

**San José State University**  
**Department of Art & Art History**  
**ART 198, BFA Seminar, Section 1, Fall, 2017**

**Course and Contact Information**

<b>Instructor:</b>	Mel Day
<b>Office Location:</b>	317
<b>Telephone:</b>	Email preferred
<b>Email:</b>	Melissa.day@sjsu.edu
<b>Office Hours:</b>	Tuesdays, 3-4pm
<b>Class Days/Time:</b>	Tuesday, 12-2:45pm
<b>Classroom:</b>	Art 110
<b>Prerequisites:</b>	Prior acceptance in the BFA Program
<b>Department Office:</b>	ART 116
<b>Department Contact:</b>	Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a>

**Course Format**

**Faculty Web Page and MYSJSU Messaging (Optional)**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on my faculty web page at <http://www.sjsu.edu/people/firstname.lastname> and/or on [Canvas Learning Management System course login website](http://www.sjsu.edu/instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://my.sjsu.edu) at <http://my.sjsu.edu> (or other communication system as indicated by the instructor) to learn of any updates. All written work must be submitted via Canvas by the beginning of class in PDF format only and images must be jpgs less than 500KB in size ((unless stated otherwise). Canvas will also be used for announcements about gallery openings, studio visits, cultural events, deadlines and changes to the course schedule. Please make sure your Canvas contact works.

**Course Description**

Preparation for the BFA project and postgraduate career planning, this course will lay the groundwork for creative action through in class assignments, presentations, critiques, class discussions, readings, webinars, visiting artists, field trips, creative research, and strategic planning. This class will also give students insight into how to approach career opportunities in a professional and successful manner. Students will create an artist packet which will include the following components: artist statement, CV, project proposal, cover letter, and online portfolio. Students will be required to present and articulate their ideas through the critique of their own and others work and prototype their BFA exhibition through a written proposal and technical specification.

**GE Learning Outcomes (CLO)**

Upon successful completion of this course, students will be able to:

1. Articulate their processes and methods as working artists in the 21st century through written, verbal and visual means
2. Participate in seminar discussion through readings, critique, and visual analysis
3. Prototype their BFA exhibition through a written proposal and tech specification
4. Generate an online artist portfolio
5. Write an effective elevator pitch, artist statement, cover letter, proposal, bio and a CV/ resume
6. Give a formal visual presentation, with discussion, of their artwork in class
7. Work within deadlines, completing projects by agreed upon dates / times

## Required Texts/Readings

A list of selected readings—this reading list may be updated or modified with fair notice on Canvas.

*Art Practical: Standard Deviation* by Helena Keefe and Patricia Maloney, June 13, 2013 & *The Present Group: Standard Deviation* by Eleanor Hanson Wise, 2013

- *Susan O'Malley: An Unsolicited Letter to the Young-ish Artist (this means all of us, right?)*, May, 29, 2013, Courtesy susanomalley.org and Invisible Venue.
- *Joan Mitchell Foundation: Call: Creating a Living Legacy, An Archive Planning Workbook & Resource Guide*, Courtesy joanmitchellfoundation.org
- *ArtBusiness.com: Good Art Writing Makes Good Art Better*, Courtesy AlanBamberger.com
- *Art/Work: Rejection: It's Not You, It's Them*, Chapter 8, pg 161-169
- *ArtPractical.com: Visible Alternative*, Dec. 2, 2009
- *Akademie X: Lesson in Art & Life* by Stephanie Syjuco, pg 1-13, 2013, Phaidon
- *Slow Art: The Experience of Looking, Sacred Images to James Turrell*, Chapter 1, by Arden Reed, University of California Press, 2017

## Recommended Readings

*The Artist's Guide: How to Make a Living Doing What You Love*  
by Jackie Battenfield, Da Capo Press, © 2009

*Living and Sustaining a Creative Life* by Sharon Loudon, Intellect Books, © 2013.

## Other technology requirements / equipment / material

You are required to purchase one binder or lined notebook for readings, notes, strategic planning research, and one unlined notebook or sketchbook for visual research and exploration. These materials must be used exclusively for Art 198 and must be brought to every class along with a writing utensil. A laptop with Adobe CC Suite (freely available to SJSU students [here](#)) is highly recommended for in-class work use and projects. A \$6 entrance fee is required to get into the San Jose Museum of Art (with student ID) as part of a field trip.

**Hazardous Materials (HAZMAT)**

Basic training powerpoint: <http://www.sjsu.edu/fdo/docs/hazmatandlabsafetyguidance.pdf>.

Material Data Safety Sheets (MSDS) must be on file for all potentially hazardous materials before they can be used in any of the Art & Design facilities. Students must submit one copy of the material's MSDS to the department in Room 104 and a second copy to the faculty member responsible for the class in which the material will be used. Note that food containers cannot be used for chemical storage and that common household items (bleach, vinegar, etc.) are deemed hazardous materials and must be stored appropriately.

**Library Liaison**

Elisabeth Thomas, [elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu)

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

**Shop Safety**

Please watch the video below <http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/index.html>

**Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found at <http://www.sjsu.edu/senate/docs/S12-3.pdf>

Projects will be graded in a timely manner and grades will be posted on Canvas. Each assignment is worth a specific % of your final grade (as outlined in the grade assignment descriptions). You are graded on a set number of points pertaining to the project. Your final grade will be accessed according to the University policy from A to F as outlined in the SJSU catalog.

**Introductory Presentation of Work & Proposal Research: 10%**

**Final written BFA Exhibition Proposal with technical specifications: 25%**

**Cover Letter with Database Research: 10%**

**Final Presentation of Work: 15%**

**Final Artist Packet: 20%** (Presented as an online portfolio with final artist statement, bio, C.V., 5-7 work samples with image credits and brief descriptions)

**Participation: 20%** (including \*reading notebook collected near end of course, class discussion, discussion questions, group presentations, written responses, strategic planning, small group discussions, in-class assignments, critiques, preparedness; constructive preparedness and participation in class discussions is essential.)

*Extra Credit: 2% Must be handed in before the last three weeks of semester. No exceptions.*

Submit application for a grant/residency or other opportunity approved by me (1 submission per student). Complete application must be uploaded to Canvas with proof of submitted application.

*All projects are due on Canvas at the beginning of class on the due date, unless otherwise stated.*

## Introductory Presentation of Work & Proposal Research (10 min.): 10%

The objective of this assignment is to introduce us to your work and current ideas, and to research a few potential directions you'd like to explore for your BFA Proposal. Your **10 minute** presentation will also include researching and presenting one inspiring artist from Art21.org that best relates to your practice and/or future ideas. Include the following components in your presentation:

1. Share 3-5 well documented images of your work. One per slide. Select at least one example that represents a direction you'd like to explore further to give us further context about your work (the potential of the work for your practice is the main focus here).
2. A short 100 word working general artist statement (Use straightforward, clear language; what drives you? What are you seeking to explore in your work?)
3. At least 2 initial ideas—seeds of ideas, brainstorming, initial research—for the BFA Exhibition, directions you'd like to explore further
4. Research and share 1 artist from Art 21 who most inspires you in relation to your BFA Proposal ideas and/or current direction of work (<http://www.art21.org/artists>.) Share at least 2-3 images and/or a short video clip, the themes and concepts behind their work and why their work inspires you and is related to your interests.
5. Prepare one question or area in which you'd like further feedback.

Upload your presentation to Canvas. It is your responsibility to check in with me and make sure that your materials are ready to go at the beginning of class so that there is a smooth transition between presentations.

*Introductory Presentations are worth 10% and are weighted in 3 parts:*

2pt: Thoughtful participation on all presentation days

2pt: Preparation, presentation, and timeliness (ready to critique on time, materials professionally prepared—text is easy to read, images are large and information is well organized and spell-checked)

6pt: All components have been included and thoughtfully researched

CLO 1, 2, 3, 7

## Final written BFA Exhibition Proposal with technical specifications: 25%

Research and prepare a written BFA Project Proposal with technical specifications. This is a requirement for your BFA Project and is one of the critical objectives of this course. Your proposal must include the following components

1. A detailed and clear technical drawing/layout of your work in your preferred SJSU gallery space (be sure to include specific measurements and requirements of the space—consider outlets, etc.). You can use [sketchup](#) or another visualization tool, or do a detailed pencil sketch etc. Whatever method you choose, be sure your sketch clearly introduces and visualizes your written proposal.
2. A budget including all materials and projected expenses.
3. A well-articulated and refined exhibition proposal summary (at least one page though longer is not necessarily better.) It is important that your written proposal articulates a clearly considered relationship between the conceptual thrust/main idea/s behind your proposal and your selected materials/medium/methods/curatorial choices/final installation.

4. An action plan (overview of important next steps and goals and projected timeline—include dates!)
5. Include preparatory work: main research, draft action plan & proposal

Our Assistant Gallery Coordinator will visit the class to discuss the specific requirements and answer any questions you may have. You will have the opportunity to share and prototype your proposal/s in class and get peer and instructor feedback. We will be chunking down this project into research, action plans, and a draft BFA Project Proposal in the previous weeks leading up to the final proposal. You are required to submit these items along with your final proposal. Your final BFA Project Proposal must be vetted and signed by at least one BFA Advisor.

CLO: 1, 3, 7

*BFA Proposal with technical specification rubric: 25%*

- 5pt: Proposal idea is clearly articulated and thoughtfully considered, iterated and clearly refined
- 5pt: Sketch clearly introduces and visualizes idea and gallery layout
- 5pt: Materials, budget, clearly outlined, thoroughly researched, and organized
- 5pt: Preparatory work, development of ideas, attention to process: main research, draft action plan
- 3pt: All requirements have been followed and included; well organized
- 2pt: Clearly written with grammar, spell check; no formatting errors.

**Cover Letter, Database & Business card: 15%**

The objective of this assignment is to form good research and communication methods for your studio practice and to use this research to help you move forward on a professional opportunity following graduation. You will begin by researching and organizing a database for all your record-keeping (residency/grant/gallery opportunities, graduate school research, deadlines, etc.). Use a professional database tool (e.g. GYST) or you can experiment with other methods (Excel, Evernote, etc.). Whatever helps you to best organize your research. Drawing upon your database, select one opportunity that is most aligned with your work, appropriate for your level of experience, and relevant to you. Write a 1-2 page professional cover letter for your application or other professional inquiry and design and a professional artist business card to include with your cover letter. Your cover letter must follow professional business letter formatting guidelines and consider our class discussions about professional communications. Your business card must consider design principles and good typographic practices discussed in class. You can submit your full application for extra credit (2%) with proof of delivery of your application any time before the last two weeks of semester (no exceptions).

*Cover letter with proposal and database sheet is worth 15% and is weighted in 4 parts:*

- 3pt: Clearly researched and well aligned opportunity drawn from well-organized database
- 2pt: All requirements have been followed
- 4pt: Business card considers design principles and good typographic practices discussed in class
- 4pt: Well-articulated and thoughtfully considered cover letter, incorporating learnings from class discussions
- 2pt: Professionally formatted letter; clearly written with grammar, spell check

CLO 1, 2, 5, 7

**Final Artist Packet:** Online portfolio with final artist statement, bio, C.V., 5-7 work samples with descriptions **20%**

**Final Artist Packet: Online portfolio: 20%**

Your final assignment is an artist packet and portfolio presented as a professional website. Your Final Artist Packet should be substantially developed and refined from our work together in class. Artist statements, bios etc. are refined, thoughtfully articulated and spell/grammar-checked. Selected individual class and instructor feedback should be considered and incorporated as necessary. Include additional menu items in your online portfolio as relevant for your discipline/needs (e.g. upcoming, blog, etc.). Design formatting should prioritize legibility and professional impact and be consistently applied throughout your artist packet and must include the following:

1. 6-7 work samples with image credits/brief 1-2 sentence descriptions of work
2. ½ page artist statement (1-2 paragraphs)
3. 1 paragraph artist bio
4. CV, 2 pages

*Final Artist Packet is worth 20% and is weighted in 5 parts:*

- 5pt: Professionally designed and organized; well considers class discussions/feedback
- 3pt: All requirements have been followed and included
- 5pt: Ideas/themes of inquiry are expressed thoughtfully, clearly, and succinctly
- 5pt: High quality documentation and presentation of visual work
- 2 pt: Clearly written with grammar, spell check; no formatting errors; working links

CLO 1, 4, 5, 7

**Final Artist Talk: 15%**

Prepare a 12-15 min. artist talk. The objective is to share a significant development in your ideas and BFA Proposal since your initial presentation and to practice giving a professional talk about your work. Your artist talk will be followed by a Q&A and class discussion. Include the following items and upload your final presentation to Canvas by midnight the day before your scheduled presentation:

1. 4-7 images and/or video—show us a progression in the work from your earlier work to your most recent work to current work-in-progress (as related to BFA Proposal/Exhibition). High quality documentation is **critical** (clear, well cropped and sharpened, high impact—one slide per image).
2. Describe the work and development in detail
3. Future challenges?
4. Speak to the major development/s in your work—studio learnings, etc.
5. Share future action plan—next steps and goals with timeline
6. Guide us through your online portfolio (draft is fine).
7. Prepare at least 1-2 specific questions or areas in which you’d like to get feedback.

*Final Presentation is worth 15% and is weighted in 5 parts:*

- 3pt: All requirements have been presented and submitted (including any peer evaluation)
- 3pt: High quality documentation of work (well selected and cropped images of work give a good picture of the work, images are focused, sharpened, etc.)

- 4pt: Key ideas and developments have been thoughtfully and clearly summarized; work demonstrates substantial and thoughtful investigation/research since Initial Presentation; next steps are clearly defined.  
 3pt: Constructive participation on all presentation days  
 2pt: Thoughtful, well organized presentation of work—designed for clarity and impact.

### **Participation: 20%**

It is essential that you are prepared to work in class and participate thoughtfully in all class discussions. Your generous participation helps to create a thriving and fruitful learning experience for all. **Reading & Resource Notebook:** You are required to purchase a separate binder or notebook in which you will organize your strategic planning, written critiques, class notes and bullet point notes for each reading along with at least one discussion question. I expect you to be prepared to discuss each reading in class with a discussion question for the class to consider. I encourage you to handwrite your notes to help you learn the material, but if typing works best for you, it is fine to print and organize your notes in a binder. Either way, your notes must be organized and easy to read. The objective is to lay the groundwork for a research-based practice and to compile helpful source material for your studio practice going forward. Readings must be clearly numbered/dated for each of the class readings and cited (title, author) at the top of each page along with one thoughtful discussion question for the class to consider for each reading.

Notebooks will be collected near the end of the semester. Be sure to stay on top of all readings, in-class assignments, and written responses. The notebook will be graded as complete/incomplete (with one point docked for each missing reading/question or assignment) and will comprise one half-two-thirds of your participation grade. The remaining participation grade will be based on constructive class participation, peer feedback, preparedness, field trips, etc.

### **Final Examination or Evaluation**

The final examination for this class be on **Wed., December 13, 9:45-12.**

### **Grading Information (Required)**

Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog. All work must be finished and turned in according to ascribed deadlines and instructions.

Your grade will be based on my assessment of your work, based on the criteria and rubric listed for each project. The three assignments are designed to test your ability to creatively apply the concepts from lectures, videos, and readings to specific problems. These skills will improve as you apply them to solving incrementally more difficult problems over your college career and beyond.

I will assign you a numerical grade for reading precis/responses, presentation, and the three main projects in this class, as follows:

- 97-100 = A+
- 93-96 = A
- 90-92 = A-
- 87-89 = B+
- 83-86 = B
- 80-82 = B-

77-79 = C+  
 73-76 = C  
 70-72 = C-  
 67-69 = D+  
 63-66 = D  
 60-62 = D-  
 59 and below = F

A= Excellent work  
 B= Above average work  
 C= Average work  
 D= Below average work  
 F= Unsatisfactory work

### Determination of Grades

Deadlines are listed in the Course Calendar. All assignments are due at the beginning of class, uploaded to Canvas (as pdf, doc, or jpg) unless otherwise stated, for in-class feedback/critiques/or discussion and/or grading. Ten percent will be deducted from the grade for work not handed in at the beginning of class and every class period it is not turned in after that. Late projects will not be accepted two classes (two weeks) past the due date. All assignments must be completed to pass the course. Special circumstances will be taken into consideration (e.g. Illness, court appearance, death of a relative.) The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students. An extra credit option is available and is specified above. Please ensure your Canvas/My SJSU messaging works.

### Classroom Protocol

Class is structured to use the fully allotted time. It is essential that you attend classes punctually and stay the full length of the class. You need to be in class for the full amount of time with the required materials, research and assignments completed. Being more than 10 minutes late or leaving more than 10 minutes early counts as an absence. If you are late, leave early, or miss class, it is your responsibility to come to office hours or ask classmates what was missed. I will not be repeating information in class for someone who is late. Similarly, I will not be responding to emails regarding what was missed in class. All assignments, deadlines, and dates of which you are expected to present work are listed clearly on Canvas and any changes on the schedule will be announced in class with fair notice. **Texting or using your phone or laptop for personal use is not allowed and will adversely affect your participation.**

I expect you to be prepared to discuss the readings and other assigned material in a respectful manner—this includes allowing others to speak and listening respectfully to differing opinions and experiences. If you tend to frequently voice your opinion, take some time to practice active listening to make space for more reserved students to participate in the discussion. If you generally feel more reserved, or less comfortable speaking in class, I encourage you to prepare your thoughts and discussion questions in advance and practice sharing your valued opinion with others.

**University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>"

**ART 198 / BFA Seminar, Fall, 2017, Course Schedule**

**Course Schedule**

Week	Date	Topics, Readings, Assignments, Deadlines
1	Aug. 29	Intros & syllabus review, including all main assignments / Questionnaire & discussion / Intro to Strategic Planning / Susan O'Malley's "Letter to a Young Artist" / Fill out Field trip forms
		<b>Hwk:</b> Finish Strategic Planning & bring to Sept 12 class in small binder/notebook Reading #1: Strategic Planning (Readings will be listed on Canvas; Bullet point notes and one discussion question for all readings are due in binder/notebook for following class)
2	Sept. 5	Field Trip / \$6 for admission (Bring Student ID; Mel bring waivers)
		<b>Hwk:</b> Field Trip Exhibition Critiques due on Canvas (1 page) Reading #2: Slow Art <i>Sept. 6: Last day to Drop a Class without a "W" grade</i> <i>Sept. 13: Last day to add courses/submit instructor drops</i>
3	Sept. 12	<b>Exhibition Critiques due on Canvas</b> / Discussion / Review schedule / Overview of BFA Proposal Assignment & Artist Packet / Measurable goals, goal evaluation / BFA Proposal Action Plan & Research / SECA videos & artists
		<b>Hwk:</b> Prep presentations, Finish BFA Action Plan & questions about BFA exhib. Process / Reading #3: Studio Practice
4	Sept. 19	<b>Strategic Planning &amp; BFA Action Plan Workbook due</b> / Gantt Charts / BFA Exhibition Planning with Assistant Gallery Coordinator Cynthia Cao (12:15-12:45) / <b>Introductory Presentations</b>
		Reading #4: Conceptual Art
5	Sept. 26	<b>Introductory Presentations</b> / Concept & Content: Small group work-time
		Reading #5: Art Writing 1 & group mini presentations
6	Oct. 3	Small group mini presentations / Review Artist statements & bios / Peer Interviews & work-time
		<b>Hwk:</b> Bring finished draft of Artist Statement & bio (upload to Canvas and have available in class) / Reading #6: Art Writing 2
7	Oct. 10	Draft Artist Statement & bio: Peer Reviews / Elevator pitches / Work-time & instructor feedback / Review CV's

		<b>Hwk:</b> Draft BFA Proposal due next class Reading #7: Experimental Practices & Exhibition Planning
8	Oct. 17	<b>DRAFT BFA Proposal</b> due & peer reviews (due by end of day) / Proposal Reviews & feedback / Work Samples & work-time
		<b>Hwk:</b> Final BFA Proposal due next class! Reading #8: Work Documentation #1 (Intro to Photoshop documentation basics)
9	Oct. 24	<b>Final BFA Proposal due</b> / Online Artist Packet Review / Visiting Artist
		<b>Hwk:</b> Work on draft online portfolio (due Nov 14), 1 work sample due to Canvas Reading #9: Work documentation #2
10	Oct. 31	Work Samples Review & Feedback / Online Portfolios Work-time / Overview of Cover letter & Business card assignment overview / Professional Communication
		<b>Hwk:</b> 1 well documented work sample with image credits & database spreadsheet Reading #10: Database dev. & Resource Guides
11	Nov. 7	<b>Database spreadsheet and 1 well documented work sample w image credits due on Canvas</b> (also available in class for review on laptop or hard copy) / Review Artist Opportunities & Professional Communication / Overview of Artist Talks & schedule / Work-time
		<b>Hwk:</b> Draft online portfolio due next class Reading #11: Professional Communication
12	Nov. 14	<b>Draft Online Portfolio/website due</b> (Canvas; must include working links for first draft of statement, bio, CV and min. 3-4 <u>well documented</u> images with image credits, brief desc.) / Visiting Curator & Artist Kevin Chen: Professional Practice / Guest and instructor feedback & work-time / Website Peer Critiques
		<b>Hwk:</b> Cover letter & business card Assignment & Web peer feedback due next class
13	Nov. 21	<b>Cover letter &amp; Business card assignment due by end of day (&amp; finish web peer critiques)</b> / Business cards & Illustrator Work-time
		<b>Hwk:</b> Final Artist Talks Reading #12: Rejection & Best practices (financial, contracts, etc.)
14	Nov. 28	<b>Final Artist Talks</b> /
		<b>Hwk:</b> Reading Notebook due (all strategic planning, reading notes/discussion questions for all readings)
15	Dec. 5	<b>Final Artist Talks</b> (including Mel if time!)
		<b>Hwk:</b> Online Portfolio/Artist Packet due Dec. 13 <sup>th</sup> 9:45am (Canvas) Grad School Opportunities <i>Monday Dec. 11 Last day of instruction</i>
16		
Final Exam*	Dec. 13	Art 110, 9:45-12: <b>Online Portfolio/Artist Packet due</b>

\*There shall be an appropriate final examination or evaluation at the scheduled time in every course, unless specifically exempted by the college dean who has curricular responsibility for the course. Readings will be listed on Canvas.