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Graduate Programs—NEW COURSE PROPOSAL

DEPARTMENT NAME: DEPARTMENT OF VISUAL ARTS & ART HISTORY COLLEGE OF: Dorothy F. Schmidt College of Arts & Letters

RECOMMENDED COURSE IDENTIFICATION:
 PREFIX ART COURSE NUMBER 6856 LAB CODE (L or C)
 (TO OBTAIN A COURSE NUMBER, CONTACT ERUDOLPH@FAU.EDU)
 COMPLETE COURSE TITLE: GRADUATE STUDIO

EFFECTIVE DATE
 (first term course will be offered)
 F2012

CREDITS: 4
 REPEATABLE FOR CREDIT UP TO 5 TIMES

TEXTBOOK INFORMATION:

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR X PASS/FAIL SATISFACTORY/UNSATISFACTORY

COURSE DESCRIPTION, NO MORE THAN 3 LINES:
 (studio coursework in area of concentration): will focus on the development of a conceptual framework communicated through a developing visual language, with intensive and comprehensive examination and critique of resulting forms and skillful execution in area of concentration.

PREREQUISITES W/MINIMUM GRADE: *
 NONE

COREQUISITES:
 NONE

OTHER REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL):
 ACCEPTANCE INTO MFA PROGRAM IN VISUAL ARTS & ART HISTORY OR PERMISSION OF INSTRUCTOR

PREREQUISITES, COREQUISITES & REGISTRATION CONTROLS SHOWN ABOVE WILL BE ENFORCED FOR ALL COURSE SECTIONS.
 *DEFAULT MINIMUM GRADE IS D-.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE:
 M.F.A. VISUAL ARTS

Other departments, colleges that might be affected by the new course must be consulted. List entities that have been consulted and attach written comments from each.

____ Carol Prusa, Professor, cprusa@fau.edu 561-297-2969
 Faculty Contact, Email, Complete Phone Number

SIGNATURES

SUPPORTING MATERIALS

Approved by:
 Department Chair: Linda R. Johnson
 College Curriculum Chair: _____
 College Dean: _____
 UGPC Chair: _____
 Dean of the Graduate College: _____

Date:
12/8/11

Syllabus—must include all details as shown in the UGPC Guidelines.
 Written Consent—required from all departments affected.
 Go to: <http://graduate.fau.edu/gpc/> to download this form and guidelines to fill out the form.

Email this form and syllabus to diamond@fau.edu and eqirjo@fau.edu one week **before** the University Graduate Programs Committee meeting so that materials may be viewed on the UGPC website by committee members prior to the meeting.

Instructor: Prof. Carol Prusa

cprusa@fau.edu

297-2969

Office: 105A, Studio Arts

Office Hours: 12:00-1:00, MW or after class (by appointment)

Class hours: MW, 1:00-3:50

GRADUATE STUDIO (4cr) ART6856

Registration controls: permission of instructor or acceptance into M.F.A. program)

Course description:

Graduate Studio (4cr) (studio coursework in area of concentration): will focus on the development of a conceptual framework communicated through a developing visual language, with intensive and comprehensive examination and critique of resulting forms. Students will work in their areas of concentration to develop skillful execution of work requiring established craft. Students may work across areas of concentration but are expected to develop a rooted command of materials/tools/craft/theory in their area of concentration.

Course objectives: To hone a personal conceptual framework for one's studio practice, relate work to contemporary theory and practice and develop skill in executing work. Studio work will be supported through substantial group discussion of assigned readings and critiques of work leading to the ability to read, think, discuss and make work critically.

Required Books:

Painting

Edited by Terry R. Myers

Essential writings that consider the diverse meanings of contemporary painting since its postconceptual revival.

Paper / May 2011

Recommended Book:

Failure

Lisa Le Feuvre

Investigations of failure as a key concern—as theme, strategy, and world view—of recent art.

Paper / October 2010

Class policy:

The student is expected to come to class prepared to work with appropriate materials. Arriving late, leaving early, long breaks and distracting talking is disruptive to class. Most assignments and demonstrations will be given at the beginning of the class. This information will not be repeated for people arriving late because it takes time away from the rest of the class. If you miss an assignment or demonstration, it is your responsibility to acquire this information. You may take breaks as you need them during the class. Productive use of time, however, is essential for staying caught up with your work. It is important to develop a rapport with your classmates and discuss and support their work as well as your own. The studio should be place that is productive, challenging and enjoyable.

Evaluation:

Grades will be based primarily on the work done in and out of class. Grades can be affected by attitude and productive participation in discussions and critiques. Poor attendance will definitely impact your grade. Outside-of-class work must be done every week and you should plan on scheduling, minimally, six hours of outside-of-class time to fulfill requirements. Not all students work at the same pace. If you are slow you may need to increase your hours spent on work outside of class. Assignments must be completed on time or the grade will be dropped one letter grade for every class period it is late, with 4 class periods late causing a "F" to be recorded for that assignment.

- A - exceptional solution to problem, demonstrates strong effort combined with critical thinking, risks are taken and successful, execution is consistent and aesthetic
- B - work is strong but not exceptional, solid execution, solid effort
- C - average solution, solved problem but no risks taken, execution may be inconsistent and reflect lack of skill
- D - solution shows some effort and some understanding of the assignment but fails to grasp major concept/skill, execution is weak (does not solve the problem as stated)
- F - the solution reflects little or no understanding, thought, or effort

Grading Scale:

A = 93-100 / A- = 90-92 / B+ = 87-89 / B = 83-86 / B- = 80-82 / C+ = 77-79 / C = 73-76
C- = 70-72 / D+ = 68-69 / D = 63-68 / D- = 60-62 / F = below 60

Sketchbook/Research Notebook:

You are expected to maintain a research notebook/visual journal. The journal will serve as a record of your development in your studio work and will include various types of entries such as: visual source materials (images clipped or copied or drawn - they may be images placed in your journal for specific studio assignments or simply collected for their visual potential), documentation of compositions (examples of compositions that appeal to you, thumbnail sketches), documentation of color experiments, problem solving..., notes from critiques, vocabulary notes, ideas for future paintings, ...

Exhibitions and lectures outside of class:

You are required to attend **ten** outside-of-class lectures/exhibitions that relate to the class. You will be periodically informed of these opportunities and you are required to write a 1-paragraph review of each event. All papers are due at the latest by the last day of class but may be turned in as they are done. One percent grade reduction for each event not turned in, up to ten.

Critiques:

There will be two formal, announced critiques during the semester. Occasionally there will be spontaneous ones on works in progress. Student must demonstrate a sharpening of his/her critical facilities through extensive participation in the creative process and through self and group evaluations. It is important that you become comfortable with looking at and speaking about art in an informed and coherent way.

Guideline for critique:

-Description: simply describe what you see in terms of media, subject matter, technique, etc.

-Analysis: describe the formal elements and devices and how they function within the context of the artwork. This is not a qualitative judgment but a simple analysis of the function of compositional elements; value, mark making, color, shape, texture, etc.

-Interpretation: try to interpret the artist's intent. What is it that he or she might be trying to say or emote through the work?

-Evaluation: how does the structure and articulation of the work support the perceived intent? Which elements in the piece work in conjunction with the intent? Which elements fail to support the intent? What could possibly change in the work to more fully and clearly support the intent?

Readings:

Each week there will be an assigned article to read along with reading the assigned books. The instructor will provide websites and .pdf files of the articles for discussion. We will meet for discussion of articles as well as attended art events.

Attendance:

Please note that three absences are excused. More than that, deduct 1/3 of a letter grade for every class missed. Save these absences for when you really need them. Coming to class unprepared to work counts as an absence. Three late arrivals will add up to an absence. Attendance will be taken ten minutes after class begins. Note, however, instruction will begin on time so as not to waste the time of others. Note: you are required to attend the final.

Public Studio maintenance:

Each student is responsible for cleaning up after themselves. All used paper towels should be thrown out. There should be no debris on the tables or floor. It is critical to dispose of solvents correctly. It is important to keep the sink area clean and the sink unclogged. Make sure you do not leave wet paint anywhere someone might sit or brush against. Paint belongs only on your painting, brush or palette.

Safety in handling materials: DO NOT SMOKE OR EAT IN THE CLASSROOM

It is critical to realize that many pigments, binders and solvents contain toxic or carcinogenic materials. It is advisable to never eat or drink near a painting area; avoid placing hands near mouth and clean hands when you are finished painting. Skin is porous and will absorb what it comes in contact with. Solvents such as turpentine and paint thinner should remain capped when not in use. Bottles containing solvents for cleaning brushes should be narrow to reduce the surface evaporation area. Avoid soaking large areas of rags with solvents as that increases the rate of evaporation. Think of the health of everyone in everything you do. Be aware of what is being put down the sink into the water system. Scrape extra paint into the garbage - do not wash it down the sink. Please be concerned. Do not mix dry pigments in the classroom. When sanding surfaces it is advisable to wear a face mask/filter – do this outside.

There are disposable latex gloves, bleach, and band-aids available.

In your studio:

1. protect your skin from chemicals or solvents
2. wear appropriate clothing
3. do not take food or drink into the studio as it greatly enhances chemical ingestion
4. chemicals are particularly dangerous if you are pregnant
5. work with adequate ventilation (open windows, use the exhaust fan)

Evaluation procedure:

Cognitive evaluation:

FORM:

1. Illusionistic: perspective space and control of volumes in that space (this means you should be able to construct a convincing space with convincing form)
2. Light: -directional light and reflected light (this means you can describe form in terms of how light hits a form; highlight, light, shade, reflected light, shadow) and light as a compositional or psychological/expressive element
3. Value and value gradients: value as a description of light and value as a compositional element (this means that light and dark are important elements in determining how the eye moves through the composition)
4. Composition: directional properties of the visual elements, scale relationships of elements to image size, grouping of elements, repetitions, figure-ground relationships, spatial relationships (between surface and illusion of depth)
5. Color: varied and functional application of color; monochromatic, polychromatic, analogous, complementary; descriptive of local color and expressive use of color

CONTENT:

1. Content can be narrative (contains elements that can be related by words as a story or tale), content can be formal (it can be about form such as line and how line works in the composition), content can be technical (it can be about materials, processes and techniques – particularly to experiment and explore possibilities), and content can be conceptual (it can address issues of art, art making and expression)
2. Content can direct form – consider the meaning of what you are doing, the implications of your results. What response would you like? How can you use form to get that response from the viewer?

TECHNIQUE:

1. In your paintings you should consider the materials, processes and techniques and how these technical aspects interact with form and content.
2. You should demonstrate control over materials as well as experimental (risk-taking) approaches.
3. You should experience a variety of approaches and develop control over each.
4. Your use of the paint medium should exploit the inherent properties of it and create exciting and interesting surfaces
5. You should consider the interaction of techniques, materials and processes with formal, conceptual and content-related issues

Effective evaluation:

The affective domain of learning has to do with things like responsiveness, effort, attitude, and commitment. Part of your evaluation will include:

1. how hard you work
2. how much you take on in your work

By continuing enrollment after the first day in this class you have agreed to:

I have read and understand the syllabus distributed and reviewed by Carol Prusa on the first day of class. I understand my responsibilities in regard to attendance, critiques and submission of completed work. I had the opportunity to ask any questions and/or clear up any misunderstandings regarding this syllabus. I understand this syllabus represents the policies of the instructor and this specific class. I further understand that my compliance with these rules is mandatory and failure to meet these requirements will have direct bearing on the grade I receive. Furthermore, I am responsible for purchasing necessary supplies in a timely way to complete assigned work.

Note: In accordance with university policy, all cell phones and beepers must be turned off during class time.

STATEMENT OF ACADEMIC INTEGRITY: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see http://www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf.

Plagiarism

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http://www.fau.edu/regulations/chapter4/4.4001_Honor_Code.pdf

HONOR CODE POLICY STATEMENT: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the university mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see University Regulation 4.001 at http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

DISABILITY POLICY STATEMENT: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) located in -- Boca Raton - SU 133 (561-297-3880), in Davie - LA 240 (954-236-1657), in Jupiter - SR 110 (561-799-8585), or at the Treasure Coast - CO 117 (772-873-3382), and follow all OSD procedures.

Attached are forms that will be useful to you and you document your process in your RESEARCH NOTEBOOK.

PROJECT PROPOSAL and DOCUMENTATION FORM

Name: _____ Date: _____

PROJECT PROPOSAL and DOCUMENTATION

State initial idea:

List/describe/attach research done to hone/develop the idea:

(Attach sketches showing problem-solving process. List 5 related artworks/artists.)

Write project proposal (what, how, why):

Write project time-line (when will each phase be accomplished?):
