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ART 386/485-01, Junior/Senior Seminar, Fall 2006

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Rhodes College, Art Department
Art 386/485, Junior/Senior Seminar
Fall 2006, Clough 312, M/W 6-8:30pm
Professor: Erin Harmon
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Office hours: M/W 5-6pm or by appointment

Junior/Senior Seminar

SEMINAR OVERVIEW:

The purpose of this seminar is to provide studio art majors the opportunity to pursue individually designed creative projects AND research, undertaken with the approval and guidance of the art faculty as well as a seminar group of their peers. The production component to this course is self – regulated. Expect to spend 10 hours **minimum** per week for 14 weeks on research and production. These projects will result in the development of a body of work that focuses on depth of research and commitment to precise conceptual exploration.

ADDITIONAL REQUIREMENTS:

Weekly Critiques:

Your active, professional and committed participation during weekly critiques with faculty and peer group is expected. You must demonstrate professionalism by fostering an active interest in your colleagues' work - accept and offer constructive criticism throughout the semester. Anyone who does not participate actively in bi-weekly seminar discussions, will receive no better than "C" for the course. You are expected to bring new work to be critiqued at least on day a week.

Seminar Notebook:

At this point in your career you should be proficient at keeping a prolific sketchbook. This will contain crit notes, drafts of statements and proposals, research and reference material and your artist lecture outline and plans.

Proposals & Artist Statements:

Format a proposal that clearly states the problems you wish to explore. This should include a weekly work schedule. Submit all proposals, drafts and statements typed and double spaced. On days when proposals are due, bring enough copies to distribute to the entire seminar group.

Department Functions:

You are required to attend art department lectures & openings and encouraged to frequent off campus events.

ATTENDANCE POLICY:

Good attendance and punctuality is an absolute for the successful completion of this course. You will be granted **three** unexcused absence. On the occasion of your **fourth** unexcused absence, you can expect your letter grade to drop one full point. An expected A- will become a B-. Every unexcused absence after the third will lower your grade an additional letter. Six or more absences will result in failure.

IF YOU ARE NOT PREPARED TO SHOW AND DISCUSS WORK IN CLASS AT LEAST ON DAY EACH WEEK YOUR GRADE WILL BE AFFECTED. IN THE EVENT THAT YOU ARE UNPREPARED DUE TO ILLNESS, IT IS YOUR RESPONSIBILITY TO PROVIDE DOCUMENTATION(Documentation means a doctor's written note detailing illness

& recovery time, etc., or your absence will be otherwise considered unexcused...) Otherwise, a missed critique cannot be made up.

STUDIO:

The art studios are open to you anytime classes are not in session. It is your responsibility to check department class schedules to be clear about these times. In order to use the studios during class time, you must obtain faculty permission first. Unfortunately, we cannot provide storage space so please keep in mind the physical limitations of your own spaces when planning work. It is very important that you keep the studio clean and clutter free for a safe & comfortable work environment. You are each responsible for cleaning up after yourselves every time you leave the studio. **DO NOT LEAVE WORK OR MATERIALS OUT. FOLD AND PUT AWAY EASELS AFTER USE. IF CLEANING UP BECOMES AN ISSUE, YOUR PARTICIPATION GRADE WILL BE EFFECTED.**

COURSE OBJECTIVES:

Essential course objectives:

- Developing creative capacities (inventing, designing, performing in art)
- Learning to apply course material by improving problem solving, thinking and technique
- Developing specific skills, competencies, and points of view needed by professionals in the field most closely related to this course.

ASSESSMENT & GRADING:

You will be graded on a combination of the following:

PRODUCTION: Consistent and rigorous production is an absolute requirement to completing the course. You are expected to present a new piece or conceptual development each week.

TIME: Studio art classes at Rhodes require a minimum of 138 work hours for three hours of credit. To achieve this you must average 10 hours per week for 14 weeks. Most students spend more than this minimum. If you fail to invest this time you will fail the course.

DEVELOPMENT & COMPLETION: By the end of term you must complete the work you set out to as proposed. You are expected to grow, change and develop in facility as well as intellectual depth and breadth during the process. Indication of progress will include incorporating critique suggestion in revising work.

PARTICIPATION: Consistently and actively engage with peer's work during critiques and outside discussions, attend departmental events and lectures as well as off campus opportunities.

CLASS SCHEDULE*

I reserve the right to revise, change or add-to this list in anyway appropriate throughout the course of the semester

Wednesday, August 23: Introductions, syllabus, seminar groups

*****Friday, August 25: OPENING RECEPTION, “A Different Path” work by Mark Pilgrim, organized by Joel Parsons 6-8pm @ MATERIAL, 2553 Broad**

Monday, August 28: CRITIQUE

Wednesday, August 30: CRITIQUE Initial proposals due

ARTIST LECTURE: Michele Brody @ THE BROOKS MUSEUM, Hohenberg Auditorium

*****Thursday, August 31: ARTIST LECTURE: Amy Pleasant, 7pm @ Blount Auditorium in Buckman**

*****Friday, September 1: OPENING RECEPTION, 6-8pm @ Clough-Hansen Gallery**

Monday, September 4: NO CLASS- LABOR DAY

Wednesday, September 6: CRITIQUE

*****Thursday, September 7: ARTIST LECTURE: Ming Fay, 7pm, @ THE BROOKS MUSEUM, Hohenberg Auditorium**

Monday, September 11: CRITIQUE

Wednesday, September 13: CRITIQUE Second draft proposals due

Monday, September 18: CRITIQUE

Wednesday, September 20: CRITIQUE Research language/buzz words used in the critical discussion or reviews of 2 separate artists. Look specifically at artists whose work is interesting to you either visually or conceptually. Look at artists who are thinking *in some way* like you are. Try to pick artists who enrich your own personal vision either positively or negatively. What about this language or statements is/are good? what might you steal? Be prepared to discuss at the next class.

Translate proposal and critique notes into a clear and concise artist statement. Bring copies for all.

Monday, September 25: CRITIQUE Artist Statement due

Wednesday, September 27: CRITIQUE Artist Statement due

Monday October 2: CRITIQUE

Wednesday, October 4: CRITIQUE

*****Friday, October 6: CODA ARTS SYMPOSIUM**

Monday, October 9: MIDTERM CRITIQUE

Wednesday, October 11: to be determined

Monday, October 16th: NO CLASS – FALL RECESS!!

Wednesday, October 18th: CRITIQUE Proposal Revisions due for all

*****Thursday, October 19th: ARTIST LECTURE: Jan Hankins, 7pm @ Blount Auditorium**

*****Friday, October 20th: OPENING RECEPTION: Jan Hankins, 6-8pm, Clough-Hansen Gallery**

Monday, October 23rd: CRITIQUE

Wednesday, October 25th: CRITIQUE

Monday, October 30th CRITIQUE

Wednesday, November 1st: CRITIQUE

Monday, November 6th: CRITIQUE

Wednesday, November 8th: CRITIQUE

***** THURSDAY, NOVEMBER 9: LECTURE: Bruce Cole, National Endowment for the Humanities, TBA**

Monday, November 13th: CRITIQUE

Wednesday, November 15th: CRITIQUE

Monday, November 20th: to be determined

Wednesday, November 22nd: NO CLASS – THANKSGIVING RECESS!!!!

Monday, November 27th: CRITIQUE Final Artist Statements/Proposals due

Wednesday, November 29th: CRITIQUE Final Artist Statements/Proposals due

Monday, December 4th: CRITIQUE

Wednesday, December 6th: FINAL CRITIQUE