

ART 4955C: BFA Senior Seminar
Section 001, Call # 10238, 4 Credits
T/Th 4:00 – 5:50 pm AL 344

Instructor: W. Rod Faulds - wfaulds@fau.edu;
Director, University Galleries, FAU
Phone: 561-297-2661 University Galleries Office
561-317-7467 (cell)

Office Hours: On campus daily, roughly 9 am – 5 pm, and available by appointment
Office Hours held in PA 102 – Schmidt Center Gallery – University Galleries Office

Pre-requisite: Department Permission

COURSE DESCRIPTION:

Senior Seminar is the “capstone” course for BFA majors in studio arts and graphic design. This course marks the end of each student’s undergraduate studies in visual arts, culminating in the BFA exhibition, which opens in the final weeks of the semester. Senior Seminar also prepares students for professional life in the visual arts. This preparation will include intense focus on professional practices in the fine arts and graphic design. An acknowledgement of ongoing rigorous studio practice will play a fundamental role in the course, although creative and critical thinking will also be cultivated through research, reading, and writing projects. Students will also expand their abilities to think critically and to communicate articulately about their own work and the work of others through in- and out-of-class projects, discussions, and critiques that encourage consideration of their own work in the context of current opportunities and directions in the visual arts. Finally, senior seminar students will collaborate to organize and execute all aspects of the BFA exhibition at the Ritter Gallery, part of the University Galleries, FAU.

In recent years the way the BFA exhibition has been organized it will be our goal to streamline these efforts and to produce, promote, and celebrate an excellent BFA exhibition while using our time and funding as efficiently as possible. We will emphasize web and social media platforms instead of printed materials to promote the exhibition. We will plan an opening event that focuses on the work on exhibit, while deemphasizing catering.

All students in this course are required to participate successfully in the BFA exhibition in the Ritter Art Gallery. All students are also required to submit a final dossier of professional materials. Each student’s grade will be based on the successful completion and creative rigor of all course assignments. However, if a student were to fail to participate successfully in the BFA show or not turn in the professional materials, then that student would automatically earn a failing grade in this course.

COURSE OUTLINE & WEEKLY TOPICS OF STUDY:

See attached “Syllabus: Schedule” Class Schedule Document. This document also includes important University dates such as the deadline for filing for graduation this semester.

- Please note that the course content and schedule is subject to rearrangement, modification, and/or change by the instructor at his discretion. Any and all changes will be discussed with the class.

REQUIRED* & RECOMMENDED TEXTS:

* *Art & Fear: Observations on the Perils (and Rewards) of Artmaking*,
by David Bayles and Ted Orland

The Practical Handbook for the Emerging Artist, 2nd edition, by Margaret Lazzari

The Artist's Guide: How to Make a Living Doing What You Love, by Jackie Battenfield

Art/Work: Everything You Need to Know (and Do) As You Pursue Your Art Career,
by Heather Darcy Bhandari and Jonathan Melber

PERFORMANCE EXPECTATIONS:

ATTENDANCE:

This is the final course that you will complete before graduation, and one of the goals of this course is to prepare you for professional life. You should think of this class as a professional appointment—a job that requires you to arrive both promptly and consistently. Apropos of that, attendance will be carefully recorded daily. It is essential that you be present (in mind and body) and punctual. Coming to class late (10 minutes) three times is equivalent to 1 absence. You are permitted 2 absences without immediate consequences. A greater number may result in the lowering of your final grade by as many as three points (about one third of one letter grade) for each absence. You are responsible for the work that you miss when you are absent. Please take the initiative to get in touch with your classmates or with me to get up to speed when you are not here.

Generally, there are no excused absences. I realize that every student has other responsibilities or activities that sometimes interfere with his or her ability or desire to come to class. Please remember that your actions have consequences. Special exceptions, including religious observances and other exceptions that are officially recognized by the university, will be discussed and accommodated in advance and on an individual basis. Emergencies will be dealt with on an individual basis. Incomplete grades will be granted at the discretion of the professor, and only in the case of a grave individual emergency.

PREPAREDNESS:

Preparedness is absolutely essential. Coming to class without the appropriate materials and/or without having completed assignments makes it difficult for you to be truly “present,” that is, ready to work and to contribute to the class. Please come to class each day with the appropriate materials, and having completed any out-of-class assignments. Doing so will ensure that you stay up-to-date with your responsibilities, and it will also contribute to the strength of your grade.

CLASS PARTICIPATION & PROFESSIONALISM:

Participation is very important in studio and seminar classes. You are expected to participate fully, actively, and professionally in class each day. This means that you work efficiently and effectively both individually and within small groups. You are also encouraged to speak up and to share your thoughts in discussion and critique.

Professional and respectful conduct is expected from everyone at all times. The use (even silent use) of cell phones is absolutely prohibited during class. Please turn these items off, and do not take them out during class. Each time your phone rings or vibrates in my class, your final grade will drop by two points. Each time I notice you texting or otherwise engaging in social media or games in class (on any device), your final grade will drop by two points. In fairness, if my phone rings during class, everyone's final grade will go up by two points.

GROUP CRITIQUES & DISCUSSIONS:

Discussions and critiques will provide a forum in which you will have the opportunity to articulate your ideas, to collaborate with your colleagues, to appreciate multiple points of view, to understand and explore complex concepts, and to learn from one another. When your fellow students present their work you will be asked to comment in a thoughtful (which does mean kind) articulate and professional manner.

The major assignments in class will provide the occasion for critique and discussion of presentations and art works including the BFA exhibition. Since your instructor is a contemporary art curator and trained in the presentation of visual arts projects he has undertaken or has produced on or off campus may be employed as topics for class response, discussion and critique. Class sessions are designed to provide time for some spontaneous discussions of projects in progress. In addition as actively engaged visual arts professional I will bring topics to class that I feel are worthy of presentation and discussion. You are welcome to suggest topics to present; question and/or discuss as well.

Students are expected to demonstrate a sharpening of her or his critical looking, reading, and thinking processes through extensive, active participation in both the creative process and in self- and group-evaluation process. One of our priorities in this course will be sharpening our abilities to look at, think about, and discuss a variety of topics in the arts in an informed, specific, and articulate way. Everyone in the class will be held to high professional standards during these discussions and critiques.

GRADING:

Grades are earned based on the quality of your work (your technical ability, your mastery of individual concepts, and your knowledge of course content), your effort and improvement over the course of the semester, and your communication skills (oral and written skills, along with participation). You will be graded based on your successfully completed projects (studio, writing, and reading assignments), your committee performance, your involvement in critique and discussion (and your ability to think critically during these times), and your professionalism (including preparedness, promptness, attendance, and academic conduct). While the specific expectations and evaluation procedures for each project will be discussed when each is assigned, it is also wise to keep in mind that "A" grades are reserved for excellent work, "B" grades

GRADING (continued):

characterize above average work, and average work will earn "C" grades. Below average work will earn "D" or "F" grades, based on the degree to which the work lacks intellect, effort, commitment, and/or awareness of the assignment. You must earn a "C" or better for this course to count toward your major. Work that shows evidence of academic dishonesty will always earn an "F" for both the individual assignment and for the semester.

A- = 90 – 92 A = 93 – 100

B- = 80 – 82 B = 83 – 87 B+ = 88 – 90
C- = 70 – 72 C = 73 – 77 C+ = 78 – 80
D- = 60 – 62 D = 63 – 67 D+ = 68 – 70
F = 0 – 60

ASSIGNMENTS:

Each student must successfully complete each assignment in order to pass the class.

Attendance, Participation & Preparedness/Professionalism: 10 points

Final Verbal Presentation: 15 points

Artist Statement, Resume, Notebook/Dossier Presentation: 20 points

Research Paper: 20 points

Studio Marathon Project: 15 points

Exhibition Committee Performance/Collaborative Project: 20 points

Total: 100 points

LATE WORK:

Prompt completion of projects is essential for academic and professional success. It is essential that all assignments be turned in on or before the due date. Late work will be accepted at my discretion. The minimum deduction for late work will be one full letter grade per day.

GETTING IN TOUCH WITH ME:

Professional practice often involves strategically tenacious efforts to communicate to individuals/organizations. While I do not want to suggest I do not care about responding to your desire to talk to me you may have to exert energy towards making this happen. I often inform and remind my student employees at the University Galleries that sending an e-mail to an artist or gallery is not enough to assume effective communication. Follow-up phone calls and re-sending e-mails are often essential to getting a response the person you are attempting to communicate with.

To contact me for a meeting or some other communication start with e-mailing. When you email me, please always do so from your official FAU e-mail address. After 24 hours without a response call my office during business hours and leave a message referring to the date and subject of your email. Leave the message with a real person, not a voice mail message. If in another 24 hours you get no response you are welcome to call or text me on my cell phone.

INDIVIDUAL MEETINGS & CRITIQUES:

If you would like to discuss your progress in this class at any time during the semester, I am happy to do so. Just let me know that you would like to schedule a meeting, and we will sit down and arrange a time. It is important in this class (and in all classes) for each student to take individual responsibility for his or her performance. Please get into the habit of taking initiative when it comes to making sure that you succeed. I am happy to

INDIVIDUAL MEETINGS & CRITIQUES (continued):

arrange meetings to discuss works in progress, project ideas, questions you may have about assignments and/or readings, and questions you may have about your grade, or, more importantly, your progress in the class. Please bring your work(s) in progress, as well as any other relevant materials, to these discussions.

As you prepare to graduate, I would like to encourage each of you to arrange a one-on-one meeting with me in which you set the agenda and drive the conversation. This meeting can cover any range of topics that you wish, either directly or indirectly tied to the topics we'll be covering in the class. As professionals, it is up to you to take the initiative to seek our mentors and sources of information, and then to orchestrate conversations with those individuals. Take this opportunity to build that skill by setting a meeting with me, and

consider doing the same with your other university mentors before you graduate.

UNIVERSITY RESOURCES:

Please be aware that our campus has resources available which can help you to succeed. For instance, the library conducts instructional sessions in research skills. The counseling center offers workshops about everything from study skills, to time management, to test anxiety, in addition to one-on-one counseling. The center for writing excellence offers help for writers at all skill levels—these services will be of particular use to you as you work your way through the writing assignments in this course. Make your tuition dollars work for you by taking advantage of everything that the university has to offer.

SPECIAL CIRCUMSTANCES:

If your life is influenced by a set of special circumstances that may affect your performance in this class, please let me know as soon as possible. If you anticipate missing class to fulfill duties as a representative of the university, if you are a student with a learning difference or a developmental difference, or if there is some other aspect of your life that may affect your ability to meet the expectations of this class, then please talk to me. In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations to execute coursework due to a disability must register with the Office for Students with Disabilities (SU 133, 561-297-3880) and follow all OSD procedures. It is your responsibility to take the initiative to ensure your success in this class. Please be proactive, and remember that your graduation depends on your success in this course.

ACADEMIC HONOR:

We are all members of a scholarly academic community. This is a community of professionals, and our interactions with one another should be characterized by tolerance, respect, and understanding. Professional behavior will be expected of everyone in this class. Standards of professionalism will be applied to conduct in class, as well as to the completion of class assignments. All work should be original to the student who turns it in. All research should be used appropriately and documented properly. Any and all forms of unprofessional and/or dishonorable conduct will not be tolerated and may result in a failing grade in the class and/or the perpetrator's removal from the class. For example, any instance of cheating and/or plagiarism will result in an automatic F in this course. For more information: www.fau.edu/regulations/chapter4/4.001_Honor_Code.pdf

Week 1: January 6 / 8 - Course Introduction

- Description of required "dossier" / portfolio to complete course
 - The Dept of Visual Arts & Art History specifies the dossier - Assessment Forms
- Description/Discussion of components in dossier including:
 - Artist talk, artist statement, resume, cover letters, curatorial proposal or other research paper (Assessment Document Handout); and studio marathon assignment
- BFA exhibition planning, including interviews, forming, and charging committees
 - University Galleries documents related to exhibition production / BFA exhibition production
- Developing themes in written materials, including research papers / curatorial proposals

Assignments: Artist Talk - Given visually/verbally in class next two weeks - Jan 13 A / 20 B / 22 C
Resume Draft; Proposal for Research Paper - 250 words: due Jan 20 B & C / Jan 22 A
Read: Part I of *Art & Fear* by February 24;
Marathon - 40 complete artworks - due week of February 24/26

Week 2 & 3: January 13 / 15 & 20 / 22

- Artist Talks (5 minutes each) by each student
 - Jan 13: A / Jan 20: B / Jan 22: C
 - Each student presents their work visually (powerpoint or?) and verbally
 - A) describing the works = form and process; and
 - artist name, title, date, media, dimensions, collection/owner = essential info for any artwork
 - B) verbally interpreting the works = content and (intended) meaning,
 - C) Questions, critique, discussion of the art presented by students in the class
 - D) Brief IMPORTANT Critique by Instructor
- Noon-Time Artists Talks: Wed & Thurs 1/14 & 1/15: Ellen Carey; John Mann (artists in *Altarations*)
- Thursday, January 15 - ~~08~~-TIME: Panel Discussion (PA 101) & Opening for *Altarations* (Ritter)
- Thursday, January 22:
 - Presentation / Discussion of Artist Statement - Jan 22, 1/2 hour
 - BFA exhibition planning: including committee assignments & responsibilities
 - BFA exhibition planning: including naming and promoting BFA exhibition

Assignment: Cover Letter, Stationary, Business Card Draft: due - Jan 29

Week 4: January 27 / 29

- BFA exhibition planning: including naming and promoting BFA exhibition
- BFA exhibition planning: final committee lists / whole-class decisions
 - Writing Workshops on professional practices in the arts and discussion about the professional materials dossier / required documents for dossier notebook with emphasis on resumes and cover letters
- Wed. January 28 - Penelope Umbrico (artist in *Altarations*) Girls Club, Fort Lauderdale 7:30 pm
- Thurs. January 29 - Noon-Time Artist Talk - Penelope Umbrico (artist in *Altarations*)

Assignment: Artist Statement Draft - 250 words: due - Feb 5 C / Feb 10 B / Feb 12 A

Week 5: February 3 / 5

- Writing Workshops: Resume, Cover Letter, Business Card

Group A - February 3; Group B - February 5

- Mon. February 2 -Edvard Duval-Carrié (Miami-based, highly recognized artist) evening lecture
- Wed. February 4 - Jibade Khalil Huffman (artist in *Altarations*) Noon-Time Artist Talk - VA 105
- Wed. February 4 - Jibade Khalil Huffman (artist in *Altarations*) reads poetry, Ritter, 7:30 PM

**Assignment: Get Artworks for BFA exhibition approved by assigned/approved faculty member due March 17 - in addition to the form an electronic document with all necessary art object information listed for each object in three separate lines as follows: 1) artist name
2) title of work, date 3) media, dimensions 4) sales price / insurance value (replacement cost)**

Week 6: February 10 / 12

- Writing Workshops: Resume, Cover Letter, Business Card

Group C - February 10

- Swing Week for scheduling adjustments, Exhibition Planning ETC

Week 7: February 17 / 19

- Writing Workshops - Peer Reviews & Small Groups on Artist Statement

Group A/C - February 17; Group B/C - February 19

Week 8: February 24 / 26

- BFA exhibition planning: committee reports, final scheduling decisions
- Presentation on Research Writing/Presentation Project - examples
- Student Lead Discussion: *Art & Fear*, Part I: A - Chapter 1 & 2; B - Chapter 3; C - Chapter 4 & 5

Assignments: 1000 word research paper draft: due - March 24 / 26

power point for verbal presentation of Research topic / paper: due March 31 / Apr 2

SPRING BREAK: Week of March 2**Week 9: March 10 / 12**

- Marathon 40 - each Student presents for 3-4 mins. Three students critique. **Mar 10 - A; Mar 12 - B**
- Exhibition preparations and/or continued discussion of reading/writing projects

Assignments: 1) portfolio of 20 artworks in form required for dossier notebook: due - March 17

2) works selected/approved for BFA exhibition printed in 1/2 inch = 1 foot scale

3) power point for verbal presentation of Research topic/draft paper: due March 26/31 Apr 2

Week 10: March 17 / 19

- Marathon 40 - each Student presents for 3-4 mins. Three students critique. **March 17 - C**
- Exhibition preparations and/or continued discussion of reading/writing projects

March 17: Deadline for submission of Faculty Approved Works for BFA exhibition

***This is the approval deadline for final, complete, ready-to-install work!**

Week 11: March 24 /26

Visual / Verbal Presentations of Research Paper
Mar 26 - A

Week 12: March 31 / April 2

Visual / Verbal Presentations of Research Paper
Mar 31 - B; April 2 - C
Writing Workshop - A - 2nd 1/2 March 31
Writing Workshop - B - 2nd 1/2 Apr 2

Week 13: April 7 / 9

Job Hunting / Workshop on internet tools and professional practices for

visual artists; Writing Workshop - C - 2nd half 1/2 Apr 7

Week 14: April 14 / 16

- Final review, assembly, and submission of professional materials dossier;
& Class discussion of *Art & Fear*

April 14: Final Research Paper Due

Week 15: April 21 / 23

BFA exhibition installation - Sunday, April 19 - 22/23
BFA exhibition opening reception - Thursday, April 23

Students Monitor Gallery open hours April 24 through May 1

Week 16: April 28 / 30

FINAL: Dossier / Portfolio Notebook due April 28
Students Monitor Gallery open hours April 24 through May 1
• **Saturday May 2 - deinstall exhibition**

MARK YOUR CALENDAR: University deadlines

- 9-Jan Last day to add/drop without fees
- 17-Jan Last day to drop without getting a "W" on your transcript
- 23--Jan Last Day to File for Graduation this semester - Dept Deadline May be sooner**
- 27--Feb Last day to withdraw without getting an "F" on your transcript