

# Cover Sheet: Request 11403

## ART4XXX Making + Meaning

### Info

Process	Course New Ugrad/Pro
Status	Pending
Submitter	Freeman,Amy amyfreeman@ufl.edu
Created	1/12/2017 9:51:07 AM
Updated	1/23/2017 9:56:28 PM
Description of request	<p>This course will be made available to junior and senior level School of Art and Art History (SA+AH) students. It will be a requirement (capstone) for the Visual Art Studies major and can be taken in a final two years of study. A capstone is needed for SACS assessment and currently one does not exist for the BA degree in Visual Art Studies (VAS). Due to the flexibility of the BA in VAS curriculum where students are required to study outside of SA+AH, this course will contextualize their learning across disciplines. This course will also be open to BFA degree art majors to provide the opportunity to contextualize outside interests.</p> <p>This studio course that will explore the creation of art in combination with non-arts related research. Inquiry surrounding the making of art and how it can inform meaning, and conversely how meaning can inform making, will stimulate ideation and production. Engaging in an active studio practice, students will develop a deeper connection with the work they create and the underlying significance of their motives and intentions. Media use is dependent on students' area of interest.</p>

### Actions

Step	Status	Group	User	Comment	Updated
Department	Approved	CFA - Art and Art History 011302000	Rogal, Maria	Faculty approved course by majority vote.	1/17/2017
Added Making+Meaning.pdf					1/12/2017
College	Approved	CFA - College of Fine Arts	Schaefer, Edward E		1/20/2017
No document changes					
University Curriculum Committee	Pending	PV - University Curriculum Committee (UCC)			1/20/2017
No document changes					
Statewide Course Numbering System					
No document changes					
Office of the Registrar					
No document changes					
Student Academic Support System					
No document changes					
Catalog					
No document changes					

<b>Step</b>	<b>Status</b>	<b>Group</b>	<b>User</b>	<b>Comment</b>	<b>Updated</b>
College Notified					
No document changes					

# Course|New for request 11403

## Info

**Request:** ART4XXX Making + Meaning

**Description of request:** This course will be made available to junior and senior level School of Art and Art History (SA+AH) students. It will be a requirement (capstone) for the Visual Art Studies major and can be taken in a final two years of study. A capstone is needed for SACS assessment and currently one does not exist for the BA degree in Visual Art Studies (VAS). Due to the flexibility of the BA in VAS curriculum where students are required to study outside of SA+AH, this course will contextualize their learning across disciplines. This course will also be open to BFA degree art majors to provide the opportunity to contextualize outside interests.

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**Submitter:** Freeman,Amy amyfreeman@ufl.edu

**Created:** 1/17/2017 1:58:45 PM

**Form version:** 2

## Responses

**Recommended Prefix**ART

**Course Level** 4

**Number** XXX

**Category of Instruction** Advanced

**Lab Code** C

**Course Title**Making + Meaning

**Transcript Title**Making + Meaning

**Degree Type**Baccalaureate

**Delivery Method(s)**On-Campus

**Co-Listing**No

**Effective Term** Earliest Available

**Effective Year**Earliest Available

**Rotating Topic?**No

**Repeatable Credit?**No

**Amount of Credit**3

**S/U Only?**No

**Contact Type** Regularly Scheduled

**Weekly Contact Hours** 6

**Course Description** This is a studio course that will explore the creation of art in combination with non-art related research. Students will develop a deeper connection with their artwork and discover how the act of making can reveal both their intentions and underlying motives.

**Prerequisites** junior and senior level School of Art + Art History major (VAS, ART, GRD, CPH, EAR)

**Co-requisites** N/A

**Rationale and Placement in Curriculum** This course will act as a capstone experience for the Visual Art Studies majors in the School of Art and Art History (SA+AH). A capstone is needed for SACS assessment and currently one does not exist for the BA degree in Visual Art Studies. VAS majors will take this course within their final two years of study. Many VAS Students have indicated that a VAS specific studio course is desirable. Due to the flexibility of the BA in Visual Art Studies curriculum where students are required to study outside of SA+AH, this course will contextualize their learning across disciplines. This course will also be open to BFA degree art majors to provide the opportunity to contextualize outside interests.

**Course Objectives** COURSE OBJECTIVES:

1. To create art works that visually and theoretically connect with non-arts related research
2. To engage in and critically examine the creative process through ideation, experimentation and research
3. To effectively communicate and articulate ideas and research through the art of making
4. To strengthen studio methodologies and successfully work both individually and collaboratively
5. To explore and describe historical and contemporary artists who engage with non-art related topics

COURSE REQUIREMENTS:

CRITIQUE:

-? CRITIQUE of student work will primarily occur every few weeks throughout the semester. Each student will have new artist statements at each session and will provide copies for all in attendance. Students should have work up and ready to be critiqued by 8:30am. Access to FAD 113 will be provided.

-? Each student should invite at least one peer, artist, faculty or someone external to the class. If a faculty member is invited they should preferably be from an area of study within the specific media or outside of SA+AH, preferably in the student's area of non-arts related study.

-? Work needs to be complete (level of completion to be determined by instructor) in order to be discussed. Students who are late to critique will be expected to participate in discussion but their own work will not be displayed or receive feedback from peers.

ACTIVITIES & ASSIGNMENTS:

-? IDEA BOOK: Students will maintain a sketch/lab book of all research: class notes, sketches, ideation, lecture/exhibition attendance, creative writings, etc. This is a rigorous, daily activity to be conducted throughout the semester. Habitual documentation is expected covering at least 80 fully developed pages.

-? INFORMAL PRESENTATION: There will be an informal pre-critique and presentation at the beginning of the semester so that each student acquaints themselves with the art work and interests of their peers.

-? READING DISCUSSION: Various readings will be assigned throughout the semester and discussed as a group in the classroom or seminar room, FAD 111. It is the students responsibility to be prepared, engaged and ready to discuss and listen. Every student in class will be in charge of leading some of the discussion at least once throughout the semester.

-? READING RESPONSES: There will be short, bi-weekly writing assignments in response to readings, discussion and/or activities of the class.

-? ARTIST STATEMENTS: At least two new statements will be written throughout the semester

-? WEBSITE: All students are required to manage a website or blog that showcases their work, statement and activity. The website address should be part of the student's professional packet contact information. Please have this online just after midterm. Sites to consider: weebly.com, tumblr.com, otherpeoplespixels.com, blogger.com, etc.

- ? FIELD TRIPS: At least two field trips will be planned.
- ? LECTURES: As a student in this class, it is expected that you attend at least three scheduled on-campus lectures. This will aid in creating a sources presentation at the end of the semester.
- ? PORTFOLIO: There will be a professional accumulation of work and research presented in the form of a portfolio at the end of the semester.

#### SOURCES PRESENTATION

- ? Throughout the semester, via readings, research and various activities students will explore and ultimately create a 10-minute presentation regarding themselves, their work, concepts, inspirations, etc.
- ? Much research will go into the form of this presentation. Creativity is essential in its formation. There are a lot of bad public speakers and presenters who do not engage or inspire their audience; the goal is to not be one of them. Be creative and thorough. Essentially, the presentation should fully describe and communicate the creative identity of the student.

#### PROFESSIONAL PORFOLIO (in specific order below):

Due at the end of the semester. Please organize all items in a professional manner (contained in a folder, envelope, book format, etc).

- ? Resume (max 2 pages) –all contact info including website link
- ? Artist Statement (max 1 page)
- ? Images: Thumbnail Image page of finished body of work for the semester clearly labeled with description of work. Indication of file location beyond website (need image files: flash drive, DropBox, Google Drive, etc)

#### **Course Textbook(s) and/or Other Assigned Reading**BOOKS/READINGS:

- ? The Creative Habit, Twyla Tharp, 2003, Readings: chp3 – Your Creative DNA, pp 34-59; chp5 – Before You Can Think out of the Box, You Have to Start with a Box, pp 78-91
- ? Making Art: Form and Meaning, Terry Barrett, 2011, Readings: chp1, Making Art, pp 1-22; chp2, Meanings and Interpretations, pp 23-41
- ? Creativity – Flow and the Psychology of Discovery and Invention, Mihaly Csikszentmihalyi, 2013, Reading: Chp5, The Flow of Creativity, pp 107-126
- ? Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings, Kristine Stiles and Peter Selz, 2012
- ? Living and Sustaining a Creative Life, Edited by Sharon Loudon, 2013
- ? Beyond the Archives – Research as a Lived Process, Edited by Gesa E. Kirsch and Liz Rohan, 2008, Readings: chp2, Being on Location, pp 20-27; chp15, Stitching and Writing a Life, pp 147-153
- ? The Object Stares Back: On the Nature of Seeing, James Elkins, 1996, Readings: chp2, The Object Stares Back, pp 46-85
- ? The Open Studio – Essays on Art and Aesthetics, Susan Stewart, 2005, Readings: chp1, To Take a Chance, pp 9-14; chp2, On the Art of the Future, pp 15-28; chp5, Wiliam Kentridge, pp51-66; chp19, Ann Hamilton, pp 223-252
- ? The Garden as an Art, Mara Miller, 1993, Reading: chp11, The Garden as a Great Art: The Presentation of Artistic Ideas, pp171-176
- ? Materiality - Whitechapel Series, Edited by Petra Lange-Berndt, 2015
- ? Failure - Whitechapel Series, Edited by Lisa Le Feuvre, 2010
- ? The Poetics of Space, Gaston Bachelard, 1964, Reading: chp1, The House. From Cellar to Garret. The Significance of the Hut, pp 3-37

## VIDEOS:

- ? Creativity and Leadership: Making the Mind Extraordinary with Howard Gardner, Howard Gardner, [ufl.kanopystreaming.com](http://ufl.kanopystreaming.com)
- ? I Live For Art: A Journey Into Meaning And The Creative Process- Bluedot Productions, [ufl.kanopystreaming.com](http://ufl.kanopystreaming.com)
- ? Zaria Forman: Drawings that show the beauty and fragility of Earth, TED: Ideas Worth Spreading, [https://www.ted.com/talks/zaria\\_forman\\_drawings\\_that\\_show\\_the\\_beauty\\_and\\_fragility\\_of\\_earth](https://www.ted.com/talks/zaria_forman_drawings_that_show_the_beauty_and_fragility_of_earth)
- ? Alyssa Monks: How loss helped one artist find beauty in imperfection, TED: Ideas Worth Spreading, [https://www.ted.com/talks/alyssa\\_monks\\_how\\_loss\\_helped\\_one\\_artist\\_find\\_beauty\\_in\\_impe](https://www.ted.com/talks/alyssa_monks_how_loss_helped_one_artist_find_beauty_in_impe)

- ? Explore Artists: Mark Dion, William Kentridge, Ann Hamilton, [Art21.org](http://Art21.org)

## **Weekly Schedule of Topics** WEEK 1: INTRODUCTION TO CLASS

Sketchbook expectations and Ideation initiation.

Assignment:

- Student Presentations – Introductions
- Studio Proposals
- Artist Maquette

Readings:

- Making Art: Form and Meaning chp1, Making Art, pp 1-22; chp2, Meanings and Interpretations, pp 23-41

## WEEK 2: STUDIO PRACTICE

Student Presentations

Reading Discussions

DUE: Studio Proposals

Critique: Artist Maquette

Studio Assignment: Creation a Day Project –14 days of production

Reading:

- The Creative Habit, chp5 – Before You Can Think out of the Box, You Have to Start with a Box, pp 78-91

Videos:

- I Live For Art: A Journey Into Meaning And The Creative Process
- Zaria Forman: Drawings that show the beauty and fragility of Earth

## WEEK 3: PRODUCTION + INNOVATION

Ideation Development + Generation (small format)

Field Trip: Lisa Iglesias Studio

Studio Assignment: Creation a Day Project –14 days of production

Readings:

- The Open Studio – Essays on Art and Aesthetics, chp1, To Take a Chance, pp 9-14
- Creativity – Flow and the Psychology of Discovery and Invention, Reading: Chp5, The Flow of Creativity, pp 107-126

## WEEK 4: SELF REFLECTION

Critique: Creation a Day Project (Artist Statement)

Reading:

- The Creative Habit, chp3 – Your Creative DNA, pp 34-59

Video:

- Alyssa Monks: How loss helped one artist find beauty in imperfection

## WEEK 5: MATERIALITY + FAILURE

Readings:

- Materiality - Whitechapel Series, Edited by Petra Lange-Berndt, 2015
- Failure - Whitechapel Series, Edited by Lisa Le Feuvre, 2010

#### WEEK 6: APPLIED AESTHETICS

Field Trip: Margaret Tolbert's and/or Craig Smith's studio

Readings:

- The Open Studio – Essays on Art and Aesthetics, On the Art of the Future, pp 15-28
- The Object Stares Back: On the Nature of Seeing, James Elkins, 1996, Readings: chp2, The Object Stares Back, pp 46-85

#### WEEK 7: APPLIED AESTHETICS

Mid Term Critique

Reading Discussion

DUE: Reading Responses + Idea-Book

#### WEEK 8: SPRING BREAK

Readings:

- The Poetics of Space, chp1, The House. From Cellar to Garret. The Significance of the Hut, pp 3-37

#### WEEK 9 : COLLECTIVE MEMORY

Field Trip: Marjorie Kinnan Rawlings State Park

Assignment: Collaborative project – Memory + Space

Readings:

- The Garden as an Art, chp11, The Garden as a Great Art: The Presentation of Artistic Ideas, pp171-176
- Beyond the Archives – Research as a Lived Process, Readings: chp2, Being on Location, pp 20-27; chp15, Stitching and Writing a Life, pp 147-153

#### WEEK 10: COLLECTIVE MEMORY

Assignment: Collaborative project – Memory + Space

#### WEEK 11: PROFESSIONAL PRACTICE

Critique: Collaborative project – Memory + Space

Visiting Lectures: Artist Packet/Portfolio/Public Speaking

#### WEEK 12: PROFESSIONAL PRACTICE + DISCOVERY

Field Trip: Harn Museum

Reading:

- Theories and Documents of Contemporary Art: A Sourcebook of Artists'
- Living and Sustaining a Creative Life, Edited by Sharon Loudon, 2013

Video:

- Creativity and Leadership: Making the Mind Extraordinary with Howard Gardner, Howard Gardner, ufl.kanopystreaming.com

#### WEEK 13: DISCOVERY

Studio focus

Reading:

- Theories and Documents of Contemporary Art: A Sourcebook of Artists'

#### WEEK 14: CONCLUSIONS

Studio focus

#### WEEK 15: FINAL CRITIQUE + PORTFOLIO SUBMISSION

Final Critique

DUE: Portfolio

#### WEEK 16: SOURCE PRESENTATIONS

DUE: Source Presentations + Idea Book

## CLEAN UP

### **Links and Policies**UNIVERSITY ATTENDANCE POLICY:

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

### ADDITIONAL ATTENDANCE POLICIES:

Attendance is mandatory. Only 3 unexcused absences are permitted before your grade is adversely affected. The 6th unexcused absence will result in failure of the course.

? After the 3rd absence, the Participation Grade (10%) will drop accordingly: 4th absence = 50% (5pts), 5th ?absence = 100% (10pts) ?

-? If you miss class for any reason it is up to you to contact your peers for class or project information prior to contacting the instructor. ?

-? Three late arrivals over 5 minutes equals an absence (leaving early from class also counts as tardiness and thus a possible absence) ?

-? Missing over 30 minutes at any time during the class (beyond breaks) or leaving early equals an absence ?

-? Unprepared for class equals half an absence, two unprepared days equals an absence.

### ADDITIONAL CLASS POLICIES: ?

-? Professional behavior is expected. Inappropriate behavior could permit me to ask you to leave the classroom, which could result in an absence. ?

-? All cell phones should be turned to SILENCE during class.

-? Critique: If a student is late to critique they will not be permitted to present or receive feedback

on their work. ?

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### SA+AH HEALTH AND SAFETY ?

Students will comply with all studio guidelines at all times. SA+AH Health and Safety Program rules can be found at: <http://saahhealthandsafety.weebly.com/> ?

**ACCOMMODATION FOR STUDENTS WITH DISABILITIES:** Students requesting classroom accommodations must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. Find more information online at <https://www.dso.ufl.edu/drc> ?

### ACADEMIC HONESTY POLICY: ?

UF students are bound by The Honor Pledge which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

### CAMPUS RESOURCES:

1. Health and Wellness

-? U Matter, We Care: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352

392- 1575 so that a team member can reach out to the student.

-? Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-

1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.



-? Sexual Assault Recovery Services (SARS): Student Health Care Center, 392-1161.  
-? University Police Department, 392-1111 (or 9-1-1 for emergencies).  
<http://www.police.ufl.edu/>

## 2. Academic Resources

-? E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu. <https://lss.at.ufl.edu/help.shtml>.

-? Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling.  
<http://www.crc.ufl.edu/>

-? Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

-? Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring. <http://teachingcenter.ufl.edu/>

-? Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>

-? Student Complaints Campus:

[https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf), On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>

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### ONLINE COURSE EVALUATION:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

### **Grading Scheme** GRADING OPPORTUNITIES

Students will have a variety of grading opportunities with projects done in and outside of class. Students will be evaluated on participation in class and critiques, attitude, progress, idea development, execution of ideas, craftsmanship and presentation.

- 60% Projects & Assignments: (in and out of class projects, exercises and studio production)
- 15% Idea-Book (class notes, sketches, ideation/research, lecture/exhibition attendance, etc.)
- 5% Readings Responses + Artist Statements
- 10% Participation Grade (10% = Participation in class and critique, discussions, attendance, attitude, work ethic, timeliness of assignments)
- 10% Professional Portfolio + Source Presentation (10 minutes)

### GRADING STANDARDS & EVALUATION

Evaluation for each project or portfolio will be based on the following criteria (in no particular order):

- ? Evidence of experimentation within the parameters of the project guidelines?
- ? Ideation/Evolution from proposal to finished work?
- ? Successful resolution of the assigned problem
- ? Inventiveness: Ability to solve problems and devise new approaches for achieving course objectives and personal goals.
- ? Technical Innovation/Craftsmanship ?
- ? Conceptual Rigor
- ? Work Ethic and Dedication

- A (93-100) - Superlative work: careful attention to craft and presentation. Originality of idea and execution work. Goes beyond merely solving the problem – one who performs at this level is visibly outstanding, work is outstanding in every respect.
- A-/B+ (87-92) - Very fine work: almost superlative. A few minor changes could have been considered and executed to bring the piece together. Again, goes beyond merely solving the problem.
- B (83-86) - Above average: solution to the problem and idea well planned. Execution

well done. This is an honorable grade.

- B-/C+ (77-82) - A bit above average: slipping in levels of originality, craft, and presentation. The piece does not work well as a unified whole or statement, yet effort was made.
- C (73-76) - You have solved the problem, the requirements of the problem are met in a relatively routine way including your concepts. You have neglected the basic craftsmanship skills and breadth and the depth of idea development.
- C-/D+ (67-72) - You have solved the problem but there is much room for improving your skills and further developing.
- D/D- (60-66) - Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard.
- E (0-59) - Unacceptable work and effort
- Please Note: A grade of C- or below will not count toward major requirements.

#### GRADING POLICIES:

Please see the UF grading policy at

(<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>)

- Late Work: All late work will be lowered one full letter grade each class day it is late. All work presented late for a critique will not take part in critique. Late work will be accepted for only one week after the due date for grade consideration. All assignments must be completed in order to pass this class
- Critiques: If a student is absent or does not participate in critique they will receive 5pts off their project grade for that assignment. Exceptions are determined if the absence or reason for being unprepared with work is excused by the University or instructor. Students must be present for the final critique in order to receive credit for the final project
- Students will have the opportunity to rework assignments. There must be noted improvement for an increase in grade. All assignments can be reworked and turned in prior to the final critique at the end of the semester.

**Instructor(s)** Amy Freeman

**MAKING + MEANING ART 4XXX [3cr]****SPRING 2017**

Location/Hours	FAD 215 & FAD 111, MW 8:30-11:30
Instructor	Amy Freeman
E-mail	amyfreeman@ufl.edu
Office & Hours	FAC 119b, TBA
Course website	TBA

**COURSE DESCRIPTION**

This is a studio course that will explore the creation of art in combination with non-arts related research. Inquiry surrounding the making of art and how it can inform meaning and conversely how meaning can inform making will stimulate ideation and production. Engaging in an active studio practice, students will develop a deeper connection with the work they create and the underlying significance of their motives and intentions. Students will work as both individuals and collaboratively. Media use is dependent on students' area of interest, however, dialogue will surround the contextualization of media and what particular materials best inform the intentions of the artist. Comprehensive research and ideation will be documented in a sketchbook on a daily basis. Regular critiques, class discussions, lectures and field trips to area locations and artist studios will play a significant role in the class experience. Artists such as Kurt Schwitters, Joseph Beuys, Mark Dion, Ann Hamilton, Eva Hesse, Richard Serra, Robert Irwin, William Kentridge and others will be explored. The majority of class will be dedicated to developing individual projects and professional development.

**COURSE OBJECTIVES:**

1. To create art works that visually and theoretically connect with non-arts related research
2. To engage in and critically examine the creative process through ideation, experimentation and research
3. To effectively communicate and articulate ideas and research through the art of making
4. To strengthen studio methodologies and successfully work both individually and collaboratively
5. To explore and describe historical and contemporary artists who engage with non-art related topics

**COURSE REQUIREMENTS:*****CRITIQUE***

- Critique of student work will primarily occur every few weeks throughout the semester. Each student will have new artist statement at each session and will provide copies for all in attendance. Students should have work up and ready to be critiqued by 8:30am. Access to FAD 113 will be provided.
- Each student should invite at least one peer, artist, faculty or someone external to the class. If a faculty member is invited they should preferably be from an area of study within the specific media or outside of SAAH, preferably in the student's area of non-arts related study.
- Work needs to be complete (level of completion to be determined by instructor) in order to be discussed. Student who are late to critique will be expected to participate in discussion but their own work will not be displayed or receive feedback from peers.

## **ACTIVITIES & ASSIGNMENTS**

- **IDEA BOOK:** Students will maintain a sketch/lab book of all research: class notes, sketches, ideation, lecture/exhibition attendance, creative writings, etc. This is a rigorous, daily activity to be conducted throughout the semester. Habitual documentation is expected covering at least 80 fully developed pages.
- **INFORMAL PRESENTATION:** There will be informal pre-critique and presentation at the beginning of the semester so that each student acquaints themselves with the art work or interests of their peers.
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- **FIELD TRIPS:** At least two field trips will be planned.
- **LECTURES:** As a student in this class, it is expected that you attend at least three scheduled on campus lectures. This will aid in creating a source presentation at the end of the semester.
- **PORTFOLIO:** There will be a professional accumulation of work and research presented in the form of a portfolio at the end of the semester.

## **SOURCES PRESENTATION**

- Throughout the semester, via readings, research and various activities students will explore and ultimately create a 10-minute presentation regarding themselves, their work, concepts, inspirations, etc.
- Much research will go into the form of this presentation. Creativity is essential in its formation. There are a lot of bad public speakers and presenters who do not engage or inspire their audience; the goal is to not be one of them. Be creative and thorough. Essentially, the presentation should fully describe and communicate the creative identity of the student.

## **PROFESSIONAL PORFOLIO** *(in specific order below):*

Due at the end of the semester. Please organize all items in a professional manner (contained in a folder, envelope, book format, etc).

- ✓ Resume (max 2 pages) –all contact info including website link
- ✓ Artist Statement (max 1 page)
- ✓ Images: Thumbnail Image page of finished body of work for the semester clearly labeled with description of work. Indication of file location beyond website (need image files: flash drive, DropBox, Google Drive, etc)

## GRADING OPPORTUNITIES

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- ✓ Technical Innovation/Craftsmanship
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- ✓ Work Ethic and Dedication

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- A-/B+ (87-92) - Very fine work: almost superlative. A few minor changes could have been considered and executed to bring the piece together. Again, goes beyond merely solving the problem.
- B (83-86) - Above average: solution to the problem and idea well planned. Execution well done. This is an honorable grade.
- B-/C+ (77-82) - A bit above average: slipping in levels of originality, craft, and presentation. The piece does not work well as a unified whole or statement, yet effort was made.
- C (73-76) - You have solved the problem, the requirements of the problem are met in a relatively routine way including your concepts. You have neglected the basic craftsmanship skills and breadth and the depth of idea development.
- C-/D+ (67-72) - You have solved the problem but there is much room for improving your skills and further developing
- D/D- (60-66) - Inadequate work: the requirements of the problem are not addressed. The piece represents careless and/ or incomplete effort. Work is substandard.
- E (0-59) - Unacceptable work and effort
- *Please Note: A grade of C- or below will not count toward major requirements.*

## **GRADING POLICIES:**

Please see the UF grading policy at

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

- **Late Work:** All late work will be lowered one full letter grade each class day it is late. All work presented late for a critique will not take part in critique. Late work will be accepted for only one week after the due date for grade consideration. All assignments must be completed in order to pass this class
- **Critiques:** If a student is absent or does not participate in critique they will receive 5pts off their project grade for that assignment. Exceptions are determined if the absence or reason for being unprepared with work is excused by the University or instructor. Students must be present for the final critique in order to receive credit for the final project
- Students will have the opportunity to rework assignments. There must be noted improvement for an increase in grade. All assignments can be reworked and turned in prior to the final critique at the end of the semester.

## **UNIVERSITY ATTENDANCE POLICY:**

Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

## **ADDITIONAL ATTENDANCE POLICIES:**

Attendance is mandatory. Only 3 unexcused absences are permitted before your grade is adversely affected. The 6th unexcused absence will result in failure of the course.

- After the 3rd absence, the Participation Grade (10%) will drop accordingly: 4th absence = 50% (5pts), 5th absence = 100% (10pts)
- If you miss class for any reason it is up to you to contact your peers for class or project information prior to contacting the instructor.
- Three late arrivals over 5 minutes equals an absence (leaving early from class also counts as tardiness and thus a possible absence)
- Missing over 30 minutes at any time during the class (beyond breaks) or leaving early equals an absence
- Unprepared for class equals half an absence, two unprepared days equals an absence.

## **ADDITIONAL CLASS POLICIES:**

- Professional behavior is expected. Inappropriate behavior could permit me to ask you to leave the classroom, which could result in an absence.
- All cell phones should be turned to SILENCE during class.
- Critique: If a student is late to critique they will not be permitted to present or receive feedback on their work.

**SA+AH HEALTH AND SAFETY** Students will comply with all studio guidelines at all times. SA+AH Health and Safety Program rules can be found at: <http://saahhealthandsafety.weebly.com/>

**ACCOMMODATION FOR STUDENTS WITH DISABILITIES:** Students requesting classroom accommodations must first register with the Dean of Students office. The Dean of Students will provide documentation to the student who will then provide this to the instructor when requesting accommodation. Find more information online at <https://www.dso.ufl.edu/drc>

**ACADEMIC HONESTY POLICY:** UF students are bound by The Honor Pledge which states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: “On my honor, I have neither given nor received unauthorized aid in doing this assignment.” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

#### **CAMPUS RESOURCES:**

##### 1. Health and Wellness

- *U Matter, We Care:* If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to the student.
- *Counseling and Wellness Center:* <http://www.counseling.ufl.edu/cwc/Default.aspx>, 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.
- *Sexual Assault Recovery Services (SARS):* Student Health Care Center, 392-1161.
- *University Police Department,* 392-1111 (or 9-1-1 for emergencies).  
<http://www.police.ufl.edu/>

##### 2. Academic Resources

- *E-learning* technical support, 352-392-4357 (select option 2) or e-mail to [Learning-support@ufl.edu](mailto:Learning-support@ufl.edu). <https://lss.at.ufl.edu/help.shtml>.
- *Career Resource Center,* Reitz Union, 392-1601. Career assistance and counseling.  
<http://www.crc.ufl.edu/>
- *Library Support,* <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.
- *Teaching Center,* Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.  
<http://teachingcenter.ufl.edu/>
- *Writing Studio,* 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers. <http://writing.ufl.edu/writing-studio/>
- *Student Complaints Campus:*  
[https://www.dso.ufl.edu/documents/UF\\_Complaints\\_policy.pdf](https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf), On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>

## ONLINE COURSE EVALUATION:

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>

## COURSE REFERENCES:

### BOOKS/READINGS:

- *The Creative Habit*, Twyla Tharp, 2003, Readings: chp3 – Your Creative DNA, pp 34-59; chp5 – Before You Can Think out of the Box, You Have to Start with a Box, pp 78-91
- *Making Art: Form and Meaning*, Terry Barrett, 2011, Readings: chp1, Making Art, pp 1-22; chp2, Meanings and Interpretations, pp 23-41
- *Creativity – Flow and the Psychology of Discovery and Invention*, Mihaly Csikszentmihalyi, 2013, Reading: Chp5, The Flow of Creativity, pp 107-126
- *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings*, Kristine Stiles and Peter Selz, 2012
- *Living and Sustaining a Creative Life*, Edited by Sharon Loudon, 2013
- *Beyond the Archives – Research as a Lived Process*, Edited by Gesa E. Kirsch and Liz Rohan, 2008, Readings: chp2, Being on Location, pp 20-27; chp15, Stitching and Writing a Life, pp 147-153
- *The Object Stares Back: On the Nature of Seeing*, James Elkins, 1996, Readings: chp2, The Object Stares Back, pp 46-85
- *The Open Studio – Essays on Art and Aesthetics*, Susan Stewart, 2005, Readings: chp1, To Take a Chance, pp 9-14; chp2, On the Art of the Future, pp 15-28; chp5, William Kentridge, pp51-66; chp19, Ann Hamilton, pp 223-252
- *The Garden as an Art*, Mara Miller, 1993, Reading: chp11, The Garden as a Great Art: The Presentation of Artistic Ideas, pp171-176
- *Materiality - Whitechapel Series*, Edited by Petra Lange-Berndt, 2015
- *Failure - Whitechapel Series*, Edited by Lisa Le Feuvre, 2010
- *The Poetics of Space*, Gaston Bachelard, 1964, Reading: chp1, The House. From Cellar to Garret. The Significance of the Hut, pp 3-37

### VIDEOS:

- *Creativity and Leadership: Making the Mind Extraordinary with Howard Gardner*, Howard Gardner, [ufl.kanopystreaming.com](http://ufl.kanopystreaming.com)
- *I Live For Art: A Journey Into Meaning And The Creative Process*- Bluedot Productions, [ufl.kanopystreaming.com](http://ufl.kanopystreaming.com)
- *Zaria Forman: Drawings that show the beauty and fragility of Earth*, TED: Ideas Worth Spreading, [https://www.ted.com/talks/zaria\\_forman\\_drawings\\_that\\_show\\_the\\_beauty\\_and\\_fragility\\_of\\_earth](https://www.ted.com/talks/zaria_forman_drawings_that_show_the_beauty_and_fragility_of_earth)
- *Alyssa Monks: How loss helped one artist find beauty in imperfection*, TED: Ideas Worth Spreading, [https://www.ted.com/talks/alyssa\\_monks\\_how\\_loss\\_helped\\_one\\_artist\\_find\\_beauty\\_in\\_impe\\_rfection](https://www.ted.com/talks/alyssa_monks_how_loss_helped_one_artist_find_beauty_in_impe_rfection)
- Explore Artists: Mark Dion, William Kentridge, Ann Hamilton, Art21.org



**WEEKLY COURSE SCHEDULE:** (subject to change)

SCHEDULE	CONTENT	ASSIGNMENTS
WEEK 1:	INTRODUCTION TO CLASS Sketchbook expectations and Ideation initiation.	<b>Assignment:</b> <ul style="list-style-type: none"> <li>• Student Presentations – Introductions</li> <li>• Studio Proposals</li> <li>• Artist Maquette</li> </ul> <b>Readings:</b> <ul style="list-style-type: none"> <li>• <i>Making Art: Form and Meaning</i> chp1, Making Art, pp 1-22; chp2, Meanings and Interpretations, pp 23-41</li> </ul>
WEEK 2:	STUDIO PRACTICE Student Presentations Reading Discussions	<b>DUE:</b> Studio Proposals <b>Critique:</b> Artist Maquette <b>Studio Assignment:</b> <ul style="list-style-type: none"> <li>• Creation a Day Project –14 days of production</li> </ul> <b>Reading:</b> <ul style="list-style-type: none"> <li>▪ <i>The Creative Habit</i>, chp5 – Before You Can Think out of the Box, You Have to Start with a Box, pp 78-91</li> </ul> <b>Videos:</b> <ul style="list-style-type: none"> <li>• <i>I Live For Art: A Journey Into Meaning And The Creative Process</i></li> <li>• <i>Zaria Forman: Drawings that show the beauty and fragility of Earth</i></li> </ul>
WEEK 3:	PRODUCTION + INNOVATION Ideation Development + Generation (small format)	<b>Field Trip:</b> Lisa Iglesias Studio <b>Studio Assignment:</b> <ul style="list-style-type: none"> <li>• Creation a Day Project –14 days of production</li> </ul> <b>Readings:</b> <ul style="list-style-type: none"> <li>• <i>The Open Studio – Essays on Art and Aesthetics</i>, chp1, To Take a Chance, pp 9-14</li> <li>• <i>Creativity – Flow and the Psychology of Discovery and Invention</i>, Reading: Chp5, The Flow of Creativity, pp 107-126</li> </ul>
WEEK 4	SELF REFLECTION	<b>Critique:</b> Creation a Day Project (Artist Statement) <b>Reading:</b> <ul style="list-style-type: none"> <li>• <i>The Creative Habit</i>, chp3 – Your Creative DNA, pp 34-59</li> </ul> <b>Video:</b> <ul style="list-style-type: none"> <li>• <i>Alyssa Monks: How loss helped one artist find beauty in imperfection</i></li> </ul>

WEEK 5	MATERIALITY + FAILURE	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <i>Materiality</i> - Whitechapel Series, Edited by Petra Lange-Berndt, 2015</li> <li>▪ <i>Failure</i> - Whitechapel Series, Edited by Lisa Le Feuvre, 2010</li> </ul>
WEEK 6	APPLIED AESTHETICS	<p><b>Field Trip:</b></p> <ul style="list-style-type: none"> <li>• Margaret Tolbert's and/or Craig Smith's studio</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>▪ <i>The Open Studio – Essays on Art and Aesthetics</i>, On the Art of the Future, pp 15-28</li> <li>▪ <i>The Object Stares Back: On the Nature of Seeing</i>, James Elkins, 1996, Readings: chp2, The Object Stares Back, pp 46-85</li> </ul>
WEEK 7	APPLIED AESTHETICS	<p><b>Mid Term Critique</b></p> <p>Reading Discussion</p> <p><b>DUE:</b> Reading Responses + Idea-Book</p>
WEEK 8	SPRING BREAK	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• <i>The Poetics of Space</i>, chp1, The House. From Cellar to Garret. The Significance of the Hut, pp 3-37</li> </ul>
WEEK 9	COLLECTIVE MEMORY	<p><b>Field Trip:</b></p> <ul style="list-style-type: none"> <li>• Marjorie Kinnan Rawlings State Park</li> </ul> <p><b>Assignment:</b></p> <ul style="list-style-type: none"> <li>• Collaborative project – Memory + Space</li> </ul> <p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>• <i>The Garden as an Art</i>, chp11, The Garden as a Great Art: The Presentation of Artistic Ideas, pp171-176</li> <li>• <i>Beyond the Archives – Research as a Lived Process</i>, Readings: chp2, Being on Location, pp 20-27; chp15, Stitching and Writing a Life, pp 147-153</li> </ul>
WEEK 10	COLLECTIVE MEMORY	<p><b>Assignment:</b></p> <ul style="list-style-type: none"> <li>• Collaborative project – Memory + Space</li> </ul>
WEEK 11	PROFESSIONAL PRACTICE	<p><b>Critique:</b> Collaborative project – Memory + Space</p> <p><b>Visiting Lectures:</b> Artist Packet/Portfolio/Public Speaking</p>
WEEK 12	PROFESSIONAL PRACTICE + DISCOVERY	<p><b>Field Trip:</b> Harn Museum</p> <p><b>Reading:</b></p>

		<ul style="list-style-type: none"> <li>• <i>Theories and Documents of Contemporary Art: A Sourcebook of Artists'</i></li> <li>• <i>Living and Sustaining a Creative Life</i>, Edited by Sharon Loudon, 2013</li> </ul> <p><b>Video:</b></p> <ul style="list-style-type: none"> <li>• <i>Creativity and Leadership: Making the Mind Extraordinary with Howard Gardner</i>, Howard Gardner, <a href="http://ufl.kanopystreaming.com">ufl.kanopystreaming.com</a></li> </ul>
WEEK 13	DISCOVERY	<p>Studio focus</p> <p><b>Reading:</b></p> <ul style="list-style-type: none"> <li>• <i>Theories and Documents of Contemporary Art: A Sourcebook of Artists'</i></li> </ul>
WEEK 14	CONCLUSIONS	Studio focus
WEEK 15	FINAL CRITIQUE + PORTFOLIO SUBMISSION	<p><b>Final Critique</b></p> <p><b>DUE:</b> Portfolio</p>
WEEK 16	SOURCE PRESENTATIONS	<p><b>DUE:</b> Final Presentations + Idea Book</p> <p>CLEAN UP</p>