

**San José State University**  
**Department of Art & Art History**  
**ART 276, Artists Teaching Art,**  
**Section 01, Class Number 24663, Spring 2017**

**Course and Contact Information**

<b>Instructor:</b>	Valerie Mendoza
<b>Office Location:</b>	DH 401C (M/W) or IS 219C (Thursdays by appointment only)
<b>Telephone:</b>	408-924-4693
<b>Email:</b>	<a href="mailto:valerie.mendoza@sjsu.edu">valerie.mendoza@sjsu.edu</a>
<b>Office Hours:</b>	Mondays & Wednesdays: 3:45-4:45 <i>By Appointment only:</i> Thursdays. 5:00-12:00 PM <i>Must be arranged in advance.</i>
<b>Class Days/Time:</b>	Thursdays from 6:00 - 8:45 PM
<b>Classroom:</b>	Industrial Studies Building 219C
<b>Prerequisites:</b>	Classified graduate status or instructor consent.
<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****Technology Intensive Course**

Having a laptop computer is strongly recommended for this course. You will need a laptop with you for at least some class meetings. The latest edition of the Adobe Creative Suite software is free to all SJSU students. I strongly recommend that you download it (if you haven't already). You will not need it for this course, but it could help you with your research. The applications I recommend are Photoshop, Premiere Pro and possibly Lightroom. Follow the instructions at this link to download your free software:

<http://its.sjsu.edu/services/software/adobe/>

**Assignments, Readings, Handouts**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found under our class name on [Canvas Learning Management System course login website](http://sjsu.instructure.com/) at <http://sjsu.instructure.com/>. You are responsible for downloading new materials when you are notified that they are available. You should go there now and download the syllabus and first assignments. Make a practice of doing this regularly. Start a folder on your laptop and download and keep materials for our class there. That way you have what you need safe, whether or not you're online, especially if you do not have access to the internet at home.

## Course Description

Seminar will examine theoretical and practical issues of art education which relate to traditional institutions of higher learning as well as to other teaching opportunities in the community.

## Course Content and Objective

*“Today, art education has no definite goal, no method, no particular content that can be taught, no tradition that can be transmitted to a new generation-which is to say, it has too many. Just as art after Duchamp can be anything, so can art education be anything. Art education is an education that functions more as an idea of education, as education per se, because art education is finally unspecific. But there is one characteristic of traditional education that has remained unchanged throughout the history of art and, generally, throughout the cultural revolutions of modernity. Now, as ever before, education suspends the student in an environment that is meant to isolate him or her, to exclusively a site of learning and analysis, of experimentation exempted from the urgencies of the outside world. Paradoxically, the goal of this isolation is precisely to prepare students for life outside of the school, for “real life,” where we are subject to an endless variety of improvisations, suggestions, confusions, and catastrophes, is also finally without any rules. Ultimately, teaching art means teaching life.” -Boris Groys from his chapter: Art as infection in Art School: Propositions for the 21<sup>st</sup> Century*

The focus of this class is to help prepare MFA students for teaching Foundation level art classes at San Jose State and beyond. These classes include ART 24 (Beginning Drawing), ART 12 (2D Concepts) ART 13 (3D Concepts), ART 26 (Representational Drawing), ART 46 (Beginning Ceramics), PHOT 40 (Intro to Photo), or ART 74 (Intro to Digital Media). Not all of these courses are available to teach each semester. Likewise, other potential lower level courses, not listed here, may be available from time to time. Please keep in mind that you must be *qualified* before teaching any course listed above. Taking this class does not automatically guarantee that you will teach at SJSU, nor that you will end up teaching the course you most want to teach. Art 276 is, however, a requirement before you will be considered for teaching, and most students who are qualified and wish to teach have the opportunity to do so, though not always their first choice in terms of class assignment.

Foundation level coursework is critical for our undergraduate students, building conceptual ideas and technical skills to take with them as they progress through our programs. You will be assisted in determining appropriate course content, teaching methodologies, grading criteria, and classroom procedures. Students will be introduced to a variety of pedagogical techniques and approaches, as well as strategies of delivering information and facilitating creative explorations. As important, it is my desire to impart energy and enthusiasm for teaching, as well as help you realize the vital role your unique skills and experiences (personal resources) will play in creating an interesting learning environment. Teaching can (and should) be a form of creative expression. Artists (even young, beginning artists) are a little like scientists, experimenting, problem solving, coming up with solutions, for themselves, and in the grander scheme of things, sometimes for our culture too.

In most cases, the only requirement for teaching at a University or College is to have a terminal degree in your field of expertise (along with varying degrees of experience, depending on the position). There is no preparation required for teaching art at this level other than completion of the MFA degree...a bit alarming, if you think about it. While the MFA provides you with a certain amount of skill and knowledge it by no means ensures the ability to be an effective teacher. The communication skills required of a visual artist are not necessarily the communication skills of a teacher of the visual arts. To complicate matters further, many beginning instructors at the college or university level are propelled into the studio classroom not only lacking training or experience

in teaching techniques, but without an adequate understanding of what information is most important to impart to a student in the initial formative stages of an education in the visual arts. This class will provide a nice balance of actual hands-on practice, readings and discussions, and presentations revealing the experience of others, providing you with the skills, knowledge and experience you need to successfully teach your first classes.

### **Course Learning Outcomes (CLO)**

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

1. Learn all practical aspects of running a class, maintaining connection with students, attendance, office hours, creating handouts, greensheets, visual presentations, becoming aware of various critique formats, and gaining ability for diagnosis of characteristic problems at the beginning level.
2. Learn how to define, design and organize relevant curriculum in a logical progression.
3. Become familiar with necessary equipment for 21st century teaching (digital projectors, the use of PowerPoint, etc.).
4. Develop skill in verbal articulation and writing about course content, successfully producing a C.V., artist statement and teaching philosophy (for course development and teaching interviews).
5. Gain awareness of all the personal resources we need to bring to the classroom-developing recognition of your own teaching approach.
6. Gain awareness of what "Can" and "Cannot" be taught in Art.
7. Gain awareness of student's individual learning style.

### **Required Texts/Readings**

**No textbook is required. Readings will be made available on Canvas for you in the form of PDF files.**

### **Library Liaison**

Rebecca Kohn: [rebecca.kohn@sjsu.edu](mailto:rebecca.kohn@sjsu.edu)

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

### **Course Requirements and Assignments**

#### **Course Structure**

I will leave about the first 20 minutes of each class open for discussion. Feel free to bring in announcements you'd like to make, questions you might have about the grad program or art department in general, assignments, etc. After that we'll begin with our class work for the given day.

#### **Presentations & First Assignment**

Presentations will be an important part of this course. During the first two sessions you will be introducing us to your work through brief presentations, but with an additional challenge. Have you ever heard of the infamous "two minute elevator talk?" If not, let me take this opportunity to introduce you to a vital survival skill in the dual worlds of art and academia. Say you're at the SFMOMA and you get into the elevator with Clément Chéroux (Senior Curator of Photography), or Gary Garrels or Elise S. Haas (Senior Curators of painting and

sculpture), or Neil Benezra (Director of the SF MOMA). You are contemplating whether or not to introduce yourself when, to your great excitement and horror, the curator turns to you and says, "...so, tell me about your work..." Needless to say, this busy person doesn't have all day. Could you describe your work and make it sound intriguing in two minutes? Believe it or not, situations like this do arise in the life of an artist/educator. Sometimes the person isn't a curator, but the head of an art department or search committee, looking for an interesting person to fill a position.

Here's the challenge: Begin your introductions by giving us your "two minute elevator talk." Follow that up with a 10 minute, more traditional PowerPoint introduction to your work. Afterward, we'll give you a brief critique. Were you able to describe your work and make it sound interesting in two minutes? There is a handout with questions on Canvas now, for you to contemplate as you prepare for next week. This exercise will give you more practice with public speaking and will also enable me to evaluate your communication skills.

One of the realities rarely addressed in art school is the fact that a professional artist with a strong exhibition record (along with teaching experience, of course) has the best shot at landing teaching positions, especially at the university and junior college level. If you don't keep up your art practice and exhibition career, (before and after you land that coveted teaching position) you will soon be dead in the water. Let's begin by acknowledging that reality and binding your own work, from the start, to your interest in pursuing a career as an educator.

### **Two Additional Presentations**

We will also discuss how to structure effective presentations and critiques for your classes. You will have the opportunity to give two additional presentations during this class. When you teach your first classes, you will likely have to give 3 to 4 such presentations. This will give you a head start in preparing for teaching your first class. As such, your presentations should be specific to the class you plan to teach. We will discuss this more as the presentation due dates grow nearer. Presentations are the most critical portion of this class. 50% of your grade will be based upon the presentations you give.

### **Reading and Writing Assignments**

After the first two weeks of presentations, the next several weeks will be devoted to readings and discussions on teaching of studio art, the experience of making art, critiquing, problem solving, etc. Included in this portion of the class will be the creation of a syllabus. This document varies to some degree, depending on the instructor. But it should be highly organized, with clear expectations, learning objectives and schedules. We will study a cross section of syllabi written by various faculty. Students will define goals, develop course descriptions, and create learning outcomes. You will present your syllabus to the group and we will critique them together. Additional readings will be interspersed throughout the semester, including chapters from the book quoted on the first page of this syllabus, *Art School: Propositions for the 21st Century*. There won't be a book to purchase for this course. I will provide PDF files of the readings for you on Canvas. For each reading I will ask you to write a brief response and bring it with you to class to turn in the day of the discussion. Your final written assignment in this course will be to produce a CV (resume), Artist Statement and Teaching Philosophy. Reading, writing and discussion is important to this course. I take it seriously, and so should you. 25% of your final grade will be based on your reading and writing assignments.

### **Guest Speakers**

The class will also feature 2 - 3 different days of guest speakers. We'll invite a group of your grad peers,

currently teaching courses for SJSU. How did the actual experience of teaching live up to their expectations? How was it easier or more difficult than they expected? What were the unexpected perks or drawbacks? We will invite a group of our very own SJSU faculty who have had the greatest success at building careers as practicing artists while teaching. They will share strategies on what works and what doesn't; successes, setbacks and advice. I will also bring in a group of artists who have opted NOT to teach, and ask them to share their perspectives on why they made this choice. Are you sure you want to make a career of teaching? Now is a good time to begin to think about this. Teaching is a big commitment. Successfully managing a career while teaching is a huge challenge. I recommend that you only follow this career path if you feel passionately drawn to it. Otherwise, you might be happier (and have more time for your own work) if you opt for a different way to make a living.

### **Class Participation**

Since this seminar meets only once a week, it is advised that you attend each class meeting. You are expected to arrive to class on time, prepared, and having completed the reading and homework assignments. Absence will not absolve you from homework, assignments, or work progress due on the day of absence or the following week. It is your responsibility to contact someone from the seminar to get information on the material covered and the assignments. Because group participation is so important to the success of this class, your participation in the form of regular involvement in activities and discussions is not only required but mandatory. 25% of your final grade will be based on your class participation. If you are experiencing extenuating circumstances it is your responsibility to make me aware of your situation when it occurs. Giving me a list of difficulties you had at the end of the semester won't be very effective in terms of attempting to lobby for a higher grade.

### **Make Ups and Late Work**

It is your responsibility to make up missed class sessions or late work. If you must miss a class, please send me an e-mail (preferably before the missed class) and I'll let you know what you will be missing. Many class activities, especially in this course, cannot be repeated or made up. Any deadline missed will result in lowering the assignment grade one letter for each week that it is late. Again, talk to me if you are having problems. **Do not miss presentation/critique days**, even if you don't have work to show. I will be much more likely to accept excuses for late work if you have at least been present. For presentations/assignments that take two days to work through the entire class, **I expect you to attend both days**. Failure to do so will lower the given assignment grade by a half letter grade, and could affect your Class Participation grade as well. Your voice is critical to the success of this class. I am equally disappointed by missed discussions.

### **Grading Information**

#### **Final Grade**

Your final grade will be based on an average of 3 presentations (50%) class participation (25%) and reading and writing assignments (25%). I would prefer not to grade graduate classes this way. I would not grade grads at all. You should be working on your own motivation at this point. But SJSU doesn't offer me that option. Since this class involves a lot of writing and presentations produced specifically for the course, it seems reasonable to grade in a more traditional manner. I also feel it's important to make it clear to you what I'm basing your final grade upon.

#### **Presentations (50% of your grade)**

Elevator Talk & Artist Presentation

Presentation for future class #1

Presentation for future class #2

**Readings and Written Work (25% of your grade):**

Readings:

Approximately 8 this semester, or about 1 every other week

Written Work:

Syllabus

Written responses to readings

Teaching Philosophy

Artist Statement

C.V.

**Class Participation (25% of your grade):**

Take active participation in weekly discussions, viewing and responding to grad and visitor presentations, critiquing grad presentations, take an active part in all in-class activities.

**Detailed Letter Grade Rubric**

Outstanding Unsatisfactory	Excellent	Very Good	Good+/Good/Good -	Average+/Average/Average -	Below Average (+/-)	
100-97(A+)	96-94(A)	93-90(A-)	89-87(B+)/86-84(B)/83-80(B-)	79-77(C+)/76-74(C)/73-70(C-)	69-67(D+)/66-64(D)/63-60(D-)	Below 60= F

The work created in class will be evaluated based on the following criteria.

- A **Outstanding:** thoughtful and intelligent ideas presented in a clear, organized, and engaging manner; among the very best.
- B **Above Average - Good:** the ideas are interesting and successfully presented; shows potential, but not necessarily distinctive; roughly equal in quality to the work completed by other students.
- C **Average - mediocre:** achieves minimum requirements of the assignment, but not particularly clear, nor ambitious. Quality of work is below that of most other projects submitted. May be above average idea presented in incomplete state.
- D **Unsatisfactory:** does not satisfy the minimum requirements of the assignment; generally unsatisfactory in terms of quality and clarity. Usually sloppy, incomplete and or late work.
- F You didn't submit an assignment.

**Classroom Protocol**

**Laptop Etiquette**

Please use your laptops in respectful manner. It is fine to have laptops open during open lab time, demos or lectures when I've asked you to follow along or take notes. Laptops should remain closed during critiques, films or demos that do not require your participation. Please show respect for me and those around you.

**Cell Phone Etiquette**

Ringers on cell phones should be turned off during class time. Leaving the class to take a call should only be done in emergencies. The same goes for texting. Again, please show respect for those around you.

## Guidelines for Letters of Recommendation

1. You should give me (or any professor) 30 days minimum forewarning for letters of recommendation (not counting holidays or breaks during which I will not be writing letters).
2. I will not be likely to grant last minute requests, though it's always worth a try, in emergencies.
3. It should go without saying that you should be a student who did very well in the class/es you took with me.
4. All pertinent documents necessary for the letter should be delivered or mailed to me.
5. If hard copies are required, stamped, addressed envelopes for each recipient should be included, along with Contact information for each.

I strongly suggest that you schedule a brief meeting during my office hours to discuss the purpose of the letter at the time of your request. I am happy to write letters of support for all who follow these guidelines.

## University's Credit Hour Requirement

"Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus."

## 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. **FYI: Last day to drop without an entry on student's permanent record (D): Tues. 2/7; Last day to add & register late: Tues. 2/14.** For more information regarding add/drop policies: [http://www.sjsu.edu/gup/syllabusinfo/ - DroppingAdding](http://www.sjsu.edu/gup/syllabusinfo/-DroppingAdding)

## Shop Safety

If you plan to use the Shop (located in the Art Building) for realization of any of your work this semester, you must take and pass the Shop safety test. Using the Shop is not specifically required for this course. Tests cost \$20 a year and are only conducted at the start of the semester. If you took and passed the test last semester, you do not need to take it again this semester. If you are interested in taking the test this semester, you should go to the shop asap and inquire about the testing dates. If you miss this opportunity, you will not be able to use the shop until after you take and pass the test next semester, during the testing period.

## Important Upcoming Deadlines:

### As of Today, 1/26

Find your syllabus and handout for your presentations next week on Canvas. Download into a folder to keep for future use.

**For Thursday 2/2**

Have your presentations ready. A little over half of you will present today. Plan as if you will present today, just in case we make really good time and you do! Otherwise, we will finish the rest of your presentations on the 9th. Handout with guidelines for presentations is on the Photo server.

**I look forward to working with all of you.**

# ART 276 / Artists Teaching Art, Spring 2017 Tentative Course Schedule

Schedule is subject to change with fair notice. Notice will be given in class, via email, and updated version will be posted to Canvas.

Week	Date	Topics, Readings, Assignments, Deadlines
1	TH 1/26	Introduction: Take attendance, go through syllabus together, discussion, in-class writing assignment – Film: Heart of a Dog <b>FEB 2nd: 2 min. Elevator talk &amp; 10-15 min. presentation due</b>
2	TH 2/2	<b>2 min. Elevator talk &amp; 10-15 min. presentation due</b>
3	TH 2/9	Reading/Discussion – <i>Art School...</i> Chapter 1: On the Ground (due 2/23) <b>2 min. Elevator talk &amp; 10-15 min. presentation due</b>
4	TH 2/16	<b>Guest Lecturers: Current Grad panel addresses the difficulties and joys of teaching</b>
5	TH 2/23	<b>Reading/Discussion – due today – bring 1-page response</b> Reading/Discussion – <i>Art School...</i> Chapter 2: An Ethics (due 3/2)
6	TH 3/2	<b>Reading/Discussion – due today – bring 1-page response</b> Reading/Discussion – <i>Art School...</i> Chapter 3: Education by Infection (due 3/16); First draft of Syllabus due 3/9 Roundtable Discussion 2 - 3 Faculty members discuss Maintaining a Healthy Art Practice While Teaching
7	TH 3/9	<b>Syllabus due</b> – Have uploaded to Canvas by today – First Draft - 10 min. discussion of ea.
8	TH 3/16	<b>Reading/Discussion – due today – bring 1-page response</b> Reading/Discussion – Teaching Philosophy due 3/23 <b>Syllabus (Second Draft) due</b> – Have uploaded to Canvas by today – 5 min. discussion of ea.
9	TH 3/23	<b>Reading/Discussion – due today – First draft of Teaching Philosophy</b> Reading/Discussion – Bring first draft of Teaching Philosophy (due 4/6) <b>Lecture/demo due – Group 1</b> (25 min ea, 2 grads)  1  2
<b>10</b>	<b>TH 3/30</b>	<b>S P R I N G R E C E S S - E N J O Y !</b>
11	TH 4/6	<b>Reading/Discussion – due today – 1st Draft Teaching Philosophy due</b> <b>Lecture/demo due – Group 2</b> (25 min ea, 2 grads)  3 _____  4 _____

12	TH 4/13	<p>Reading/Discussion – due today Lecture/demo due – Group 3 (25 min ea, 2 grads)</p> <p>5 _____</p> <p>6 _____</p>
13	TH 4/20	<p>Reading/Discussion – due today Lecture/demo due – Group 4 (25 min ea, 2 grads)</p> <p>7 _____</p> <p>8 _____</p>
14	TH 4/27	<p>Reading/Discussion – due today Lecture/demo due – Group 5 (25 min ea, 2 grads)</p> <p>9 _____</p> <p>10 _____</p>
15	TH 5/4	<p>Reading/Discussion – due today Lecture/demo due – Group 6 (25 min ea, 2 grads)</p> <p>11</p> <p>12</p>
16	TH 5/11	<p>Final version of Syllabus, CV, Teaching Philosophy &amp; Artist Statement due - Look over and discuss final documents as a group.</p>
<b>Final Exam</b>	<b>TH. 5/18 5:15-7:30</b>	<p>Please note that time is different from our regular meeting time - plan ahead to attend. Final Roundtable discussion: Those who choose not to Teach Bring food to share! Celebrate your accomplishments!</p>

<http://info.sjsu.edu/static/catalog/final-exam-schedule-spring.html>