

**West Virginia Wesleyan College // School of Fine Arts & Humanities
Department of Art**

Spring Term 2013 // Intermedia: Natural vs UNnatural // ART288

Classroom: McCuskey Room 112

Mon/Wed 3-5:30pm

Professor: Ellen Mueller // Office: McCuskey Room 105

Office Hours: Tues & Thur, 2:30-5:00pm & by appointment

Email: mueller_e@wwwc.edu

COURSE DESCRIPTION

BRIEFLY:

This course is designed as a survey of some of the origins, influences, theories, processes, and manifestations of video, installation, and performance art. Due to the wide ranging parameters of these fields, we will narrow our focus to works that address the concept of “natural vs. unnatural,” examining the world we have made vs. the world that has made us. We will read, watch, and discuss perspectives on these art forms written/created by artists, curators, art historians, and critics. We will view work by artists who consider themselves intermedia artists. Using this information as a springboard, we will create our own videos, installations, and performances.

EXPANDED:

Students will gain basic knowledge and understanding of a wide range of materials and processes such as video, installation and performance. They will also gain exposure to a variety of applications of materials including video editing, spacial configuration, and engineering interactivity.

Through reading and discussion assignments, students will think about/discuss/experience influences / precursors to these art forms and processes.

Via the development of discussion questions and the participation in group discussion, students will study the relationship between installation art and popular culture and other art forms.

Students will develop a cursory understanding of their own sources and influences by brainstorming, researching and presenting their findings on the subject.

Students will practice identifying and utilizing the elements and principles of design in a 4-dimensional environment by creating and critiquing videos, installations, and performances.

Students will gain enhanced fluency in visual language and the ability to use that language, both written and oral, in their personal intermedia practice and public critique.

Students will strengthen their ability to form creative ideas through conceptual assignments.

Students will strengthen awareness of the historical context of intermedia by looking at both historical and contemporary artists as frames of reference for their practice.

Students will begin to learn the professional practices of an artist in terms of documenting their work and self-discipline to complete all work in a timely fashion. Students will practice taking photos and videos of their work, turning in a documentation disk of all their work at the end of the semester. Students will also prepare for and complete an exhibition of their work in a gallery setting.

NOTES ON PERSEVERANCE:

We will encounter frustrations as we deal with unexpected road-blocks, and create workarounds that fit within our timeline. These are important skills to practice, as you will do the same when you leave school and enter the world of professional artistic practice. Our weekly discipline will include discussion, active installation creation/viewing, sketchbook entries, and scheduled readings/writings. It is important to know you do not have to be a trained or experienced performer or installation artist to participate in this course. However you must be willing to explore how this medium allows you to develop and refine your artistic practice, regardless of your preferred artistic medium. Please note that an instructor cannot force the effort required to practice art. It must come from a desire and aptitude for struggle. Dedication and willingness to create will ensure your success in this class.

NOTES ON COURSE CONTENT:

We're about to see some content that can be, and has in the past been, considered provocative. People in this course have been offended by what we're about to see, so even if you think this is harmless or funny, keep in mind that this can also offend. Have respect for how other people in the room feel. That said: provocative art might not be directly offensive, but can remind you of difficult experiences, and it can work on you emotionally before your thinking mind has a chance to catch up. This means it can surprise you, and that's ok, and this room is a safe place to talk about offendedness and problematic art, and you can also communicate with me by email or in my office if you like. I'll also try to put this art in its historical moment where it will hopefully make better sense.

NOTES ON RESPECT:

The work created in the course may be of a personal and/or controversial nature. Please respect your colleagues and give their work your best attention. If you disagree with an installation or its content, remember that when engaging with others' work you must be a responsible and professional critic and as such must work to make your criticism constructive and descriptive.

ANGEL POLICY

You must check e-mail and Angel on a regular basis to take this course. Assignments will be dispersed via email/Angel.

EMAIL POLICY

You must check e-mail on a regular basis to take this course. Assignments will be dispersed via email.

Checklist for your emails:

1. *Write from your school-assigned email address.* That immediately lets your professor see that your e-mail is legitimate and not spam.
2. All emails should have a *descriptive subject line* that includes your course number/section. (example: Art 100 MWF, Homework #1 question)
3. *Open with a greeting* (example: Hello ____, Hi ____, Greetings ____, etc).
4. *Ask politely.* "Could you clarify what our author was discussing on page 72? Thanks!" is a lot better than "I need the assignment."
5. Do not use txt speak.
6. *Before asking a question*, first thoroughly read the syllabus, course documents, assignments, and announcements (these are all available online). If your question is readily answered in the online documents or a previous email, it will not be a high priority for me to respond.
7. **DO NOT TYPE IN ALL CAPS.** IT READS AS IF YOU ARE SHOUTING AT THE RECIPIENT OF YOUR EMAIL.
8. *Proofread what you've written.* You want your e-mail to show you in the best possible light.
9. *Sign with your full name, and list course/section.* (example: Jane Anderson, English 370, MWF 10:00).

EXAMPLE:

TO: mueller_e@wwwc.edu

FROM: simpson_m@wwwc.edu

SUBJECT: Art 100 MWF, Essay #1 question

Hi Professor Mueller,

I'm writing my essay on motifs in *Citizen Kane* and I'm not sure how much background information to include about the story and characters. Or is that necessary for this paper? Thanks!

Maggie Simpson

Art 100 MWF

Allow at least 24 hours for a response during the work week, and at least 48 hours for emails sent on the weekend.

Never delete an email related to this class. I will often refer back to previously sent emails, and it is your responsibility to keep track of these.

ATTENDANCE POLICY

This class relies on interaction with peers and the instructor, which cannot be duplicated outside of class. Students who miss class are putting both themselves and their classmates at a disadvantage. Students are responsible adults and if they miss a class, it is assumed they had good reason to do so. Therefore, I do not distinguish between excused and non-excused absences. Students are responsible for completing any work missed during their absence and for obtaining pertinent class notes & materials. It is suggested that you SAVE your 3 absences for emergency use only (when you become sick or injured, a death in the family, broken down car. etc).

Any student who misses the final critique (see the class schedule) will automatically lose 2 letter grades off their overall grade for the class. If a student misses any other critique during the semester, their overall grade for the course will drop by one letter grade per missed critique.

Come to class on time and be prepared to work. Class roll is taken everyday at the start of class. Class begins and ends promptly as scheduled. Leaving class early results in an absence for the day no matter how much time was spent in class that day.

For every session of class, you have the opportunity to earn a P (2 points), L/U (1 point), or A (0 points).

P = Present, on-time, and ready for class

L/U = Late for class / disruptive / late returning from a break / present but unprepared for class (does not have the required materials at class)

A = Absent / left class early

Only 3 absences are allowed. As mentioned above, this includes all types of absences (colds/flu, broken-down cars, family emergencies, legal requirements, religious observance, etc). If you go over 3 absences, your final grade in the course will be affected as follows:

4 absences = Drop 1 letter grade (10%) off your final grade for the course - your highest achievable grade is a B+

5 absences = Drop 2 letter grades (20%) off your final grade for the course - your highest achievable grade is a C+

6 absences = Drop 3 letter grades (30%) off your final grade for the course - your highest achievable grade is a D+

7 absences = automatic failure (do not come to class anymore)

3 L's equal 1 Absent.

If you are absent for any reason, contact a classmate or myself to find out what you missed. I will expect you to be prepared for the next class day like everyone else. If you have trouble attending class for any reason (national guard service, a documented disability, etc), please discuss your attendance problems privately with me before/after class. Clear communication BEFORE it becomes a problem is key to solving these issues. Check the status of your attendance regularly if you are concerned. If you come to class late, make sure it's not marked as an absence. If I do not hear you during role call, it is your responsibility to speak up, otherwise you will be marked absent. Keeping track of your attendance grade is your responsibility, not the instructor's. You cannot notify me a few days later that you were late.

NOTE - Observance of Religious Holy Days:

Students who anticipate the necessity of being absent from class due to observation of a major religious observance must provide notice of the date(s) to the instructor, in writing, by the second class meeting.

GRADING POLICY

You are expected to put a minimum of five hours outside of class each week into your work. If there is no evidence of dedicated work outside of class, your grade will suffer.

Work must be fixed & dry, and clearly signed with your name, date, and the assignment title on the front (if your signature is not legible, be sure to write your name clearly next to the signature - Initials are NOT ok - it must be first and last name). If your work does not fit these criteria, your grade will suffer.

In this class, it does not matter if you "know how to draw" or are "good" at drawing. Whether you've done some of these projects before, or are completely unfamiliar with them, you are expected to thoroughly immerse yourself in each project and medium. Failure to do so will cause your grade to suffer.

Artistic creation is a comprehensive, developmental activity. Grading is based on the students' performance in several related areas:

- Evidence of students' understanding and proficiency of techniques and concepts
- Implementation of those ideas in the particular assignments
- Craftsmanship (properly sealed, clean edges, free from fingerprints, etc)
- Degree of participation in class and in group-critiques
- Willingness and attitude to experiment
- Initiative demonstrated and individual effort during and after class time
- Overall preparedness and progress through the semester

The completion and fulfillment of criteria for an individual assignment grants you a C grade (75% of the available points). After that, the originality of the work, the clarity and thoroughness of an idea and the quality of the work's execution will potentially raise your grade. Reworking projects if they were not as successful as they could have been is highly encouraged, and expected. There are absolutely no extra credit possibilities.

Your final grade will reflect the quality and completion of all assignments, your productivity, progress, effort and preparedness during class time and your participation and attendance during class and, in particular, at critiques.

98-100% = A+	88-89% = B+	78-79% = C+	68-69% = D+
93-97% = A	83-87% = B	73-77% = C	63-67% = D
90-92% = A-	80-82% = B-	70-72% = C-	60-62% = D-
			59% or lower = F

Meaning of your Grade

(taken from the Riegler Press, Inc., class record book)

GRADE A: Superior

1. Scholarship – Strong, exceeding requirements of instructor
2. Initiative – Contributions exceeding the assignment, showing independent resourcefulness
3. Attitude – Positive benefit to class
4. Cooperation – Leading all group activities, constant and spontaneous
5. Individual Improvement – Marked and growing

GRADE B: Good-Above Average

1. Scholarship – Accurate and complete, meeting all requirements of instructor
2. Initiative – Good when stimulated by some desirable achievement
3. Attitude – Proper and beneficial to group
4. Cooperation – Good in group work
5. Individual improvement – showing marks of progress and responding to stimulation

GRADE C: Average

1. Scholarship – Barely meeting assignments and showing evidence of need of encouragement
2. Initiative – Uncertain and apparent only at times

3. Attitude – Generally neutral but not objectionable
4. Cooperation – Not positive nor very effective and irregular
5. Individual Improvement – Very ordinary, definite marks lacking

GRADE D: Below Average, yet passing

1. Scholarship – not meeting all assignments and requirements of instructor
2. Initiative – lacking
3. Attitude – Indifferent
4. Cooperation – Just fair at times and lacking at other times
5. Individual Improvement – not noticeable

GRADE F: Failing

Work unsatisfactory and is a failing grade and hence not defined.

LATE WORK POLICY

All assignments must be submitted on time. There are no exceptions.

Hard-copy/physical assignments are always due at the start of class

I do not accept late assignments, so no, you cannot hand in the assignment 5 minutes after class has started, or at the end of class. If you will not be able to make it to class on the day a hard-copy/physical assignment is due, send it to class with a friend/sibling/relative/etc or share it online. You are responsible for the information missed by an absence.

Online assignments are always due one hour before the start of class.

Computer/technical difficulties are not an excuse for not getting your work in on time. Plan for Angel to go down; plan for your email to stop working; plan for an internet outage. *Extreme circumstances need to be reported to the instructor ASAP.*

TEXTBOOK REQUIREMENT

Nature (Whitechapel: Documents of Contemporary Art)

Jeffrey Kastner (Editor)

ISBN-10: 0262517663

ISBN-13: 978-0262517669

CRITIQUE

We will have class-long critiques (one for each of the Morph drawings). Additionally, we will meet often to briefly critique work during class. During these critiques, you will familiarize yourself with the ways of looking, thinking and talking about art. We will examine the formal and conceptual attributes of each student's work in addition to different approaches to critiquing. The purpose of these critiques is to develop a vocabulary of critique, help each other in expanding our technical and conceptual capabilities, and establish a sense of an in-class artists' community.

Feel free to download the attached PDF (bottom of the page) to use as a cheat sheet during critiques.

The evaluation for critique will be on a ten-point scale. This will be based on your participation (which may consist of small group discussion, large group discussion, written comments, online comments, etc). Any student who misses the final critique (see the class schedule) will automatically lose 2 letter grades off their overall grade for the class. If a student misses any other critique during the semester, their overall grade for the course will drop by one letter grade per missed critique.

Identifying Intentions and Results

Artists have a very specific message for each piece of art. That message is frequently misunderstood/missed. The idea of intentions versus results in its most raw form is essentially what the artist wants to convey and what is actually experienced.

The best way to understand the experience of the public's reaction to your work is to request feedback. Peers and teachers can provide helpful feedback.

Descriptive feedback, where a person describes the drawing as if they are speaking to a blind person, is one approach to understanding how your drawing reads for the viewer.

Interpretive feedback, where a person describes the drawing's symbolic and/or metaphorical meanings, is another approach.

It is important to not to choose objects for your drawings that are too coded/personal for others to experience. With this in mind it is also not important to include absolute clarity in ones drawing. One of the most interesting parts of art is the fact that it can mean something a little bit different to everyone who enjoys it.

STUDIO MAINTENANCE

Students are expected to help maintain the studio as a clean, safe place to work. Please remember to return materials used in class to storage, to wipe off any paint, charcoal, etc. that might have gotten on tables, stools, easels, counters, and sinks. Remember to throw away all trash and to recycle all paper products (excluding dirty paper towels), aluminum, plastic and glass. Keeping the studio neat for fellow users is both courteous and part of learning to be an artist. The studio must be left clean at the end of each class. Faculty are responsible for monitoring studio usage so you may be asked to do something by a professor other than your own; please respond respectfully and promptly.

SHARED USE OF MATERIALS

All shared supplies and tools must remain in the classroom at all times and should always be returned to the appropriate storage location at the end of class. In some cases, students may check materials, but they must always notify faculty beforehand.

STORAGE LIMITATIONS

You will be assigned a shared storage space for the duration of this course. Aside from the contents of your cubby, students are expected to remove their personal materials from the studio at the end of each class period. This includes drawing pads, charcoal, etc. NOTE: All work left in the Art Department at the end of the semester will be discarded. Students need to pick up their work during their scheduled final exam period. The studios have very limited storage and only general supplies needed by faculty for classes may be stored.

STILL LIFE ARRANGEMENTS

Students should be aware that still life arrangements have been set up in various locations in the studios. Please do not disturb any still life unless specifically asked to do so by your professor. Please do not "borrow" items from other studios to create new still life arrangements.

SPECIAL POLICIES

- Cell phones must be turned off during class. Texting or answering a call in the classroom is disrespectful to your classmates and to the instructor. You will lose attendance points if your phone rings, if you are texting, or if you are talking on the phone.

- No open laptops.

- No headphones or music players in class. We will listen to music as a class - feel free to bring your ipod or mp3 player to plug into the speakers, or CDs for the stereo. If no one brings music, we listen to the radio.

- Following academic tradition, nude figure models will be included in this course. If you have concerns, please communicate them to me immediately. An alternative assignment will be created for you to complete in the hall while the class draws from the model. You will not be excused from attending class if you object to drawing the model.

NOTICE OF NON-PERMISSION TO SELL NOTES OR TAPES OF CLASS LECTURES

Note-taking is encouraged, however no one has permission to sell notes or tapes of class lectures.

ACCOMMODATIONS

West Virginia Wesleyan College ensures that no qualified person shall, by reason of a disability, be denied access to, excluded from participation in, or denied the benefits of any program or activity operated by the College or be subjected to discrimination under any of its programs or activities. The College shall make reasonable accommodations to the known limitations of an otherwise qualified student with a disability to enable the qualified student with the disability to have equal access to educational opportunities, programs and activities. Section 504 of the Rehabilitation Act of 1973 [29 U.S.C. 794(a)] and Americans with Disabilities Act of 1990 (ADA) [42 U.S.C. § 12101, et seq.].

I concur with the College's commitment to social justice and expect to foster a nurturing learning environment based upon open communication, mutual respect, and nondiscrimination. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration. If you are a person with a disability and anticipate needing any type of accommodation in order to participate in this class, please advise me and make appropriate arrangements, according to our Student Handbook <http://www.wvwc.edu/Students/pdf/StudentHandbook.pdf> with the Director of the Learning Center (473-8499).

ACADEMIC DISHONESTY

"Academic Dishonesty" is defined as "any form of cheating which results in students giving or receiving unauthorized assistance in an academic exercise or receiving credit for work that is not their own."

Plagiarism is defined as "literary theft" and consists of the unattributed quotation of the exact words of a published text or the unattributed borrowing of original ideas by paraphrase from a published text. On written papers for which the student information gathered from books, articles, or oral sources, each direct quotation, as well as ideas and facts that are not generally known to the public-at-large, must be attributed to its author by means of the appropriate citation procedure. Citations may be made in footnotes or within the body of the text. Plagiarism also consists of passing off as one's own, segments or the total of another person's work.

Punishment for academic dishonesty will depend on the seriousness of the offense and may include a receipt of an "F" with a numerical value of zero on the item submitted, and the "F" shall be used to determine the final course grade. If the offense is repeated, the student will fail the course.

Detection of Plagiarism:

I use an automated plagiarism detection service to check student assignments for plagiarism.

CONFLICT RESOLUTION

Should a conflict arise regarding any aspect of the course, there are steps students should follow:

First, speak with me about the conflict outside of class or after class. If you prefer not to speak face-to-face, send an email. It is inappropriate to address individual concerns during class (this wastes other students' time because I may not be able to answer your specific questions in front of the class due to the nature of the conflict).

If you feel we were unable to fix the conflict, please contact the art department head. They will be happy to further assist you.

Keep in mind that a conflict should always be addressed with the instructor before contacting the department head. It is disrespectful to attempt to go around an instructor when addressing a conflict.

CLASS SCHEDULE (SUBJECT TO CHANGE)

[Visit this link for schedule](#)