solo Exhibitions 5

#### Week 12: Turning your thesis into a presentation

M 4/05                    Group Critique

F 4/08                    NY FIELD TRIP. HW- Be mindful of the installation and curatorial decisions.

HW- Turn your thesis research into a PowerPoint presentation

Student Gallery: Solo Exhibitions 6

#### Week 13: Prep for thesis show

M 4/12                    Group Critique.  
Prepare work for Senior Thesis exhibition/ Final Draft of thesis paper due

F 4/16                    Group Visit to Grad Program of choice

#### Week 14: Artist Presentations

M 4/19 IN CLASS Artist presentations for feedback.

T 4/21 Senior Exhibition and Opening

#### Week 15: Everything DUE Final Critique

M 4/26 Installation shots of the Gallery

W 4/28 Individual meetings in Gallery. All work due for final group meeting, end of the semester party, and reflective conversation. With special Guest

Congratulations, this part is over – next phase as an artist, just beginning....

## THESIS PROJECT:

Senior Projects Spring 2015

A thesis takes time to develop, research, and make. There are several steps in the planning, writing, and making, from the research, outline and proposal, initial experimentation, identifying significant questions and problems, to translating ideas in writing, and finally making the body of work. Each step may require several revisions. Communication and careful planning are necessary.

The initial step is to work with your thesis advisor on an idea, problem, or statement, after which an outline or plan of action is developed.

Once approved for the project and outline is secured, a thesis proposal is developed. The proposal, which usually serves as a draft for the introduction of the thesis, should include:

- an introduction to the research problem
- a formal statement of the problem (usually posed as a main question with a series of sub-questions)
- significance of the problem (which often addresses, at least in part, by a survey of the major landmarks in the area to be researched)
- limitations of the research (for example, what will not or cannot be researched in the study)
- how the study will be carried out (a basic description of the methodology to be used – what medium (s) will your work in, what will be your process)
- an outline of future endeavors related to your subject.

Expect to make revisions.

As soon as your proposal is accepted, you should immediately start work on your project. You should expect this project to take most of the semester to complete. A calendar for creating and revising the below steps will be individually worked out for each student.

#### STEPS:

- 1) Meet with professor to discuss ideas
- 2) Draft an outline of your ideas and the components of your research and project
- 3) Write a formal proposal for your project
  - this is both a statement and posed as a questions/ with sub questions you wish to explore
  - identify the significance and methodology (the process in which you will systematically address your research and identify the value of the project)
- 4) Collect and review literature and other research materials relevant to your project –
  - a bibliography, list of artists, supporting materials, other resources. (Identify other professionals who have addressed similar problems or ideas in their work).



- 5) Systematically record data collected through your research
- 6) Analyze data and draw your own conclusions in writing and in your studio project. This means translating the solutions/ideas you have come up with and implement these in your work.
- 7) Present final results through exhibition, thesis paper, artist talk, and portfolio

## Due this semester:

Thesis work.

Thesis paper 15 pages.

Artist presentation. Details to be announced.

Images of your work

Image list

## Solo/ Two person exhibitions in space 105

- Artists are responsible for all aspects of installation and de-installation including lighting, patching, leaving the space clean and painted and ready for the next exhibition.
- Please be courteous of your peers. Installing and de-installing must be done in a timely manner and by an agreed upon date and time.
- PR materials are to be submitted electronically to Jan two weeks before the open date. You need to send an 11x17 poster and also a jpeg version for Facebook. Both must include the disability info – email Jan for details. Jan will print the posters, hang them in the art department, post them to Facebook and the digital display boards. If you want additional printed posters, please let Jan know.
- Prepare a Press Release and send to School Paper.
- Each artist is responsible for the opening including setting a time (generally during art club on Wednesdays), providing refreshments, and arranging for photography.
- You will need to document the work and the installation. You will be graded on every aspect of the exhibition and documentation thereof.