

**San José State University**  
**Department of Art & Art History**  
**ART 003, Medium and Message, Section 01, Spring 2017**

**Course and Contact Information**

<b>Instructor:</b>	Mel Day
<b>Office Location:</b>	Art 317
<b>Telephone:</b>	Email preferred
<b>Email:</b>	Melissa.day@sjsu.edu
<b>Office Hours:</b>	Tuesday 1:30-3:00pm
<b>Class Days/Time:</b>	Tuesdays and Thursday 9-10:15am
<b>Classroom:</b>	Art 108
<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>

**Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on Canvas Learning Management System course login website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through MySJSU 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 (unless stated otherwise) in PDF format only and images must be jpgs less than 250KB. 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**

This undergraduate seminar introduces intermediate-level artists to a research and project-based approach to art-making with a focus on contemporary, idea-appropriate media and methods.

**Course Learning Outcomes (CLO)**

Contemporary artists choose or invent the media that will best convey specific ideas. When their chosen medium lies outside of their previously acquired skill-set, they either "farm out" aspects of a project or collaborate with others with skills appropriate to the project. In the case of extremely ambitious projects, an artist may function more as an art director than a sole author and maker of his or her work. This course will introduce multiple approaches to thinking about medium, authorship, the relationship between process and project, and the roles of the artist, community and audience in the development of public art projects. Students will critically reflect, analyze, and write about their own and other's work as well as readings in writing assignments as outlined in the attached schedule.

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This course is a seminar with readings and studio-practice homework to be done largely outside of class time. University policy requires that six hours of homework per week be assigned for any three-unit class. There will be at least one field trip to an art museum or public art venue, and students will be expected to attend at least one lecture outside of class time.

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

- CLO1: demonstrate knowledge about different media
- CLO2: demonstrate and apply knowledge about the relationship of medium and content
- CLO3: demonstrate fluency in the language of visual critique orally and in writing
- CLO4: demonstrate sensitivity to a variety of media and cultural modes of representation
- CLO5: track their own iterative working process

### **Required Texts/Readings**

All required readings and media links will be uploaded to Canvas.□

Recommended Text: *In the Making: Creative Options for Contemporary Art*, Linda Weintraub, © 2003 D.A.P Publishers, New York

### **Other technology requirements / equipment / material**

A notebook or binder for taking notes, a sketchbook, artist pencils, and a good straight edge, are all essential. Please bring your sketchbook and notebook to class every day.

The three main projects in this class will use a large variety of materials, depending upon your idea, and your own interests and skill sets. Some materials will need to be purchased at hardware stores, art supply stores, etc. Students choosing to use the Instructional Resource Center's video cameras will need to purchase a video data card. A tool box or tote bag of some kind is also recommended. You will be given advance notice in class for any materials needed for in-class assignments/exercises.

### **Hazardous Materials (HAZMAT)**

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

### **Library Liaison**

Monika Lehman: [monika.lehman@sjsu.edu](mailto:monika.lehman@sjsu.edu), Tel: (408)808-2657

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

### **Shop Safety**

This course requires students to take the shop safety test. This will give you access to tools you can consider and potentially use for any of the class work. Our class is scheduled to take the test on test on 9/06/16. Please

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ensure you are present on that day. **Important:** Prior to taking the test, all students are required to pay a \$20 fee at the Bursars Office located in the Student Services Center directly into fund 62089 with cash or check. You must bring your receipt to the test. The test is open book, so take good notes and be sure to study. If you miss more than 3 questions and fail the second chance test, you will not have access to the shop. Please watch the video below in preparation for the test: <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.

Main Projects (3): 60% (20% each)

Presentation: 10%

Reading Responses/Precis, discussion questions: 15%

Class participation (in-class assignments, discussions, self and peer evals, preparedness): 15%

Gallery visit / Artist Talk written critique: Extra credit (2%; max. 1 per student)

Window Exhibition submission: 1% extra credit (pending, TBD based on display availability)

### Three Main Projects

The three main projects will be studio practice projects informed by the readings, lectures and discussions. Projects are due at the beginning of class due date (see specific dates on the schedule below), presentation-ready for critiques. You are also required to submit two high quality visual images of the work (include a view of the whole work and a detail of the work), and two legible photos of your sketchbook research and idea development (thumbnail sketches, written research, found images, etc.) along with one clearly-written, reflective artist statement (about one paragraph). Statements need to begin with your name, title, dimensions, and media as you would see on a gallery wall label. The final project has additional requirements as outlined below. **These items are to be submitted digitally, on Canvas, by midnight on the due date. Be sure documents are in pdf format and images are well documented and saved as jpg files no larger than 250KB.** Check your work for spelling and grammatical errors. Points will be deducted for sloppy, ill-considered work.

Each project is divided into three phases: three initial proposal ideas; a final proposal with a rough prototype; and the final project (due dates are outlined on the schedule below). *Initial proposal ideas* consist of at least one sketch and a paragraph describing your message and material ideas. The *final proposal* should include at least one sketch and clearly outline your main idea and materials. *Rough prototypes* are lo-fi, quickly-made explorations of an idea using everyday, easily accessible materials, executed with little attention to craft—whatever helps you to visually explore and communicate your idea quickly so that you can get feedback

early in the process. *Final projects* are the culmination of a thoughtful exploration and are refined in both idea/material choices and execution.

Project 1 & 2 are worth 20% and are weighted in four parts:

- 5pt: Thoughtful participation on all project critique days
- 4pt: Thoughtful and clearly written artist statement with high quality visuals/image credits
- 6pt: Well considered relationship between media and message, concept and material, research/experimentation/iteration
- 5pt: Execution/Craft of final work

Project 3 is worth 20% and is weighted in four parts:

- 5pt: Thoughtful participation on all project critique days
- 4pt: All project requirements are presented and submitted as outlined below
- 6pt: Visualizations and supporting material convey a well considered relationship between media / message / value propositions / audience; idea development is evident
- 5pt: Execution/craft of final visualizations; well considered pitch/presentation

CLO 1,2,3,4,5

### **Project 1: New Material (Appropriation)**

In preparation for Project 2, we will discuss and debate the origins of the “readymade” and explore a wide variety of contemporary artists who appropriate and transform a range of materials in compelling and unexpected ways.

For this project, you are asked to explore the metaphorical, contextual, and physical possibilities of one found object or material as the conceptual parameter for a work of art. You may draw upon a “raw” material—such as fabric, feathers, earth, etc.—or appropriate or “borrow” a manufactured form or found object as your source material—a particular toy, tool, or other manufactured form, for example. Your job is to research, transform and disrupt the normative readings of the material in some way to convey a new message/meaning. You can do this through integration (the act or craft of combining or fusing two or more parts into a whole) and/or re-contextualization (working within a different context) and/or repeating elements, changing scale, function, etc. Use other materials sparingly only as absolutely necessary. Your investigation will focus on one key material or closely related set of materials or multiples of that material. Intelligently research and play with the materials at hand, drawing upon your own experiences, interests, and skill-sets.

### **Project 2: New Regard (Identity)**

We will explore the shifting notions of individual and collective identity and the expanded possibilities of contemporary portraiture. We will view and discuss ways that contemporary artists have employed a wide variety of media and conceptual approaches to explore and question individual and collective identity as inspiration for this second project.

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The guidelines for Project 2 are fairly straightforward but intentionally open-ended so that you can draw upon your own experiences, interests, and skill sets: “Create a work of art—without using representations or images of human figures—that communicates something about an experience of another person or other people”. It is important to focus on one particular aspect or experience of another person or collective of people rather than trying to portray a more general representation. You may use any media—traditional or non-traditional—but carefully consider what medium/materials might best embody your idea/message. Fill your sketchbook with at least 5 pages of written and visual research—library research, thumbnail sketches, found imagery, etc.

Out of your research, develop three proposal ideas to share in class. Based on this feedback, develop your idea into a final proposal and a rough prototype as a way to further refine your ideas/materials for the final project.

### **Project 3: New Public (social engagement)**

In our final project, our work together continues to move outward into the public sphere using ‘social practice’ as an art medium. For our final project, we will explore a range of socially-engaged and participatory community-based works. We will discuss the importance of identifying ‘value propositions’ with the various stakeholders in the creation and sustenance of a viable and effective social practice and explore a range of contemporary social practice projects. The final project will be developed within the context of an existing open call for public projects.

For this final project, you will research and develop a mock project proposal for the SF-based Market St. Prototyping Festival, according to the 2016 RFP guidelines outlined here:  
<http://marketstreetprototyping.org/get-involved/submit-a-project/>.

For the final critiques you will pitch your project to the class as if you were pitching in front of the selection committee with well developed visual renderings/prototypes. Value propositions must be identified clearly and your idea renderings/prototypes visualized professionally, and persuasively. Your idea renderings/prototype may be digitally or materially rendered, but they must be clear, well considered, and refined in their execution. You should have at least three images/renderings to help communicate and contextualize your idea. Upload to Canvas all of the required components outlined on the RFP (see above link) PLUS your three proposal ideas, as well as your final proposal (including your value propositions). Proposals should include sketches or some kind of visual thinking about your idea. I want to see a significant development in your idea/material choices throughout the process. For your piece to receive credit, it is essential that I see your work in progress and an evolution of your ideas in the weeks prior to each critique as well. Work that appears completely out of the blue will be considered highly suspect—recycling or ‘borrowing’ project ideas from others counts as cheating and will be followed up accordingly (see academic integrity note below).

### **Student Presentations 10%**

We will draw names to divide the class into three groups. Each third of the class will research and prepare a five-minute presentation on one of the three project themes—identity, appropriation, social-engagement.

Students in the first two groups (Projects 1 & 2) will each select one contemporary artist from the Art 21 PBS

series that best exemplifies the project theme and creates work that resonates with them. Include a brief bio, 3-5 images, and how the artist explores and relates to the project theme and why their work stands out to you. You may include a maximum of one-minute of excerpted video or interview clips. Back-up your ideas with specific examples from the work.

Students in the third group will select two proposals from the finalists from the Market St Prototyping Festival that they feel strongly exemplifies the social-practice theme and to which they most respond. Discuss the strength and potential challenges of the proposed project and specific ways that the artist is employing media/material/process to further the meaning and message in their work. What are the value proposition/s in the work? Why does it resonate with you personally? Point to specific examples in the work to back up your reasoning.

At the end of each set of presentations we will discuss and vote as a class which artist/proposal presented best realizes the project theme. Please note: You must each present a different artist/finalist. A sign-up sheet will be posted at the beginning of each project. It's your responsibility to check the sheet to make sure that the artist/proposal you would like to present has not already been selected.

Projects 1 & 2 groups select an Art 21 artist from here: <http://www.pbs.org/art21/artists/>

Project 3 group selects a Market St. Prototyping Festival finalist proposal from here: <http://marketstreetprototyping.org/2016-festival/prototypes/>

Presentations are worth 10% and are weighted in five parts:

- 1pt: Brief artist bio (groups 1-2) / Proposal summary (group 3)
- 2pt: 3-5 well chosen images (1 min. related video or interview clip also acceptable)
- 3pt: Description of how the artist relates to the project theme / how the finalist addresses the objective of the call (back up your reasoning with specific examples)
- 2pt: Analysis of the relationship of media and message in the work (specific examples)
- 2pt: Why their work resonates (use specific examples); strengths and challenges of finalists proposal

CLO 1,2,3,4

### **Precis & discussion question (3): 15%**

Write a 500 word precis for a selected reading for each of the three main projects. A precis is a summary of the author's key ideas, written in your own words. This is not a critique or an opinion piece. However, at the end of your precis, include one discussion question for the class to potentially consider for each of the project readings. The selected precis reading will be identified on Canvas at the beginning of each project, along with any other project section readings (also requiring a prepared discussion question). Your precis and discussion question/s must be printed and handed in at the beginning of class and must include your name and the title and author of the text.

*Critical precis* are essentially summaries of the text, outlining the main ideas and purpose of the text in your own words (important quotes may be used sparingly). The structure includes three parts: an introduction including

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the title and author of the text; a summary of the main ideas; and a conclusion. Points will be deducted for sloppy, ill-considered work. Carefully check grammar and spelling. Each response will be evaluated according to the following criteria:

- 2pt: Well considered summary outlining the main points in students own words
- 2pt: Thoughtful discussion question/s for each reading
- 1pt: Clearly written with spell-check / grammar-check

CLO 1, 2, 3, 4

**Participation: 15%**

It is imperative that you are prepared to work in class, with all the materials necessary to work in class, with sketches, ideas, and works in progress to share for feedback when required. Your thoughtful and thorough participation and preparedness for in-class assignments, discussions and intermediary project critiques is also critical in this regard. Your generous participation helps to create a thriving and fruitful learning experience and will help to further your own and other’s practice.

In class assignments (including proposals/prototypes, evaluations, etc.) will be factored into your participation grade and marked as complete or incomplete. In-class assignments must be handed in on the due date or they will be marked incomplete (without a doctor’s note). *A one-time, one class day extension may be allowed per student for extenuating circumstances, at my discretion.* Some in-class assignments will be due in class, on the day they are assigned (e.g. impromptu self or peer evaluations). This class work will be tallied at the end of the semester and will comprise a significant portion of the participation grade. A credit of “complete” on these assignments will result in full credit for the in-class assignment portion of the participation grade. The remaining participation grade will be based on my assessment of your participation in class in all discussions, in-class assignments, group work, etc.

NOTE that University policy F69-24, “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

CLO 1,2,3,4,5

**Gallery lecture / exhibition writing response/critique: Extra credit (one submission per student)**

You may submit one additional artist lecture or gallery visit critique response for up to **2%** of extra credit. Submissions must be received before final critiques begin and must follow the below guidelines.

Visit at least one exhibition (off campus; student exhibitions aren’t eligible) or artist talk. Select a work that resonates with you and take a selfie with the work (or of yourself at the event). Write a 250 word critique of the exhibition/talk. Be sure to include why the work/artist you chose in your selfie resonated with you. It’s not sufficient to say “I liked the work/I hated the work.” Back-up all of your comments with specific, well

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considered examples. Submissions must be uploaded to canvas before the first day of final critiques.

CLO 1, 2, 3, 4

### **Project Deadlines**

Deadlines are listed in the Course Calendar. All assignments are due at the beginning of class, uploaded to Canvas, 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 past the due date. 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. Please ensure your Canvas/My SJSU messaging works.

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, 408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

### **Final Examination or Evaluation**

The final examination for this class will be a critique of the final project on **May 21 from 7:15-9:30 AM**. All final projects are also due on or before this date.

### **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 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-

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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

### **Classroom Protocol**

This class is fast-paced at a short 75 minutes. 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 for personal use is not allowed and will adversely affect your participation grade.

### **Consent for Recording of Class and Public Sharing of Instructor Material**

University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course. Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material. In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well. Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.

### **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/>

### **Dropping and Adding**

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's Catalog Policies section at <http://info.sjsu.edu/static/catalog/policies.html>.

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Add/drop deadlines can be found on the current academic year calendars document on the Academic Calendars webpage at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The Late Drop Policy is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

### **Academic integrity**

Students should know that the University's Academic Integrity Policy is available at <http://info.sjsu.edu/static/catalog/integrity.html>. Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University's integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for Student Conduct and Ethical Development is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy F06-1 requires approval of instructors.

### **Attention!**

Recycling projects already turned in in another class counts as cheating. All work made in this class must be new work—a carefully considered response to each assignment. It is essential that I see your work in progress in the weeks prior to each critique for your piece to receive credit. Work that appears completely out of the blue will be considered highly suspect. I will invite other instructors from the department to view photographs from our class critiques, in order to make sure no project is recurring from another class.

### **Campus Policy in Compliance with the American Disabilities Act**

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

### **Student Technology Resources**

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

**Learning Assistance Resource Center**

The Learning Assistance Resource Center (LARC) is located in Room 600 in the Student Services Center. It is designed to assist students in the development of their full academic potential and to motivate them to become self-directed learners. The center provides support services, such as skills assessment, individual or group tutorials, subject advising, learning assistance, summer academic preparation and basic skills development. The LARC website is located at <http://peerconnections.sjsu.edu/>.

**SJSU Writing Center**

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is located at <http://www.sjsu.edu/writingcenter/staff/>.

**Peer Mentor Center**

The Peer Mentor Center is located on the 1st floor of Clark Hall in the Academic Success Center. The Peer Mentor Center is staffed with Peer Mentors who excel in helping students manage university life, tackling problems that range from academic challenges to interpersonal struggles. On the road to graduation, Peer Mentors are navigators, offering “roadside assistance” to peers who feel a bit lost or simply need help mapping out the locations of campus resources. Peer Mentor services are free and available on a drop –in basis, no reservation required. The Peer Mentor Center website is located at <http://peerconnections.sjsu.edu/>.

**SJSU Counseling Services**

The SJSU Counseling Services is located on the corner of 7th Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit Counseling Services website at <http://www.sjsu.edu/counseling>.

**ART 003/Medium and Message, Spring 2017, Course Schedule**

**Course Schedule**

Week	Date	Topics, Readings, Assignments, Deadlines
1	Tu 01/31/17	Syllabus Review & Introductions // Confirm Shop Test Date for 02/09 // Questionnaire //
	Th 02/02	Intro to Project 1/ Presentation Schedule Intro to Boxed-in Assignment

2	Tu 02/07	<u>Boxed-In class assignment due (upload photo to Canvas: check size) / feedback // Intro to Design Thinking // Project 1 Research</u> Hwk: Watch shop video, pay \$20 shop/ keep receipt! Open notes allowed. Study! Last Day to Drop Courses without an Entry on Student's Permanent Record (D)
	Th 02/09	<u>Shop test—need your receipt! Don't miss!</u>
3	Tu 02/14	<u>Precis Reading 1 with discussion question due (Canvas) // Print out reading and bring to class // Debate // Project 3 proposals due (bring hard copy and upload to Canvas)</u>
	Th 02/16	Art 21 Project 1 Presentations due / Vote
4	Tu 02/21	<u>Final proposals &amp; rough prototype due / Finish any Art 21 Presentations, vote</u> Be prepared to work on 1 <sup>st</sup> project in class / work-time / meetings
	Th 02/23	Work day: Be prepared to work in class on your first project with all materials // meetings
5	Tu 02/28	Work-day for Project 1 (due next class) Uploading images, documents to Canvas
	Th 03/02	<u>Final projects due</u> ; Intro to critique Written critiques, select large group critiques
6	Tu 03/07	Precis Reading 2 due with discussion question (Canvas) // Project 1 slideshow // Intro to Project 2 Lecture & Reading discussion // Art 21 //
	Th 03/09	<u>Project 2 presentations due / Vote</u> <u>3 proposals due</u>
7	Tu 03/14	<u>In-class assignment</u> // Finish remaining presentations, vote // be prepared to work with materials next class
	Th 03/16	<u>Final proposal &amp; rough prototype due // In-class assignment Part 2: upload to Canvas by next class</u>
8	Tu 03/21	<u>Work-time</u> Be prepared to work in class with necessary materials.
	Th 03/23	Work day & meetings Be prepared to work in class with necessary materials. 2 <sup>nd</sup> project due 03/30
9	Tu 03/28	<b>Spring Break! March 27<sup>th</sup>-March 31<sup>st</sup></b> Artist statement discussion / Work day & meetings Be prepared to work in class with necessary materials.
	Th	Critique Project 1

	03/30	
10	Tu 04/04	Critique Project 2
	Th 04/06	Critique Project 3
11	Tu 04/11	<u>Precis Reading &amp; discussion question due</u> // Finish any remaining crits // Sign up for Project 3 presentation by next class (Project 3 group) // Intro to Project 3
	Th 04/13	Reading 3 discussion // Social Practice // Intro to in-class assignment (due next class)
12	Tu 04/18	<u>In-class assignments due; upload photo to Canvas and bring copy to class (digital or print-out)</u> // <u>Project 3 Presentations due</u> / Vote
	Th 04/20	<u>3 different proposal ideas due</u> (Canvas and hard copy to class) Finish Presentations
13	Tu 04/25	<u>Proposal &amp; rough prototype due</u> (identify value propositions) Sketchup/Rendering Ideas / Bring laptop if possible (optional); work-time
	Th 04/27	Work Day / Meetings; Be prepared to work in class on projects Window Exhibition discussion
14	Tu 05/02	<u>Bring 1 in-progress image rendering or model and project statement/description due for small group critiques</u> / Presentation basics // Be prepared to work // meetings
	Th 05/04	Visiting Artist TBA
15	Tu 05/09	<u>Project Description/Proposal and 1 full color image rendering or 3-D model due for window display case installation (volunteers needed)</u> // <u>bring straight edge</u> Work Day / Meetings / Feedback
	Th 05/11	<b><u>Draft Final Pitch due: Be prepared to present for feedback</u></b> Be prepared to work in class on project
16	Tu 05/16	Final Critiques/Pitches
	Th 05/18	Final Critiques/Pitches
17	05/23	Final Critiques/Pitches
<b>Final</b>	<b>05/23/16</b>	<b>7:15 to 9:30 am // Project 3 due by 7:15 am</b> , no exceptions; <i>check requirements //</i>

<b>Exam</b>		Final Crits/Pitches
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*\* The above schedule is subject to change with fair notice—by announcement made in class.*