

**San José State University
Department of Art & Art History
Art 3, Medium and Message, Section 1
Spring, 2021**

Course and Contact Information

Instructor:	Rhonda Holberton
Office Location:	ART 319
Telephone:	(408) 924-4348
Email:	rhonda.holberton@sjsu.edu
Office Hours:	Mon/Wed 10:30-11:30AM via Zoom
Class Days/Time:	Mon/Wed 9:00AM - 10:15AM
Classroom:	Online via Zoom
Department Office:	ART 116
Department Contact:	Website: www.sjsu.edu/art Email: art@sjsu.edu

Course Format

Technology Intensive, Hybrid, and Online Courses

This course will be taught online. Students will need access to a computer with internet connection, camera, & speaker/microphone.

Canvas and Course Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on [Canvas Learning Management System course login website](http://sjsu.instructure.com) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through Canvas to learn of any updates. For help with using Canvas see [Canvas Student Resources page](http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources) at http://www.sjsu.edu/ecampus/teaching-tools/canvas/student_resources.

Email

All emails MUST include Art 195 in the subject line. Emails that don't include Art 195 won't be answered. Expect a reply within 1-2 business days (Monday-Friday). See Classroom Protocol for emails regarding missed class.

Course Description

This undergraduate seminar introduces intermediate-level artists to a research and project-based approach to artmaking with a focus on contemporary, idea-appropriate mediums and methods. Orientation to SJSU.

Course Learning Outcomes (CLO)

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

CLO4: demonstrate sensitivity to a variety of media and cultural modes of representation

CLO5: track their own iterative working process

Required Texts/Readings

Textbook

No textbook is required; all reading material will be available on Canvas.

Other technology requirements / equipment / material

Essential Software

- We will make extensive use of Google Suite:
 - Google Docs
 - Google Slides
 - Google Sheets

Recommended Software (free)

- **Adobe CC** - Request free download for SJSU students here: <http://www.sjsu.edu/ecampus/teaching-tools/adobe/index.html>.
 - Photoshop
 - Illustrator

Essential Hardware

- A computer capable of running Zoom (mic & camera)

Course Requirements and Assignments

This course is a seminar with readings, conceptual assignments, and studio-practice homework to be done outside of class time. The SJSU expectation for out of class work is three hours per week for this course. Although students will be given time to work on their final projects in class, it is anticipated that time outside the class will also be required. Additional work outside of class may be contemplation and reflection on class lectures, discussions, critiques. Time to research and complete the writing components as well as class preparation may also be required.

The course will be broken into themes. Each thematic section will begin with readings to provide a framework for in-class discussions. In-class workshops will facilitate conceptually driven ideation to prepare for each project. Each theme will culminate in the presentation of a project proposal that students develop in relationship to the theme. For the final project students will present their proposal, and will then be expected to execute the proposal using the medium of their choice.

Reading Discussions

Students will contribute to the discussion of the readings and can expect to create slides for 3-5 minutes of presentation time for each theme.

Project (1-3) Proposals

The Project proposal will be delivered as a slide presentation that must include:

1. **Purpose:** Please describe the project in one or two brief sentences (maximum 50 words).
2. **Detailed project description:** Describe the proposed project, its genesis, its stages and technical requirements (maximum 500 words).
3. **Context:** Please summarize the critical, historic or current challenge, opportunity, or issue (political, social, economic, cultural, etc.) that the project is addressing. If relevant, add details or statistics that explain why this project is needed now: this could include historic and/or current conditions of the community. Provide 3 artists and 3 pieces of writings that have influenced your practice. (maximum 400 words).
4. **Renderings/Drawings:** Please provide a drawing of your proposed project. You may approach this drawing in whatever style is most comfortable for you. For instance, you might use a standard sheet of letter paper, or a large piece of cardboard. You might make a loose sketch in charcoal, or a carefully drafted and to-scale technical drawing. The drawing can focus on the visual impact of the work, its technical functioning, or some other aspect that interests you. While there are no restrictions on how to approach this part of the description, consider what aspects can be best expressed using this highly visual medium and how it might help to convey your creative intentions. Also consider what is difficult to convey in text, but easy in a drawing.

Final Project Proposal

The Final Project proposal must include both a written proposal and a slide presentation that must include:

5. **Purpose:** Please describe the project in one or two brief sentences (maximum 50 words).
6. **Detailed project description:** Describe the proposed project, its genesis, its stages and technical requirements (maximum 500 words).
7. **Context:** Please summarize the critical, historic or current challenge, opportunity, or issue (political, social, economic, cultural, etc.) that the project is addressing. If relevant, add details or statistics that explain why this project is needed now: this could include historic and/or current conditions of the community. Provide 3 artists and 3 pieces of writings that have influenced your practice. (maximum 400 words).
8. **Budget:** You are bidding to be hired for this 'job'. Research hourly/project rates for similar work in San Jose to make a competitive bid for the project.
 - a. **List of Materials:** Provide a detailed list of materials and technology required to complete the project
 - b. A recap of the total fees and total expenses (plus any applicable taxes)
 - c. A billing plan (a simple list of invoice amounts and when they will occur during the project-the payment terms will be explained in the terms and conditions)
 - d. Appropriate terms and conditions
9. **Timeline:** Provide a detailed timeline for development

10. **Renderings/Drawings:** Please provide a drawing of your proposed project. You may approach this drawing in whatever style is most comfortable for you. For instance, you might use a standard sheet of letter paper, or a large piece of cardboard. You might make a loose sketch in charcoal, or a carefully drafted and to-scale technical drawing. The drawing can focus on the visual impact of the work, its technical functioning, or some other aspect that interests you. While there are no restrictions on how to approach this part of the description, consider what aspects can be best expressed using this highly visual medium and how it might help to convey your creative intentions. Also consider what is difficult to convey in text, but easy in a drawing.

Final Project Documentation & Presentation

After Instructor Approval of the Final Project Proposal, students will then work on an actualized manifestation. The format for the presentation will depend on the project and will be determined with the help of the instructor. Students will build and maintain documentation of their work-in-progress and will include the project development documentation alongside the documentation of their final project.

Artist Portfolio/Research Statement/Documentation

Document every stage of the process from conceptualization through installation. Provide a creative brief that shows your process in a digital portfolio in addition to the final documentation of the project. Your portfolio must include:

- **Artistic Portfolio of previous work**
- Artist/Research Statement
- Portfolio of at least 5 projects
 - Documentation (Images/Video)
 - Work list
 - Title
 - Medium
 - Size/Duration
 - Description: One paragraph description that includes
 - Process/Tools
 - Inspiration (existing work from other artists)
 - Concept

Grading Information

- Projects 1-3 45%
 - Project 1: Cover Letter/Resume/5 Pillars 15%
 - Project 2: Interview 15%
 - Project 3: Final Project Proposal 15%
- Reading Discussions 20%
- Artist Portfolio/Research Statement/Documentation 10%
- Final Project 25%

TOTAL 100%

Determination of Grades

The work will be assessed according to the following rubric

A 100-90% Excellent. Student exhibits exemplary effort at comprehension and application of the required materials. All

creative and programming work is engaging.

B 89-80% Good. Student completes assignments, and demonstrates a grasp of key programming and creative concepts. Student participates actively in the classroom.

C 79-70% Satisfactory. Student completes the assignment but the work lacks creative and aesthetic effort. The work is underdeveloped, incomplete or partially broken.

D 69-60% Unsatisfactory. Student does not complete the work as assigned. Substantial problems exist in student's work.

F < 60% Fail. Student does not submit work, or work is below unsatisfactory level.

Participation in Class Discussions and Project Review Day

- Students must be present on discussion and review days to receive credit
- Students who are not ready to present on review days must attend class to receive participation credit

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

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

Shop Safety

n/a

Classroom Protocol

Show up on time. If you need to miss a class, let me know ahead of time and tell me what you will do to make up the missed work and when you will turn it in. Everyone is required to find two partners that can help answer questions and fill you in on content if you need to miss a class.

- If you are absent, you are responsible for finding out what you missed from your team.
- I will respond to emails regarding makeup work only if they include an email thread showing that your team was unable to answer your questions.

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](#) at <http://www.sjsu.edu/gup/syllabusinfo/>"

Department Advising

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.

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Course Schedule

Schedule is subject to change with fair notice and is available on Canvas. Check regularly for any updates.

Week	Date	Topics, Readings, Assignments, Deadlines
1	Wed 1/27	Course Introduction /Overview of Syllabus.
2	Mon 2/1	Student Presentations of Previous Work
2	Wed 2/3	Theme 1 Discussion Due: Reading 1
3	Mon 2/8	Presentation: Artists working with Theme 1
3	Wed 2/10	Workshop: Creating Artists Proposals
4	Mon 2/15	Student Presentations: Theme 1
4	Wed 2/17	One on One Meetings & In-Class Work Time
5	Mon 2/22	Due: Project 1 Class Critique
5	Wed 2/24	Class Critique
6	Mon 3/1	Theme 2 Discussion Due: Reading 2
6	Wed 3/3	Presentation: Artists working with Theme 2
7	Mon 3/8	Workshop: How to Create Mockups in Photoshop
7	Wed 3/10	Student Presentations: Theme 2
8	Mon 3/15	One on One Meetings & In-Class Work Time

8	Wed 3/17	Due: Project 2 Class Critique
9	Mon 3/22	Class Critique
9	Wed 3/24	Theme 3 Discussion Due: Reading 3
10	Mon 3/29	<i>Spring Recess - No Class</i>
10	Wed 3/31	<i>Spring Recess - No Class</i>
11	Mon 4/5	Presentation: Artists working with Theme 3
11	Wed 4/7	Workshop: Project Timelines
12	Mon 4/12	Student Presentations: Theme 3
12	Wed 4/14	One on One Meetings & In-Class Work Time
13	Mon 4/19	Due: Project 3 Class Critique
13	Wed 4/21	Class Critique
14	Mon 4/26	Theme 4 Discussion Due: Reading 4
14	Wed 4/28	Presentation: Artists working with Theme 4
15	Mon 5/3	Workshop: Artist Statements
15	Wed 5/5	Student Presentations: Final Project Proposals
16	Mon 5/10	One on One Meetings & In-Class Work Time
16	Wed 5/12	One on One Meetings & In-Class Work Time
Final 7:15-9:30	Wed 5/19	Final Project Presentation/Critique