



Department of Art & Design /Arts & Humanities  
 ART 3090 Contemporary Studio Practice  
 3 Unit

<b>Location:</b> Keller 102	
<b>Professor:</b> J. David Carlson, MFA,	
<b>E-mail:</b> <a href="mailto:dcarlson@pointloma.edu">dcarlson@pointloma.edu</a>	
<b>Class Days:</b> Tues. / Thurs.	<b>Class Time:</b> 9:00 AM – 11:20 AM
<b>Office location:</b> Keller 110	<b>Office Hours:</b> Friday 12-2pm & by appointment

### PLNU Mission

#### To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

### Course Description

ART 390 is an advanced Visual Art studio course for students working in any media. Emphasis is placed on contemporary art practices, strategies and theoretical issues.

Prerequisites: One of the following: Art 310, 321, 322, 323, 326, or consent of instructor. May be repeated once for credit.

### Required Course Textbooks

Course Readings will be provided



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In addition, you are encouraged to read up on the following magazines:

### Course Required Supplies

Due to the nature of this advanced course and the multiple and various materials be used by each student, you are expected to provide your own materials. In the event the department has surplus of a given supply there might be an opportunity receive supplies at no additional cost to you (but this is no guarantee).

Make sure to take advantage of departments equipment, tools and lab spaces.

### PLNU Academic Accommodations Policy

If you have a diagnosed disability, please contact PLNU's Disability Resource Center (DRC) to demonstrate need and to register for accommodation by phone at 619-849-2486 or by e-mail at [DRC@pointloma.edu](mailto:DRC@pointloma.edu). See [Disability Resource Center](#) for additional information.

## Course Policies

You are expected to:

- arrive on time and be prepared to fully participate in all class activities, projects, critiques and outside class assignments (**for the entire scheduled class time**).
- attend every class and work diligently.
- purchase materials as needed
- read your **pointloma.edu** email accounts on a daily basis. Our email communication will be conducted via **pointloma.edu** email addresses.
- dressed appropriately for class (for making art), bringing all necessary tools and supplies.
- abide by all rules and use common sense regarding safety, clean-up, hazardous waste disposal, and storage.

No early or late exams will be administered, nor late assignments accepted.

- Coming to class unprepared is the same as an absence.

All Course work needs to be completed on time and of high quality.

- Activities, assignments, and creative practice will include: research, writing, image collection, sketching & hands on studio practice.
- Work done by someone else will be considered cheating and University Policy will be enforced.

Use of Technology in class

- **Cell Phone** ringers should be turned off. Do not take/make calls or text in class. If you have an emergency or special circumstance, arrangements need to be worked out prior with professor.
- **Music Devices** permitted by permission only -When appropriate, class wide music will be played.
- **Laptops, tablet, and other screens** in class are only permitted if you are engaged in research specifically related to this courses task at hand.
  - 1st Offense = Warning / 2nd Offense = 1 tardy / 3rd or more = an absence for each offense

All assignments are due in accordance with the class schedule (see calendar).

### Additional Policies

- No early or late exams will be administered, nor late assignments accepted.
- Attendance will be taken every class session (including studio work days).
- This is a labor and time intensive course. **Plan to commit 5-10 hours outside of class time each week** in order to achieve greater success. A Work-log will be kept to track your outside of class hours.
- Assignments, activities and creative practice will include: research, writing, image collection, sketching & hands on studio practice.
- Work done by someone else will be considered cheating and University Policy will be enforced.
- You are expected to purchase the required text and materials.
- All assignments are due in accordance with the class schedule (see calendar).

## PLNU Copyright Policy

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

## PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

**PLNU Attendance Policy**

Per PLNU policy, your attendance is required at every class session. If you are absent it is your responsibility to find out, and make up, whatever you have missed. The following attendance policy will be strictly enforced.

- 1-2 unexcused absences = No effect
- 3-4 unexcused absences = 1/2 grade deduction each
- 5-6 unexcused absences = 1 whole grade deduction
- 6+ unexcused absences = Automatic fail
- 1-15 minutes late. = Tardy
- 4 Tardies = Absent

**Course Learning Outcomes**

Student learning Outcomes	Idea Objectives	Activities & Assignments
<b>Develop:</b> critical thinking, problem solving, and new knowledge through the act of an ongoing studio practice and completing exercises, tasks and assignments related to coursework.	Learning to Apply Develop Creative Capacities	Class Assignments and exercises, Sketchbook, outside hours, Group Discussion
<b>Practice:</b> craftsmanship in various methods including but not limited to: painting, drawing, sculpture, photo, installation, printmaking, new media, and or performance.	Refine specific skills, competencies & points of view needed by professionals in this field.	Class Assignments and exercises, Sketchbook, outside hours, Group Discussion
<b>Demonstrate</b> your understanding of creative developments through form, written word, oral communication, and presentation exercises.	Developing skills in expressing oneself.	Presentations, Group Discussion
<b>Apply</b> previous and gained knowledge from this course to a series of exercises & assignments created in this class.	Develop Creative Capacities	Class Assignments and exercises, Sketchbook, outside hours, Critiques
Participate in the <b>evaluation</b> of presented ideas (in physical form) through both individual and collective critique.	Learning to analyze and critically evaluate ideas	Presentations and Critiques

**Course Grading Scale**

Grade	Conversion	Definition
<b>A</b>	94-100% = A 93-90% = A-	Mastered the material and produced excellent work.
<b>B</b>	89-87% = B+ 86-83% = B 82-80% = B-	Student understood the material but did not master it / or the student's work was good but not superior.
<b>C</b>	79-77% = C+ 76-73% = C 72-70% = C-	There were significant shortcomings in student's understanding and accomplishment / or the work was satisfactory but lackluster.
<b>D</b>	69-67% = D+ 66-63% = D 62-60% = D-	There was limited understanding, accomplishment and unsatisfactory effort.
<b>F</b>	59-0% = F	There was little or no understanding, and unacceptable accomplishment and effort

## Contributing Factors to Overall Grade

Contributing Factors to Overall Grade	Points Value
Oral Presentation - Personal Interests (Influences)	100 Points
Oral Presentation - Creative Practice	100 Points
Assignment: Generative Creating	50 Points
Assignment: Generative Creating (Refined)	50 Points
Assignment: Practicing Creativity	100 Points
Assignment: Refining Creativity	100 Points
Journal Reflection 1 - Basics	50 Points
Journal Reflection 2 - Play-Hood Timeline	50 Points
Journal Reflection 3 - Personal Influences / Inspirations	50 Points
Journal Reflection 4 -Going Deeper	50 Points
Critique 1 - Generative Creating	50 Points
Critique 2 - Generative Creating (Refined)	50 Points
Critique 3 - Mid Term - Practicing Creativity	50 Points
Critique 4 - Final Review - Refining Creativity	50 Points
Class Participation	140 Points

## Details of Contributing Factors to Overall Grade

**Oral Presentation 1: Personal Interests (Influences)**

- Use this opportunity to provide insight into what has shaped your personal creative thoughts associated with your practice up to this point in your academic journey.
- Consider previous assignments from your art & design courses (and GE's) where personal discoveries, interests, and know knowledge provided forward momentum that in turn influenced creative choices.
- Gather other information from your creative journey such as: personal influences, beliefs, family history, and or additional interests out side your academic influences.
- Create digitally visual displays to accompany your presentation.
- Are there key Artists, Designers, Historic figures or movements that have inspired/influenced your creative developments?
- Your digital presentation must combine oral communication and visuals.
  - \* At least 10 slides,
  - \* 7 minutes max / 3 min. Q&A.

**Oral Presentation 2: Creative Practice**

- This presentation will focus on a looking back at your semesters creative developments associated with this course.
- Revisit your semesters: sketchbook, notes, objects made, new knowledge gained from critical dialog and readings.
- Create digitally visual displays to accompany your presentation.
- What are key take aways from this experience that you hope to continue pursuing as you look ahead to ART4066?
- Your digital presentation must combine oral communication and visuals.
  - \* At least 10 slides,
  - \* 7 minutes max / 3 min. Q&A.

**Assignments Generative Creativity Assignments**

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- **Generative Creativity:** Exercise focusing on generative creative strategies for fostering ideas.
- **Generative Creativity (Refined):** A more refined version of round 1.
- **Practicing Creativity:** Developing a body of work based on a “personal learning plan”
- **Refining Creativity:** A second round of Practicing Creativity with a new “personal learning plan”

**Journal Reflection**

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The purpose for doing this type of descriptive, analytical, reflective and explorative writing is to: increase your self-awareness and discover connections between your interests and creative practice. This in turn will help strengthen the quality of your art-making process.

\*What you write will remain confidential. However, some of our group discussions will focus on some of these these prompts. This will encourage and nurture expanding thoughts as you learn from others about their creative perspectives.

- The formate of your writing should mirror a journal style format (not being concerned with grammar and a prescribed academic format).
- Be honest with yourself and allow the prompts to be a starting point.
- There is no expectation of length.
- If you don't know the answer to something state that. Often, the process of free writing will enable your mind to develop an answer.

There will be for reflections in all, and are spread out over the semester.

- **Basics:** Prompts for this Reflection can be found in on Canvas
- **Play-hood Timeline:** Prompts for this Reflection can be found in on Canvas
- **Personal Influences & Inspirations:** Prompts for this Reflection can be found in on Canvas
- **Going Deeper:** Prompts for this Reflection can be found in on Canvas

**Critique**

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- 1. Generative:** This **Group session** will reflect on the Generative Process Exercise, comparing and contrasting differences and similarities across the class.
- 2. Refined:** This **Group session** will focus on the second phase of our Generative creative process exercise.
- 3. Mid Term:** Gather together a collection work at various stages that can be viewed as a collective whole. **This group session** will provide opportunity to reflect collectively on each persons progress and provide various pelrspecticves of feedback.
- 4. Final Review:** Gathering as much of your creative forms from the semester this **group session** will reflect and comment on the collective of visual information you have been cultivating this semester. Feedback from this critique session is intended to help provide outside perspective as you prepare for your final **Oral Presentation - Creative Practices**

**Class Participation**

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- A student who expresses ideal class participation is one who comes to class prepared, works hard during class hours. This includes but is not limited to taking advantage of class time to experimenting and developing creative ideas as well engaging in one-on-one process critiques with the professor. In addition, class participation also includes cleaning up after oneself, fully participates in class discussions as well as in-class critique.

	<b>Time Commitment &amp; Practice</b> - Application of ideas into form.	<b>Materials</b> - Enable the fostering of ideas in an experimental way that enables quantity in developments of ideas.	<b>Concept</b> - Investment in the process of ideation that reflects personal interests accompanied by scholarly research.	<b>Presentation</b> -Quantity over quality -Work presented is expressive of developing ideas & Individual is able to provide oral feedback.
<b>A</b>	Practice demonstrates a <u>full understanding</u> of the creative practice and goes well beyond the recommended time guidelines.	Materials used exhibit intentional choices that go <u>far beyond the expectation</u> for enable maximized fostering of ideas in an experimental way that put quantity of quality of craftsmanship.	Work generated <u>goes far beyond expectation</u> of originality and innovative thinking between personal and scholarly research.	Presentation of work demonstrates a <u>expansive amount</u> of developed ideas and provide <u>excellent</u> oral feedback.
<b>B</b>	Practice demonstrates a <u>fair amount</u> of the creative practice and goes beyond the recommended time guidelines.	Materials used show intentional choices that go <u>beyond the expected</u> level of fostering of ideas in an experimental way that put quantity of ideas verses quality of craftsmanship.	Work generated <u>goes beyond expectation</u> of originality and innovative thinking between personal and scholarly research.	Presentation of the work demonstrates a fair amount of developed ideas and provide <u>good</u> oral feedback.
<b>C</b>	Practice demonstrates <u>an expected amount</u> of understanding of the creative practice and meets the recommended time guidelines.	Materials used show <u>an expected amount</u> of intentional choices that meet the expected level of fostering of ideas in an experimental way that put quantity of ideas over quality of craftsmanship.	Work generated <u>meets expectation</u> of originality and innovative thinking between personal and scholarly research.	Presentation of the work <u>meets the expected amount</u> of developed ideas and provide <u>adequate</u> oral feedback.
<b>D</b>	Practice demonstrates <u>an inadequate amount</u> understanding of the creative process and falls below the recommended time guidelines.	Materials used show a <u>small amount</u> of intentional choices that meet the expected level of fostering of ideas in an experimental way that put quantity of ideas over quality of craftsmanship.	Work generated shows a <u>small amount</u> of originality and innovative thinking between personal and scholarly research.	Presentation of the work shows a <u>small amount</u> of expected developed ideas and provide a <u>small amount</u> of oral feedback.
<b>F</b>	The work demonstrates <u>a lack in understanding</u> the creative process and does not meet the basic time guidelines.	Materials used show a <u>little to no amount</u> of intentional choices that meet the expected level of fostering of ideas in an experimental way that put quantity of ideas over quality of craftsmanship.	Work generated shows <u>little to no amount</u> of originality and innovative thinking between personal and scholarly research.	Presentation of the work shows <u>little to no amount</u> of expected developed ideas and unable to provide oral feedback.

## Course Calendar

Week	Day	Date	Agenda & Due Dates
1	Thurs	1/13	<ul style="list-style-type: none"> <li>Meet Via Zoom</li> <li>Introduction/ Syllabi Overview</li> </ul>
2	Tue	1/18	<ul style="list-style-type: none"> <li><b>Oral Presentation:</b> Personal Interests (Influences)</li> <li><b>Lecture</b> Creativity and Play</li> <li><b>Receive</b> Generative Process Exercise</li> </ul>
2	Thurs	1/20	<ul style="list-style-type: none"> <li><b>In class work Day</b> Generative</li> </ul>
3	Tues	1/25	<ul style="list-style-type: none"> <li><b>Critique</b> Generative Creating</li> <li><b>Receive</b> Generative Creating (Refined)</li> </ul>
3	Thurs	1/27	<ul style="list-style-type: none"> <li><b>Group Discussion</b> In class Video and Discussion</li> <li><b>In class work Day</b> Generative Creating (Refined)</li> </ul>
4	Tues	2/1	<ul style="list-style-type: none"> <li><b>In class work Day</b> Generative Creating (Refined)</li> </ul>
4	Thurs	2/3	<ul style="list-style-type: none"> <li><b>In class work Day</b> Generative Creating (Refined)</li> </ul>
5	Tues	2/8	<ul style="list-style-type: none"> <li><b>Critique</b> Generative Creating (Refined)</li> </ul>
5	Thurs	2/10	<ul style="list-style-type: none"> <li><b>Discussion:</b> Setting a Course of Direction - Formulating your process &amp; developing a plan "Personal Learning Plan" #1</li> </ul>
6	Tues	2/15	<ul style="list-style-type: none"> <li><b>Discussion</b> Journal Reflection #1 / Basics Share Personal Learning Plan with group</li> </ul>
6	Thurs	2/17	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> </ul>
7	Tues	2/22	<ul style="list-style-type: none"> <li><b>Group Discussion</b> Journal Reflection #2 / Play-hood Timeline</li> </ul>
7	Thurs	2/24	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> <li><b>Keller Gallery</b> <a href="#">View Senior Exhibition</a></li> </ul>
8	Tues	3/1	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> </ul>
8	Thurs	3/3	<ul style="list-style-type: none"> <li><b>Group CRITIQUE:</b> Mid Term - Practicing Creativity</li> <li><b>Keller Gallery</b> <a href="#">View Senior Exhibition</a></li> </ul>
9	Tues	3/8	<b>NO SCHOOL - Spring Break</b>
9	Thurs	3/10	<b>NO SCHOOL - Spring Break</b>
10	Tues	3/15	<ul style="list-style-type: none"> <li><b>Group Discussion</b> Journal Reflection#3 / Personal Influences+Inspirations</li> <li><b>Discussion</b> Share Personal Learning Plan #2 with group</li> </ul>
10	Thurs	3/17	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> <li><b>Keller Gallery</b> <a href="#">View Senior Exhibition</a></li> </ul>
11	Tues	3/22	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> </ul>
11	Thurs	3/24	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> <li><b>Keller Gallery</b> <a href="#">View Senior Exhibition</a></li> </ul>
12	Tues	3/29	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> </ul>
12	Thurs	3/31	<ul style="list-style-type: none"> <li><b>In class work Day</b> Check in / for one-on-one studio conversations</li> <li><b>Keller Gallery</b> <a href="#">View Senior Exhibition</a></li> </ul>

13	Tue	4/5	• <b>In class work Day</b>	Check in / for one-on-one studio conversations
13	Thurs	4/7	• Group Discussion • <b>Keller Gallery</b>	Journal Reflection#4 / Going Deeper <a href="#">View Senior Exhibition</a>
14	Tues	4/12	• <b>In class work Day</b>	Check in / for one-on-one studio conversations
14	Thurs	4/14	• <b>EASTER RECESS - NO CLASS</b>	
15	Tues	4/19	• <b>In class work Day</b>	Check in / for one-on-one studio conversations
15	Thurs	4/21	• <b>In class work Day</b> • <b>Keller Gallery</b>	Check in / for one-on-one studio conversations <a href="#">View Senior Exhibition</a>
16	Tues	4/26	• <b>Group CRITIQUE:</b>	Final Creative Review- Refining Creativity
16	Thurs	4/28	• <b>Independent Work Day</b> • <b>Keller Gallery</b>	Prep for Final <a href="#">View Senior Exhibition</a>
	Tues	5/3	<b>Final Weeks - 10:30 am - 1:00 pm</b>	Oral Presentations: Creative Practice

### Links to view read and reflect on

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Hi Fructose - Contemporary Art Magazine

<https://hifructose.com/>

International Sculpture Center

<https://www.sculpture.org/>

Art 21 - Resource Guide for 21st Century Artists

<https://art21.org/>

Juxtapoz Magazine

<https://www.juxtapoz.com/>

Art News - Most widely circulated Art based news source since 1902

<https://www.artnews.com/>

Artnet

<https://news.artnet.com/art-world>

CARLA (Contemporary Art Review Los Angeles)

<https://contemporaryartreview.la/online>

Studio Process: El Anatsui

<https://art21.org/watch/extended-play/el-anatsui-studio-process-short/>

Everyone Should have a Studio: Liz Manor

<https://art21.org/watch/extended-play/liz-magor-everyone-should-have-a-studio-short/>

From the Editor: "Failure"

<https://magazine.art21.org/2013/12/01/letter-from-the-editor-2/#.XgmabpNKhE4>

Creative Practice Theory: The Model by Dr. JZT Velikovsky

<https://storyality.wordpress.com/creative-practice-theory/>