ART 3820 U02   TUESDAY & THURSDAY   9:30 AM - 12:15 PM

Course Description_

Visual Thinking I introduces creative research strategies fundamental to professional art and design practice. In Visual Thinking I, students explore methods of investigating historical, cultural, political, and social contexts surrounding a project. They learn to generate ideas, to connect form to content, and to realize projects. With the help of faculty-directed assignments, students begin to develop their own studio practice.

Class Structure_

The course is taught by a single instructor who will guide you through a studio-based curriculum with presentations, critiques, field trips and other class activities. The class is organized into regular large-group activities, and instruction. Studio projects address a variety of skills and explore each student's individual interests within each project assignment.

Goals_

* To explore various research and development approaches within a contemporary practice.
* To orient students to the various technical aptitudes and skill sets required of such a practice.
* Familiarize students with relevant techniques and concepts associated with an interdisciplinary creative practice.
* To equip students with professional management skills critical to an individual practice.
* To provide students with the methods to seek out, define, and maintain a creative community.
* To foster within students a sense of community as artists that extends beyond the classroom.
* To expand students frame of influence within interdisciplinary approaches to art making and problem solving.

Requirements_

* Finish all projects on time and of the highest quality
* Come to class on time and prepared to work
* Participate in all studio critiques, discussions, and field trips
* Be active and constructively helpful persons one another
* Strive to build a creative and productive studio environment
* Read and be prepared to discuss all readings

Evaluation_

* Students will be evaluated based on the following 3 factors:

 -Studio production
        This includes interim and finished studio products or productions: Exhibitions and public presentations of studio products, individually or collaboratively produced studio products. 35%

-Studio Discourse: Writing, Reading, and Discussion, Critique
        Cooperation in the studio and learning involve effective participation in communicating about ideas, studio work, and historical and theoretical texts. This can include the content of discussion participation, written responses to texts, written and verbal statements on studio work and ideas, and written and verbal critique. 35%

-Studio Performance/Contribution to the Group:
        Studio work and learning is a highly social and dynamic activity that requires active participation by its members. This can be assessed by attendance as well as observed contributions to the ongoing discourse within the class-room and one's peers. 30%

Benjamin.ZellmerBellas@fiu.edu

Grading_

A- Exceptional work/student. A student who displays proficiency in each of the related technical, conceptual, and critical skills covered in the course. Additionally a student that also exhibits a highly-motivated and sophisticated commitment to one's practice.

B- Advanced work/student. A student who displays proficiency in one or more areas of the related technical, conceptual, and critical skills covered in the course.   Additionally a student that also exhibits self-motivation and a developed engagement in one's practice.

C- Sound work/student. A student who displays fluency in all of the related technical, conceptual, and critical skills covered in the course. Additionally a student that also exhibits a genuine interest and investment in one's practice.

D- Inconsistent work/student. A student who displays a cursory understanding of the related technical, conceptual, and critical skills covered in the course.   Additionally a student that lacks a substantive involvement or interest in their own creative practice.

F- Unacceptable work/student.   A student who displays a lack of understanding in regard to one or more of the related technical, conceptual, and critical skills covered in the course. Additionally any student that engages instances of plagiarism, unexcused absences, repeated tardiness, late or missed assignments/critiques or disruptive studio behavior may also influence the issuance of such a grade.

Grade sheets will be provided to the student upon request.

Attendance Policy_

Attendance and participation are mandatory. Attendance will be taken at the beginning of each class. You are expected to attend all classes regularly and on time. No distinction between excused and unexcused absences will be made. If you miss class, it is your responsibility to contact your instructor and to make up any missed assignments. Additionally, regular tardiness, prolonged breaks, or leaving class early will be considered a missed class. It is expected that notification will be given previous to any absence. Attendance will be considered in the determination of each student's grade. More than 3 absences may be grounds for a _

* The use of phones or other devices without the consent of the instructor for the purposes of calling, texting, chatting, emailing, internet browsing, and all other non-class activities will be treated as an absence in each instance.

Additional Requirements_

Sketchbook/ Digital archive
Each student will be responsible for maintaining an artist sketchbook. The sketchbook is to be comprised of notes, ideas, research & resources, sketches, inspiration, and all things tangentially or even less so related to the student's art making practice. Alternatively and/or in addition to the sketchbook each student will create a folder, or other equivalent, on the desktop of their computer. This folder is to be cultivated and organized into a resource for each student's individual practice. Possible examples of the folder's contents range from images culled from the internet, .txt or .doc files regarding researched topics, bookmarked web pages, you tube videos, mp3s, etc...

Portfolio
Each student will actively document and compile a portfolio of their work throughout the course of the semester to be turned in the last day of class. The portfolio will be utilized in the evaluation of the student, and issuance of each student's final grade. Failure to include all assignments and projects in the portfolio will adversely effect the student's final grade, regardless of whether all assignments and projects were previously completed on time.

Accommodation for Disabilities_

Any student in need of academic adjustments or accommodations because of a disability should contact the Disability Resource Center (DRC) at 305-348-3532, or email drc@fiu.edu. DRC staff will review the student's disability documentation and will work with the student to determine reasonable accommodations. The DRC will then provide the student with a letter outlining approved accommodations. This letter must be presented to the instructor, as early in the semester as possible, so that accommodations can be implemented.

CONTACT INFO:

Phone: 305-348-3532
Fax: 305-348-3850

The Disability Resource Center office is located in Graham Center (GC) 190, and is open

Monday - Thursday 8:00 AM - 6:00 PM

Friday 8:00 AM - 5:00 PM

PROJECTS

COLLECTION

P1: WTF?
>Create a collection of at least 10 items that you find confounding. Place the materials into an arrangement that makes for a cohesive whole, and allows for ease of presentation if of multiple formats. Identify themes within your selected materials and be ready to answer the following:
>-Why did you choose to arrange the materials the way you did?
>-What ideas link these materials?
>-What title would you give the collection?
>-Did you perceive any of the materials differently when grouped?

P2: STORY IS THE OBJECT
>When the story is more interesting than the object, the story is the object. Create a collection of at least 5 items unified by a conceptual structure or narrative surrounding it. The finished work may be of any medium, and should address your personal interests/ chosen subject matter as an artist. Examples of possible methods of unifying the disparate articles may include the following:
>-The method of collecting
>-A constructed narrative based on the collected items
>-Like visual characteristics
>-Site specificity

RESEARCH

P3: KNOW THY ENEMY
>Select and research a chosen artist. Write a two page paper that addresses the artist's interests and methods. Identify the artist's strengths and weaknesses while providing examples of each.

P4a: COVER PROPOSALS
>Write a one page proposal to revise one of your researched artist's weakest works. Also include a sketch or mock-up of your idea.

P4b: COVER PROJECT
>Execute your proposal. Be sensitive to new developments in the process of creating the work that may provide opportunities to take your project into unexpected territory.

CRITIQUE

P5: CRITICAL POSITION
>The project is an independently pursued work that takes a critical position on a topic of interest.

P6: THINK BIG

>Select from your previous body of work, a project you feel has more potential, or that you would like to further investigate. Write a short (500 words) essay highlighting what you perceive to be the strengths & weaknesses of your work in form & concept. Present the work to class along with your current thoughts on the project covered in your essay. Then using the critical feedback from your peers as a leaping point, imagine in the most grandiose of terms how your original work may be expanded upon and improved. Give oneself no limitations, this proposal should be ambitious and construed without regard to the realities of money, resources, practicality, etc... Draw up sketches & plans, and construct models if necessary, to illustrate the ultimate form of your concept. The Instructor & each student will meet individually to review the proposal, and accompanying research for the revised artwork. This meeting will focus on strategies as to how the student might best proceed to complete the project within the available means. Completed works will be critiqued as a class.

	Day	
Collection	1	08.23 *TU*	Introductions / Syllabus / P1: WTF?
		08.25 *TH*	Individual Meetings
	2	08.30 *TU*	Individual Meetings Studio
		09.01 *TH*	Review P1 l Lecture: Museum as Medium
	3	09.06 *TU*	Lecture: Collections & the Archive / P2: Story is the Object
		09.08 *TH*	Screening: Inhaling the spore l Individual Meetings l Sketchbook/Digital Folder Review
	4	09.13 *TU*	Studio / Individual Meetings l Sketchbook/Digital Folder Review
		09.15 *TH*	Studio
	5	09.20 *TU*	Critique 1 P2
		09.22 *TH*	
Research	6	09.27 *TU*	Lecture: That's a cover? / P3: Know Thy Enemy
		09.29 *TH*	Do it! Hans Ulbricht Obrist
	7	10.04 *TU*	P3 PRESENTATIONS
		10.06 *TH*	P3 PRESENTATIONS / P4a: Cover Proposals
	8	10.11 *TU*	P4a Due l P4b: Cover Project / Screening: HOLY MOUNTAIN
		10.13 *TH*	Studio / Individual Meetings l Sketchbook/Digital Folder Review
	9	10.18 *TU*	Studio / Individual Meetings l Sketchbook/Digital Folder Review
		10.20 *TH*	Studio
	10	10.25 *TU*	Critique 2 P4b
		10.27 *TH*	
	11	11.01 *TU*	Lecture: Institutional Critique / Screening: The Yes Men (80 MIN) P5: Critical Position
Critique		11.03 *TH*	Studio/ Research l Screening: FRONTLINE Is Wal-Mart Good for America?
	12	11.08 *TU*	Review Project 10
		11.10 *TH*	P6: Think BIG l Screening: WASTELAND Vik Muniz
	13	11.15 *TU*	Review Selected Previous Artwork
		11.17 *TH*	Studio / Individual Meetings l Sketchbook/Digital Folder Review
	14	11.22 *TU*	NO CLASS MEETING l BFA REVIEWS
		11.24 *TH*	NO CLASS l THANKSGIVING
	15	11.29 *TU*	Studio / Individual Meetings l Sketchbook/Digital Folder Review
		12.01 *TH*	STUDIO
	16	12.06 *TU* 12.08 *TH*	FINALS WEEK