

**San José State University**  
**Department of Art & Art History**  
**Art 002, Section 03, The Artist in Contemporary Culture, Spring 2018**

**Course and Contact Information**

<b>Instructor:</b>	Michelle Wilson
<b>Office Location:</b>	Art 313
<b>Telephone:</b>	Use email
<b>Email:</b>	michelle.wilson@sjsu.edu
<b>Office Hours:</b>	Mondays and Wednesdays, 12:30-1:30
<b>Class Days/Time:</b>	Monday/Wednesday 9 AM – 10:15 AM
<b>Classroom:</b>	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>

**Course Format**

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

Copies of the course materials such as the syllabus, major assignment handouts, etc. may be found on our class Canvas page. You are responsible for regularly checking with the messaging system through MySJSU.

**Course Description**

Introduces art beginners to roles that artists play in contemporary culture. Students will encounter critical readings and problem-solving: principles of form and theory and research applied to real-world situations frequently confronted by contemporary artists.

**Course Learning Outcomes (CLO) (Required)**

Introduces art beginners to roles that artists play in contemporary culture. Students will encounter critical readings and problem-solving: principles of form and theory and research applied to real-world situations frequently confronted by contemporary artists.

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

1. LO5: decipher the cultural roles played by various contemporary artists
2. LO1: build on skills in creative problem-solving, brainstorming, and visual communication
3. LO2: deploy their skills in visual research and in applying theory to new situations and projects
4. LO3: demonstrate familiarity with the language of visual critique

## Required Texts/Readings

### Textbook

Required videos, podcasts and readings for the semester will be drawn from a variety of sources, including (but not limited to) textbook entries, art periodicals, artists' writings/interviews, and legitimate internet sources. These documents will be made available through Canvas, either as files for download or as web links, and will be presented at the beginning of each relevant unit.

### Other technology requirements / equipment / material

Each student is required to procure a sketchbook (8" x 10", 9" x 12" or similar size but not smaller) as well as basic drawing tools such as pencils, pens, erasers, etc., to be used in and out of class. This sketchbook may also be used for other classes and work, however, may be required to be turned in to instructor for some assignments, so it is recommended that this be kept in mind regarding use for other work.

Each student is required to keep a folder of all class writing/journal entries/Frock Notes. Do not discard any assignments even after the instructor has graded them and returned them to you, as you may need to refer to this writings as the semester proceeds.

Students will be required to supply and procure their own studio materials to complete studio assignments, their particular needs will depend on how they approach the project(s).

### Hazardous Materials (HAZMAT)

*All studio classes that use any "hazardous materials" should include one graded assignment that helps students understand HAZMAT regulations and develop consistently safe practices—this might be as simple as a labeling assignment. 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. The campus EHS (Environmental Health & Safety) office and the County will schedule inspections with increasing frequency; fines assessed by the County are now high enough to put us out of business, so this is a serious matter. The techs are NOT responsible for cleaning up facilities and classrooms and offices—this is your responsibility. If you need information or help, please let us know. Additional note: clutter is deemed a hazard, and we can be fined for clutter.*

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

## Library Liaison

### Aliza Elkin

email: [aliza.elkin@sjsu.edu](mailto:aliza.elkin@sjsu.edu)

phone: (408) 808-2043

Dr. Martin Luther King, Jr. Library  
4th Floor Administration Offices

## Shop Safety

Students who use the shop facilities will be required to pay a \$20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the Shop Safety Test. Students may pay at the Bursar's Office, located in the Student Services Center, directly into Fund 62089 with cash or check. The test and fee are required only once a calendar year, so if you took the test during the Spring 2016 semester, you will not be required to pay this fee again until Fall 2017. If you paid the fee in Spring 2016, you must pay the fee again for Spring 2017. The shop test is valid for one (1) calendar year.

In order to take the Shop Safety Test and use the School of Art & Design Shop Facilities, you must:

- Bring a receipt for the fee paid at the Bursar's Office into Fund 62089. The Bursar's Office accepts cash or check only.
- Be enrolled in at least one 3-unit Art or Design course during the spring 2016 semester.

## 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>.

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

Our final examination will be the completion of our final critique on the Facing Your Fears Project. A rubric for this project will be posted on Canvas. Dates and times for this are listed in the Course Schedule. The schedule for final exams can also be found here:

<http://info.sjsu.edu/web-dbggen/narr/static/catalog/final-exam-schedule-fall.html>

*"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."*

## Grading Information

### Determination of Grades

Students will respond to course readings and videos with short journal entries. The three primary projects will be "studio practice" projects informed by the readings. Rubrics for each project will be posted on Canvas.

### 30% Journal Entries:

Periodic short journal entries, responding to the course readings and videos, each journal entry will address a specific question or concept which will be assigned for each reading, and may additionally address how the

reading will tie into the studio project that the class is currently working on. These entries may take the form of lists, collages, word-association exercises, and 500 word essays, depending on the assignment.

### **20% Project #1 – The Artist as Publisher**

#### **Course Learning Outcomes**

CLO1: Exposure to some history of artist publications.

CLO2: Practice developing an idea through sequence and structure

CLO3: Learn to interpret and be inspired by art outside of the traditional art canon CLO4: Create an artist publication based in a topic of your choice.

CLO5: Understand the role of the artist in publications both formal and informal. CLO6: Learn some basic bookbinding and artist book/zine structures.

### **20% Project #2 – Activist Art Project**

CLO1: Research and develop a project

CLO2: Learn to use art as a vehicle for social issues and

CLO3: Learn about the relationship between making work and promoting work as an artist CLO4: Consider how audience and community affect the outcome of a work

CLO5: Develop a project that empowers, disrupts, engages, and narrates a point of view

### **20% Project #3 – Facing Your Fear**

CLO1: Respond to the ideas presented in the class readings through the making of artwork

CLO2: Learn to present and discuss this work

CLO3: Create an ambitious artwork that takes a student out of their “comfort zone” to confront something that makes them uncomfortable.

CLO4: Learn about synergistic outcomes and surprise when expanding the scope of an art practice to experiment with something out of a regular “comfort zone.”

### **10% Class Participation:**

Involvement in class discussions of the weekly readings, group discussions of projects in progress, participation in field trips, participation in project critiques.

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.”

### **Project Deadlines**

Deadlines are listed in the Course Calendar. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in.

**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.

Students will respond to course readings and videos with short journal entries. The three primary projects will be "studio practice" projects informed by the readings.

**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 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.

Rubrics will be posted to Canvas and can be reviewed at any time during the development of a project.

I will assign you a numerical grade for each of your reading response blogs and proposal 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

“Passage of the Writing Skills Test (WST) or ENGL/LLD 100A with a C or better (C- not accepted), and completion of Core General Education are prerequisite to all SJSU Studies courses. Completion of, or co-registration in, 100W is strongly recommended. A minimum aggregate GPA of 2.0 in GE Areas R, S, & V shall be required of all students.”

## **Classroom Protocol**

Lectures and slideshows will occur at the very beginning of class.

Cell phones and laptops must be put away during all lectures and videos.

Students are required to present projects professional and on time. **Participation in discussions and group critiques is also required. You will not pass this class if you never speak in class.**

## **You are expected to attend all classes.**

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

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor’s permission to record the course and the following items to be included in the syllabus:

- “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.”

## **HOW TO TAKE NOTES:**

It is essential to take notes during class. Primarily, because you will get more out of class by taking notes because you will remember and retain more information. Secondly, taking notes trains you to observe and think more carefully about the information the instructor presents. **Finally, the notes you take in class will be helpful language to refer to in your careers when you are responsible for writing artist statements, proposals, grant applications, etc.**

- 1) Don't worry about taking “stupid” notes. There is no way to know what information will be significant to you later. **A good guideline is if something perks your interest, make a note of it.** You can figure out what it means or doesn't mean later.
- 2) The more you do it, the easier it becomes. Taking notes are essential in all art careers, and it is a good skill to have.
- 3) Actually write your notes by hand – refrain from typing them on tablets or computers. Besides being distracting to others, actually writing your notes will mean that you remember them more coherently – and this will lead you to more developed thoughts and reactions.
- 4) If you take them seriously, your notes will start to reveal to you what you are paying the most attention to, what you are most interested in, what you are the most intrigued by – they may even start to reveal something about yourself. Reading someone else's notes, or just sitting there during lectures, group discussions and critiques, is no substitute for applying your own perceptions and thoughts. You, as an active thinker, are an important part of your artistic development.

## **Notes on Plagiarism and Project Expectations**

- 1) It is a violation of the Student Code of Conduct for a project to receive multiple grades. Therefore, if you turn in a project that has already received a grade in another class, you will fail the project and be reported to the Student Conduct and Ethical Development Office.
- 2) It is not permitted in my class to turn in any images or text found on the internet as part of your project. This includes Google images, even if you alter them. For my class, it is required that you do your own work. If you have questions regarding this, please speak to me.

**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 002 / Sec 03/ The Artist in Contemporary Culture,  
Spring 2018, Course Schedule**

This schedule is subject to change with fair notice; notice will be made through email and Canvas.

**Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	Jan 24	Introduction to course, Syllabus review, What is an Artist? discussion <b>Reading:</b> Section from Syllabus, by Lynda Barry <b>Assignment:</b> First Journal Entry: 5 Fears of Being An Artist, My Most Successful Project, Frock Notes on Lynda Barry
1	Jan 29	The Artist and Their Practice, What is Success? What is Failure? <b>Turn in Frock Notes</b>
2	Jan 31	Introduction of first project – Artist As Publisher, bookbinding demos What makes something a good art assignment? Discussion
2	Feb 5	The Artist as Publisher continues – class meets at MLK Library to view artist publications <b>Assignment:</b> Journal entry on artist publications, may be completed in class <b>Assignment:</b> Come with mock-ups and sketches for Artist Publication Can not use any models made in class for Bookwork project – due Feb 12
3	Feb 7	The Artist in the Environment Group exercise – Sense of Place



3	Feb 12	The Artist in Environment Continued, The Artist as Mapmaker and Geographer <b>Assignment:</b> Map drawing of SJSU and written reflection – counts as journal entry Review mockups and sketches for Artist as Publisher projects
4	Feb 14	The Artist and Copyright <b>Reading:</b> section from <i>The Critique Handbook</i> <b>Assignment:</b> Frock notes on reading
4	Feb 19	Critiques, how to survive and thrive <b>Turn in Frock Notes</b>
5	Feb 21	<b>Project #1, The Artist As Publisher due, class critique</b>
5	Feb 26	Project #1, The Artist As Publisher due, class critique continued
6	Feb 28	Project #1, The Artist As Publisher critique completed The Artist As Activist, Project #2 Introduced, due April 4 <b>Reading:</b> From Pablo Helguera’s <i>Education for Social Engaged Art</i> and Hyperallergic’s <i>A Illustrated Guide to Guy Debord’s Society of the Spectacle</i> ( <a href="https://hyperallergic.com/313435/an-illustrated-guide-to-guy-debords-the-society-of-the-spectacle/">https://hyperallergic.com/313435/an-illustrated-guide-to-guy-debords-the-society-of-the-spectacle/</a> ) Please also bring your favorite drawing tool of choice that can make BLACK marks – can be a pen, pencil, marker, etc – for an in class activity. <b>Assignment:</b> Frock Notes Journal Entry on Readings
6	March 5	The Intersectional Artist and Artist As and Socially Engaged Moth Migration Project participation <b>Turn in Frock Notes</b>
7	March 7	The Artist As Trickster, Culture Jammer and Fire Starter Watch, “The Yes Men Fix the World”
7	March 12	The Artist As Trickster, Culture Jammer and Fire Starter Finish watching, “The Yes Men Fix the World”
8	March 14	The Artist As Healer <b>Assignment:</b> Sketches and models for Artist as Activist due next class
8	March 19	Review sketches and mockups for Activist Art Project The Artist in Community
9	March 21	Visiting Artist Lecture
9	March 26-30	<b>SPRING BREAK</b>
10	April 2	Artist as Craftsperson and Responses to Tradition
10	April 4	<b>Artist as Activist Due – class critique</b>
11	April 9	Artist As Activist critique continues
11		Complete Critique on Artist as Activist



		Introduce Final Project – Facing Your Fear as an Artist, due Dec 6 <b>Reading:</b> Selection from <i>Art and Fear</i> , by David Bayles Fred Wilson and Howard Halle, <i>Mining the Museum</i> <b>Assignment:</b> Frock Notes on reading
12	April 11	The Artist as Visual Anthropologist, Cultural Interpreter, and Ethnographer Introduction of Final Project – Facing Your Fears <b>Turn in Frock Notes</b>
12	April 16	The Artist as Curator My Whitney Biennial exercise – <b>to be completed in class and will be graded</b>
13	April 18	Sketches proposals for Facing Your Fear due
13	April 23	The Unauthorized Artist – Graffiti, Street Art and Interventions, Art without Permission <b>Assignment:</b> Complete mockups and sketches for Facing Your Fears project.
14	April 25	Review Facing your Fears mockups, sketches, and ideas
14	April 30	The Artist As Storyteller
15	May 2	The Artist as Scientist
15	May 7	Artist As Survivor – Promotion, Networking, and Negotiation
16	May 9	<b>Final Projects due – class critique</b>
16	May 14	Final Facing Your Fear Projects due – class critique Class critique continues Last day of classes for the semester
Final Exam*	Monday, May 21 9:45 AM	Final Critiques completed <a href="http://info.sjsu.edu/static/catalog/final-exam-schedule-spring.html">http://info.sjsu.edu/static/catalog/final-exam-schedule-spring.html</a>

\*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.