

San José State University  
College of Humanities and the Arts / Department of Art and Art History  
Art 3, Medium and Message Section 3, FALL 2021

### Course and Contact Information

Instructor: Irene Carvajal  
Office Location: 315  
Telephone: 650-787-1427  
email: [irene.carvajal@sjsu.edu](mailto:irene.carvajal@sjsu.edu)

Office Hours: by appointment  
Google Calendar, Zoom link and password will be communicated via Canvas

Class day and time: T, TH 10:45am-12:00 pm

Units: 3  
Department Office: ART 116

Department Contact: Website: [www.sjsu.edu/art](http://www.sjsu.edu/art) Email: [art@sjsu.edu](mailto:art@sjsu.edu)

### Additional Contact Information

- 9am-5pm Monday-Friday text @ 650-787-1427
- Evening and weekends use email: Please allow 48-hours for an e-mail response.
- Emergency: 911
- Campus Escort: 42222

### Course Description

This undergraduate seminar introduces intermediate level artists to seminal writings and ideas surrounding materiality, communication and message and the importance of art in culture making. The goal is to create a foundation for critical thinking and an art practice based on research. We will explore and discuss historical as well as contemporary, thoughts about materiality and message.

This course introduces multiple approaches to thinking about medium, authorship, communication and the relationship between materiality, process and project. We will analyze the role of art and the artist in society. Students will write and prepare presentations based on the assigned readings. Students will critically reflect, analyze, and write about their own and other's art work.

This course is a seminar with readings and studio practice homework to be done largely outside of class time.

### Course Format

This course will be fully on-line. Students will require a computer or other technology capable of internet connectivity, preferably high speed WIFI. We will be using ZOOM meeting software. All essays will be written on a word processor and uploaded to canvas. All projects will be photographed and uploaded to

canvas. Students may use their phone camera for said documentation. Zoom link will be provided via Canvas.

During class questions and comments may be entered anytime during the session in the “chat” box. Students are asked to remain on mute until called on to speak. Students wishing to speak should use the “hand raise” icon in the participant list. It is preferable to have your video on. Prepare as you would for in person class, that is to say dress appropriately. Students are asked to arrive on time for the Zoom classes. Late arrivals may have to wait a few minutes before entering the Zoom session as late admission requires intermittently checking the “waiting room.” All sessions will be recorded and uploaded to Canvas.

### Communication

We will communicate via Canvas, where all course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found. Students are responsible for checking weekly.

<https://sjsu.instructure.com>

Your Username is your 9-digit SJSU ID number, and your password is your SJSU-One account password.

### Course Learning Outcomes for ART 3

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

CL01: demonstrate knowledge about different media

CL02: demonstrate and apply knowledge about the relationship of medium and content

CL03: demonstrate fluency in the language of visual critique

CL04: demonstrate sensitivity to a variety of media and cultural modes of representation

CL05: track their own iterative working process

### Required Texts/Readings

1. Marshall McLuhan, *The Medium is the Message*, Gingko Press, 1967

[https://sjsu-primo.hosted.exlibrisgroup.com/permalink/f/1cue0e3/01CAL\\$ALMA71426862770002901](https://sjsu-primo.hosted.exlibrisgroup.com/permalink/f/1cue0e3/01CAL$ALMA71426862770002901)

2. Guerilla Girls Manifesto

<https://www.tate.org.uk/art/artworks/guerrilla-girls-the-advantages-of-being-a-woman-artist-p78796>

3. Iggy Pop, Shepard Fairey, Interview Magazine <https://www.interviewmagazine.com/art/shepard-fairey>

4. Zofia Cielatkowska, *Using Collage to Illuminate how People are Shaped by Identity Strategies*, Hyperallergic <https://hyperallergic.com/499564/using-collage-to-illuminate-how-people-are-shaped-by-identity-strategies/>

5. Julia Bryan Wilson, *The politics of Craft*, Modern Painters, February 2008

<http://libaccess.sjlibrary.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=asu&AN=505280421&site=ehost-live&scope=site>

6. Knitted Histories, <https://hyperallergic.com/524969/knitting-together-the-experiences-of-immigrants/>
7. Walter Benjamin, Art in the age of Technological Reproducibility  
[https://monoskop.org/images/6/6d/Benjamin\\_Walter\\_1936\\_2008\\_The\\_Work\\_of\\_Art\\_in\\_the\\_Age\\_of\\_Its\\_Technological\\_Reproducibility\\_Second\\_Version.pdf](https://monoskop.org/images/6/6d/Benjamin_Walter_1936_2008_The_Work_of_Art_in_the_Age_of_Its_Technological_Reproducibility_Second_Version.pdf)

#### Library Liaison

Gareth Scott

email: [gareth.scott@sjsu.edu](mailto:gareth.scott@sjsu.edu)

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

#### Department Advising

For information about majors and minors in Art & Art History, for a 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)

#### Course Requirements and Assignments

This course is made up of readings, essays, videos and projects that together encourage the student to look at art making critically. To discern the relationship between formal aspects or art making and conceptual ones. To build a technical vocabulary and develop their own critical way of viewing, ingesting and producing art.

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 three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.

#### Assignments (50pts)

1. Collage (10 pts)
2. Craft (10pts)
3. Video (10 pts)
4. Final (My medium and my message) (20pts)

#### Essays (3 essays worth 10pts each)

#### Critique/reflection/discussion/Participation (20pts)

Active usage of class time/studio time for at **least 12** sessions

Present for all presentations and lectures

Active participation in critique

Attention!!! Recycling projects already turned in in another class counts as cheating. All work made in this class must be new work—a “customized” 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 Canvas, in order to make sure no project is recurring from another class.

### Final Examination or Evaluation

The Final Examination requirement will be met by completing a final project. To give each student time to present we will have final presentations over the course of the last two weeks of school.

### Grading Information

Grades will be based on a culmination of all projects and reading responses (80%), class participation in critiques (20%).

Projects will be graded based on the rubric for each project. Rubrics will be posted on our CANVAS site. You will be evaluated on your grasp of essential processes, resolution of ideas, level of craftsmanship and presentation, and completion and timeliness of the projects and assignments.

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 assignments are designed to test your ability to creatively apply the concepts from lectures and demos 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.

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade--dependent work, and to be provided with explanations for the determination of their course grades.” See University Policy F13--1 at <http://www.sjsu.edu/senate/docs/F13--1.pdf> for more details.

### Determination of Grades

- You will be graded on 3 response essays each worth 10pts.
- 3 projects each worth 10pts
- Final Project worth 20pts
- Extra Credit: Students will be permitted to resubmit one project for a higher grade. No later than Nov. 30, 2021.
- Late work will be accepted for one week after the original deadline. 10% of the grade will be discounted for tardiness.

Special circumstances will be taken into consideration (e.g. illness, court appearance, death of a relative.) 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).

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% unsatisfactory		

## Classroom Protocol

### General

- You are absolutely expected to be inclass, on time, ready to work
- Important announcements, changes to the schedule all begin in the first 5 minutes of class time. Being late to these announcements negatively affects your participation grade
- Lectures and discussion are dynamic and benefit from everyones participation. Failure to pre-prepare and participate in them will affect your grade.

### Laptops and cell phones

- Laptops and cell phones are to be used for research ONLY. Your social life can wait.
- Put your cell phone away. This is about being respectful to your professor and fellow students. I do my best to make discussions and lectures informative, humorous and succinct. You will do your best to give 100% of your attention and participation to making them interesting and dynamic

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

University Policy S12-7, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- I will record (via Zoom) all of my presentations.
- 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.
- You will find all notes, documents and presentations on your canvas site

# Art 3, Medium and Message Section 3, FALL 2021

## COURSE SCHEDULE

The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students. The Syllabus is a work in progress, subject to change.

week	day	date	activity
1	TH	8/19	Syllabus, Introductions, expectations. Canvas navigation and design
2	T	8/24	<b>Intro to critique:</b> the purpose of critique the language of critique Dos and Don'ts  What do we know about critique? What do we know about medium and message?
	TH	8/26	<b>Class discussion:</b> What is Art, its purpose and place in culture. Artist intention.  <b>Small group discussion</b> What is your media of choice and why?
3	T	8/31	Guillermo Gomez Peña TED talk <b>Discussion/participation due today: Write a reflexion on why you use a particular medium. Respond to at least one other post.</b>
	TH	9/2	Presentation: History of Human Communication The Medium is the Message (introduction)
4	T	9/7	Art as social critique Kerry James Marshall video Guerilla Girls video Guerilla Girls manifesto <b>In class discussion:</b> art inside and beyond the white cube. Inclusion/exclusion.

	TH	9/9	Discussion Marshall McLuhan, The Medium is the Massage, Gingko Press, 1967 <a href="https://sjsu-primo.hosted.exlibrisgroup.com/permalink/f/1cue0e3/01CAL5_ALMA71426862770002901">https://sjsu-primo.hosted.exlibrisgroup.com/permalink/f/1cue0e3/01CAL5_ALMA71426862770002901</a> Essay due today
5	T	9/14	<b>Andy Warhol and media video</b> <b>Discussion: Moving forward from Marshall McLuhan and the likes of Andy Warhol to today. What has changed, what remains the same?</b>
	TH	9/16	Irene's Presentation on Collage
6	T	9/21	1. Iggy Pop, Shepard Fairey, Interview Magazine <a href="https://www.interview-magazine.com/art/shepard-fairey">https://www.interview-magazine.com/art/shepard-fairey</a> 2. Zofia Cielatkowska, Using Collage to Illuminate how People are Shaped by Identity Strategies, Hyperallergic <a href="https://hyperallergic.com/499564/using-collage-to-illuminate-how-people-are-shaped-by-identity-strategies/">https://hyperallergic.com/499564/using-collage-to-illuminate-how-people-are-shaped-by-identity-strategies/</a> Essay due today
	TH	9/23	<b>Collage Project due 1/2 class</b>
7	T	9/28	<b>Collage Project due 1/2 class</b>
	TH	9/30	Introduction to craft module Irene's Presentation on Craft
8	T	10/5	<b>Small group discussion</b> in preparation for class discussion and project: Is using craft always political?
	TH	10/7	Discussion: 1. Julia Bryan Wilson, The politics of Craft, Modern Painters, February 2008 <a href="http://libaccess.sjlibrary.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&amp;db=asu&amp;AN=505280421&amp;site=ehost-live&amp;scope=site">http://libaccess.sjlibrary.org/login?url=https://search.ebscohost.com/login.aspx?direct=true&amp;db=asu&amp;AN=505280421&amp;site=ehost-live&amp;scope=site</a> 2. Knitted Histories, <a href="https://hyperallergic.com/524969/knitting-together-the-experiences-of-immigrants/">https://hyperallergic.com/524969/knitting-together-the-experiences-of-immigrants/</a> <b>Essays due today</b>
9	T	10/12	Studio day, craft project

	TH	10/14	<b>Craft Project 1/2 the class presents today</b>
10	T	10/19	<b>Craft Project 1/2 the class presents today</b>
	TH	10/21	<b>What do we know about video as an art form?</b> Introduction to video project Irene's Presentation on video
11	T	10/26	<b>Video project presentation 1/2 the class presents today</b>
	TH	10/28	<b>Video project presentation 1/2 the class presents today</b>
12	T	11/2	<b>Individual Checkin with Irene</b>
	TH	11/4	<b>Individual Checkin with Irene</b>
13	T	11/9	Walter Benjamin pre- Discussion
	TH	11/11	NO CLASS: VETERAN'S DAY
14	T	11/16	Walter Benjamin Discussion  Walter Benjamin, Art in the age of Technological Reproducibility <a href="https://monoskop.org/images/6/6d/Benjamin_Walter_1936_2008_The_Work_of_Art_in_the_Age_of_Its_Technological_Reproducibility_Second_Version.pdf">https://monoskop.org/images/6/6d/Benjamin_Walter_1936_2008_The_Work_of_Art_in_the_Age_of_Its_Technological_Reproducibility_Second_Version.pdf</a> <b>Essay due today</b>
	TH	11/18	<b>Final Project Crit (4 students)</b>
15	T	11/23	<b>Final Project Crit (4 students)</b>
	TH	11/25	NO CLASS: THANKSGIVING BREAK
16	T	11/30	<b>Final Project Crit (4 students)</b>
	TH	12/2	<b>Final Project Crit (4 students)</b>
17	T	12/9	9:45 am -12:00 pm Scheduled Final (Please note time change) Final Project Crit (7 students)