MINING EMOTIONAL LANDSCAPES

René Magritte, Tous les jours (1898-1967)

COURSE DESCRIPTION
What do art therapy discourse and practices contribute in the development of an arts practice? Where do the conversations of art therapy and contemporary art overlap? For those interested in mining personal narrative and emotional landscapes as content for their arts practice, this interdisciplinary course explores the ways in which art therapy practices can enhance self-exploration, while deepening one's relationship to their work. Through studio projects, visiting artists, readings, and reflective writing, students will learn how to better recognize and articulate the emotional considerations of their work and practice.
COURSE GOALS

At the conclusion of the Sophomore Seminar course, students will be able to:

1. Present self-motivated work of an iterative nature that demonstrates conceptual focus and technical ability as well as the beginning of a personal direction.
2. Communicate a rationale for a self-designed curricular pathway for the third and fourth year at SAIC as well as a post-graduation goal.
3. Participate in a rigorous critique process in the art and design context that integrates peer-to-peer analysis as well as faculty to student feedback.
4. Demonstrate the ability to think, speak, and write clearly and effectively especially in regards to the developing body of creative work.
5. Display an empathetic capacity to respect, understand, and evaluate work made by a wide variety of artists pursuing creative expression in a broad array of disciplines.

More information about Sophomore Seminar and the Academic Spine curriculum can be found on the SAIC website: http://www.saic.edu/academics/departments/academicspine/

COURSE MATERIALS

- Bodies, minds, laptop, sketchbook, pencils, pens, additional materials upon request.
- Readings will be provided via PDFs uploaded to Canvas.
- Canvas site: https://saic.instructure.com

COURSE REQUIREMENTS & EXPECTATIONS

Sophomore Seminar is a Credit/No Credit course. To receive credit you must meet the expectations listed here:

- Please respect: yourself, your fellow peers/instructors, and our collective space.
- Come present-minded, on time, (See Attendance Policy below) prepared with supplies, and ready to learn and contribute to a positive learning atmosphere. Together, we co-create the learning that happens, so your contributions are essential!
- Communicate clearly with myself, your peers, the Writing Fellow, and your Peer Mentor. Be transparent about your needs, questions, or concerns.
- Participate in all discussions, exercises, critiques, field trips to the best of your ability.
- Complete all assignments, exercises, readings, and upload to Canvas to the best of your ability.
- Meet with myself and the Writing Fellow during scheduled 1:1 times.

ATTENDANCE POLICY

- Class begins at 6:00pm and ends at 9:00pm. Attendance will be taken at the start of each class. Please let me know within 24 hours if you are not going to be in class.
- Tardy = arriving after 6:15pm, or leaving before the official end of the class.
- 3 tardies = will count as 1 Absence.
- 3+ Absences and/or habitual tardies = No Credit in the class (whether or not for a reasonable cause)
SAIC policy states: students are expected to attend all classes regularly and on time. Students should miss class only with reasonable cause. If a student needs to miss class with reasonable cause, it is the student’s responsibility to contact the instructor to receive instruction for how to make up for the missed class. It is the instructor’s responsibility to give this information to the student as his/her/their schedule permits. Missing class for other than a reasonable cause may jeopardize the student’s academic standing in the class. SAIC’s recommended institutional policy is as follows: If a student misses MORE than three classes, whether or not for a reasonable cause, the student will fail the class, if the student does not withdraw from the class prior to the deadline for withdrawal with a grade of "W." **Deadline for withdrawal:** ***Wednesday, March 25, 2020.*** Reasonable cause to miss a class might include:

- **Illness or hospitalization** (the student should also contact Health Services for support, and their their Academic Advisor, who will relay information to the faculty in whose class the student is enrolled)
- **Observation of a religious holiday**
- **Family illness or death** (the student should also contact their Academic Advisor, who can relay information to all faculty)

**CRITIQUES**

A critique is a critical analysis of work that you have developed. During critiques, all students are expected to articulate their sensory, emotional, and intellectual responses to your work. Formal and conceptual elements of the work will be discussed, as well as noting strengths and areas for improvement. All students are expected to listen and provide feedback on their own work as well as fellow classmates, in a manner that is respectful, compassionate, and direct. Missing a critique day, or failure to show work without a reasonable cause, may result in a grade of ‘No Credit.’ If you are struggling with an assignment, it is your responsibility to contact me prior to the due date at least within 24 hours. Please allow 24 hours for a response back.

**COURSE PROGRESS REPORTS (CPR)**

Course Progress Reports allow instructors to alert both a student and the Office of Student Affairs/Academic Advising that his/her progress in the course may be compromised due to attendance or performance or other reasons. Faculty may submit a CPR at any time in a semester and as often as necessary. CPRs are an important tool for academic advisors, who review them weekly, to identify and provide outreach and advising to students who are demonstrating unsatisfactory academic progress or other concerning behavior.

**COURSE EVALUATION**

Students will have at least two opportunities to provide feedback on the course:

1) **Mid-Semester Evaluation:** This is a chance for students to informally reflect on their learning experience during the midpoint of the semester (around Week 7), so that potential changes and suggestions can be implemented before the course ends. What are you learning? What do you hope to still learn? What suggestions do you have to enrich your learning experience, in the form of constructive feedback for the instructor, the classroom community, and yourself as the student? Unlike the semester-end course evaluation form that is officially collected by SAIC, this feedback is for the instructor and students only. The format of this evaluation will be determined by the instructor (questionnaire, form, discussion, etc.).

2) **End-of-Semester Course Evaluation:** At the end of the semester, students will be asked to complete a digital course evaluation. The instructor will reserve about 15 minutes of class time, and students will need to bring in laptops to complete the evaluations during one of the last class meetings.
ADDITIONAL POLICIES / RESOURCES

Accommodations for Students with Disabilities:
SAIC is committed to full compliance with all laws regarding equal opportunities for students with disabilities. Students with known or suspected disabilities, such as a Reading/Writing Disorder, ADD/ADHD, and/or a mental health or chronic physical condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center. DLRC staff will review your disability documentation and work with you to determine reasonable accommodations. They will then provide you with a letter outlining the approved accommodations for you to deliver to all of your instructors. This letter must be presented before any accommodations will be implemented. You should contact the DLRC as early in the semester as possible.

Disability and Learning Resource Center (DLRC)
dlrc@saic.edu | 312.499.4278
Wellness Center, 116 S Michigan Ave. 13 F
hours: M-F 9AM-5PM.
More information is available here

Counseling Services
counselingservices@saic.edu | 312.499.4271*
Wellness Center, 116 S Michigan Ave. 13 F
hours/walk-ins: M-F 9AM-5PM
*same number to contact Counseling after hours

Health Services
healthservices@saic.edu | 312.499.4288
Wellness Center, 116 S Michigan Ave. 13 F
hours: M-F 9AM-5PM
Call 877.924.7758 for 24-hour nurse advice line

The Writing Center:
SAIC offers free, hour-long writing tutorials at the Writing Center, which is located in the basement of MacLean. Tutors are available to assist all currently enrolled students with any stage of the writing process. To schedule an appointment with a Writing Center tutor, students first need to create an account through the online sign-up system: https://www.supersaas.com/schedule/saic/WritingCenter. When students come to their tutoring appointments, they should make sure to bring their assignments with them and have any work printed out. Online schedule instructions are available outside of the Writing Center suite (in the hallway outside of the MacLean Center B1–03).

MacLean Center Basement, 112 S. Michigan Ave., B1–03
Fall/Spring Hours: M–TH 9AM–7:15PM, F 9AM–5:15PM
(Walk-ins: M–TH 4:15–7:15PM)

Leila Wilson, Writing Center Coordinator: lwilson@saic.edu | 312.345.3588
Writing Center Suite: 312.345.9131
Statement on Academic Misconduct:
From the SAIC Student Handbook: Academic misconduct includes both plagiarism and cheating, and may consist of: the submission of the work of another as one’s own; unauthorized assistance on a test or assignment; submission of the same work for more than one class without the knowledge and consent of all instructors; or the failure to properly cite texts or ideas from other sources. Academic integrity is expected in all coursework, including online learning. It is assumed that the person receiving the credit for the course is the person completing the work. SAIC has processes in place, including LDAP authentication, to verify student identity. Specific procedures for faculty to follow in the case of academic misconduct are detailed in the Student Handbook.

Additional resources for students:
• Read the Flaxman Library's quick guide titled “AVOID PLAGIARISM.” http://www.artic.edu/webspaces/portal/library/plagiarism.pdf

Statement on Shared Responsibility:
The School of the Art Institute of Chicago is a diverse community of artists and scholars that celebrates both individual freedom and a strong sense of shared community values and responsibility. Students who enter this intellectual and social community make a commitment to an exchange of ideas and acknowledge that living and working within a community requires compromise and sensitivity to others. A strong community depends on respect for the rights of others, considerate behavior, and good judgment. Students are expected to maintain high standards of personal conduct; behavior should reflect maturity and respect for the rights of all members of the community. The School of the Art Institute of Chicago affirms that the responsibility to create an environment conducive to the freedom to learn is shared by all members of the academic community.

Statement on Diversity:
The School of the Art Institute of Chicago is committed to an equitable, just environment where the voices of all our students, faculty, and staff are valued and respected. Please refer to the SAIC Student Handbook for additional information on policies, procedures, and resources, including information about SAIC’s Non-Discrimination Policies and Title IX contact information.

My Commitment to Inclusion:
I believe that protecting freedom of speech and expression in the classroom is vital. However, hate speech, discrimination, harassment, bullying, or targeting will not be tolerated. I am dedicated to maintaining a classroom environment where every member feels comfortable expressing their diverse ideas, beliefs, and values consider this to be the responsibility of the whole class community. I will make every effort to provide content “trigger warnings” for sensitive course material and but ask that you try to engage with challenging material so that we can learn from our differences. I believe that our differences, which may include differences in race/ethnicity, socioeconomic background, physical and cognitive ability, culture, religion, gender identity, citizenship/visa status, and/or sexual orientation, create a rich and positive learning environment.

*Please make every effort to learn one another's pronouns. If I misgender someone, I will point out the mistake, apologize, and move on. Further information can be found here: https://shcs.ucdavis.edu/blog/why-pronouns-are-important
COURSE COMPONENTS* *Full assignment descriptions and worksheets will be posted in Canvas and discussed during class sessions. Course calendar and due dates are subject to change with advance notice and through collaboration.

- PRESENTATIONS:
  - Introductory Self-Presentation: see Canvas for guidelines

- CRITIQUES:
  - Small group mock-critique: see Canvas for guidelines
  - Large Group mock-critique: see Canvas for guidelines
  - Critique with guest reviewers: see Canvas for guidelines

- WRITING ASSIGNMENTS:
  - DIY Futures Essay: see Assignment Description Section/Canvas for guidelines
  - Peer Studio Visit/Written Review: see Canvas for guidelines
  - Self-Reflective Essay: see Assignment Description Section/Canvas for guidelines

- FINAL:
  - Documentation of Practice: see Assignment Description Section/Canvas for guidelines

- FIELD TRIP: (March 18th, 2020 / Location TBA)
  Visiting Artist/Host: Brittney Leeanne Williams *(Brittney will be hosting us at her studio!)*
  Brittney Leeanne Williams is a Chicago-based studio artist who is originally from LA. She attended Skowhegan School of Painting and Sculpture (2017), and the School of the Art Institute (2008-2009), and recent 2018 recipient of the Joan Mitchell Foundation Grant for Painting and Drawing. Her work has exhibited in New York, Los Angeles, Chicago, Venice, Italy, San Francisco, and throughout the Midwest. Brittney is currently an artist-in-residence at U Chicago’s CSRPC/Arts + Public Life. She has also had residencies at Chicago Artists Coalition (HATCH Projects), as well as at Hyde Park Art Center’s The Center Program. Her set design for the short film Self-Deportation has been seen at film festivals nationally and internationally, including the Pineapple Underground Film Festival (Hong Kong).

- READINGS: All readings will be uploaded to Canvas or handed out in class, listed in Course Calendar. Reading responses will be assigned via comments on discussion posts on Canvas.

- MENTORING MEETINGS
  Students will meet for 3 mentoring meetings per semester with their faculty and once with the Writing Fellow. Faculty advising meetings will be scheduled during the second class. One advising meeting will be a small group critique.

- WRITING FELLOW
  __________will be your Writing Fellow this semester. You will sign up for a meeting with them during the second week of class

- SOPHOMORE SEMINAR LECTURE
  Distinguished Alumni Lecture Series
  Wednesday, at 6:00 p.m. | Rubloff Auditorium, 230 S. Columbus Dr, Chicago
Attendance at the Sophomore Seminar Visiting Artist Lecture is **mandatory** for all Sophomore Seminar students; instructors will be taking attendance. If a student is absent from the Sophomore Seminar lecture, they must work with their instructor to create an alternative assignment. Recent accomplished SAIC Alumni Speakers include Sonya Clark, Joshua Mosley, Angel Otero, Amanda Ross-Ho, Emily Pilloton, Trevor Paglen, Wafaa Bilal, Tom Kalin, and many others.

**SPRING 2019 COURSE CALENDAR***
*subject to change, all updates will be uploaded to Canvas

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<thead>
<tr>
<th>DATE</th>
<th>IN-CLASS/DUE TODAY</th>
<th>HOMEWORK ASSIGNMENTS</th>
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<tbody>
<tr>
<td>Week 1: Jan 27</td>
<td><strong>Discussion:</strong> Overview of class.</td>
<td>Present: 10 min Timeline</td>
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<td>Introductions and Disclaimers.</td>
<td>Present at least 10 images that represent a timeline of your previous work from when you applied to SAIC, until now. Be prepared to discuss works that serve as “landmarks” or “turning points” for your progress. Highlight any themes of: memory, personal narrative, or some kind of emotional terrain that you have been + would like to continue interrogating.</td>
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<td>Introduce Peer Mentor, Writing Fellow</td>
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<td><strong>Exercise:</strong></td>
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<td>-Syllabus Worksheet</td>
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<td>-Group rules</td>
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<td>-Schedule 1:1 mentoring meetings</td>
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<td>Week 2: Feb 3</td>
<td><strong>Student Presentations (10 min each)</strong></td>
<td><strong>Watch:</strong></td>
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<td>Sigmund Freud and Psychotherapy: <a href="https://www.youtube.com/watch?v=mQaqXK7z9LM">https://www.youtube.com/watch?v=mQaqXK7z9LM</a></td>
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<td>Freud and Sublimation: <a href="https://www.youtube.com/watch?v=K96AeGqKVb">https://www.youtube.com/watch?v=K96AeGqKVb</a></td>
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<td>Jung and Freud: <a href="https://youtu.be/dL0TvdiVN38">https://youtu.be/dL0TvdiVN38</a></td>
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<td><strong>Read:</strong></td>
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<td><strong>Post in Discussion:</strong> due 24 hrs before class, Sunday 2/9 11:59pm.</td>
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<td>Optional readings (just for fun):</td>
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### Week 3: Feb 10

**Presentation:** The Overlap: Art Therapy & Art History  
**Discuss:** Group discussion on readings  
**Exercise:** "Rings/Orbs of Intimacy"  
*When you make art, how do you know when it has achieved the desires you intend for it? Who are you talking to? Does this change depending on the work?*  
*If you were to think about your artwork as a person, with intimate relationships, who do you want your work to very deeply understood by, in conversation with, or simply admired from a distance by?*  
*Who do you want "in relationship" with your art? Can you talk to multiple "relationships" at the same time? How do you know when your communication has been "received"? What are the signs to you, that the recipient has "caught" the message?*  
*Make a list of your intended relationships, and plot them in your "rings of intimacy"*  
- just for you  
- for those closest to you  
- friends of your work  
- spectators of your work  
- academic art world  
- commercial market

**Watch:**  
- You Are Two: https://youtu.be/wfYbgdo8e-8  
- Phineas Gage: https://youtu.be/aw0zbyQVCEc  
**Read:**  

**Post in Discussion:** due 24 hrs before class, Sunday 2/16.

**Bring:** sketchbook/notebook to class, along with your preferred 2D drawing materials.

### Week 4: Feb 17

**Presentation part 1:** Art and its Influencers: Psychology & the Brain / Introduce DIY Futures  
**Discuss:** Readings  
**Presentation part 2:** Guest Speaker: Kekeli Sumah, MARCH  
**In-class Activity:** Witness Writing

**Read:**  

**Post in Discussion:** due 24 hrs before class, Sunday 2/23

**Exercise:** Witness Writing daily log

**Bring:** 2 pieces, either formerly completed or are currently working on for our in-class exercise.
| Week 5: Feb 24 | **Discuss:** Readings / Discuss DIY Futures  
**Presentation:** Mind-Body Approaches  
**Guest Speaker:** Julie Brannen, LPC, R-DMT, GLCMA Dance Movement Therapist  
**DUE:** Notebooks for grading  
**Exercise:** Group Sensorimotor/ Movement activity | **Exercise:** Sensory-Mapping.  
Using the class activity as a guide, choose one of the following exercises to do in your own time and submit a 250 word response in your notebook. Include 1 image or other visual/sensory responses to supplement.  
1. Conduct sensory-mapping in two locations, and compare and contrast. (It could be studio vs. campus. Cafe vs. music venue. Museum vs. your apartment.)  
2. Conduct sensory-mapping with two different works of art of your choice at the Art Institute of Chicago.  
**DUE:** DIY FUTURES draft to Writing Fellow 24 hrs after class, 6pm on 3/1! |
| Week 6: Mar 2 | **Presentation:** Guest Speakers (TBD) Peer Mentor present  
**Discuss:** Discuss Exercise  
**Collect:** notebooks for grading  
**In-Class Activity:** Work on DIY Futures  
**DUE:** DIY FUTURES draft to Writing Fellow 24 hrs after class, 6pm on 3/5! | **Submit:** Draft of DIY Futures essay to Writing Fellow 24 hrs after class, 6pm on 3/8! |
| Week 7: Mar 9 | **Meet:** 1:1 Writing Fellow/ with me for transcript+ credit check.  
**Introduce:** Peer Studio Visit Assignment / pre-lim interview/ Sign-ups for studio partners.  
**Midterm evals** | **Read:** Choose 3 out of the following examples of art reviews for Peer Studio Review Assignment:  
- [https://www.artforum.com/print/201805/jennifer-packer-75053](https://www.artforum.com/print/201805/jennifer-packer-75053)  
**FIELD TRIP NEXT WEEK**  
**Bring:** a potluck dish/snack to share that is connected to a personal memory of yours.  
**UPLOAD:** Final Draft to Canvas 24 hrs after class, 6pm on 3/17! |
| Week 8: Mar 16 | **FIELD TRIP to Artist Studio** Peer Mentor present | **Prepare:** Your space for peer studio visit  
**UPLOAD:** Final Draft to Canvas by 6pm on 3/22! |
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<td><strong>DUE:</strong> DIY FUTURES final draft 24 hrs after class, 6pm on 3/20!</td>
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| Week 9: Mar 23 | ***CRITIQUE WEEK: NO CLASS*** | **Visit:** Your peer’s studio space  
**Submit:** Draft of a review of peer work to Writing Fellow 24 hrs after class, 6pm on 3/31!  
**Bring:** your notebook/sketchbook for in-class activity. |
| **DUE:** Conduct Peer Studio visit THIS WEEK | | |
| Week 10: Mar 30 | **DUE:** Draft of Peer Review due to Writing Fellow!  
**Presentation:** Theories of Materiality / Introduce Documentation of Practice Assignment  
**In-class Activity:** Uncoupling (own work) | **Read:**  
**Discussion Post:** due 24 hrs before class, Sunday 4/5  
**Bring:** 3-5 images of your work for Documentation of Practice mock-crit  
**Attend:** Rodney McMillian, Distinguished Alumni Lecture Wednesday, April 3, 2019 at 6:00 p.m. Please take a selfie of yourself at the lecture, along with a creative caption describing your response to the lecture and upload to Canvas! |
| Week 11: Apr 6 | **In-class Activity:** Using Uncoupling in Crit (peer work) / Mock-crit Small group  
**Meet:** 1:1 with Writing Fellow / Instructor (Peer Mentor present) | **DUE:** Final Peer Review uploaded 24 hrs after class  
**Read:**  
**Discussion Post:** due 24 hrs before class, Sunday 4/12 |
| Week 12: Apr 13 | **DUE: Final Peer Review uploaded 24 hrs after class**  
**Present:** Solution focused and Narrative Approaches/Introduce Self-Reflective Essay  
**Studio Time:** work on Documentation of Practice Assignment written component  
**Meet:** 1:1 with Instructor | **Bring:** 3-5 images of your work+ draft of written component of Documentation of Practice for mock-crit |
|----------------|-------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| Week 13: Apr 20 | **Exercise:** Mock-crit Large group  
**INSTALL:** work for Final Critique  
**DUE:** Documentation of Practice uploaded 24 hrs after class, 6pm on 4/28! |                                                                                               |
| Week 14: Apr 27 | **FINAL CRITIQUE:** Guest Reviewers (TBD)  
(Peer Mentor present)  
**DUE:** Documentation of Practice uploaded 24 hrs after class, 6pm on 4/30!  
**Upload:** Documentation of Practice images + written contextualization 24 hrs after class, 6 pm on 4/30! |                                                                                               |
| Week 15: May 4  | **FINAL CRITIQUE:** Guest Reviewers (TBD)  
(Peer Mentor present)  
**Discuss:** Digital Course Evaluations/Debrief |                                                                                               |
ASSIGNMENT DESCRIPTIONS

DIY FUTURES

Sophomore Seminar Learning Goal #2: Communicate a rationale for a self-designed curricular pathway for the third and fourth year at SAIC.

OVERVIEW
The SAIC undergraduate curriculum is built on an academic foundation that celebrates individual choice and creative risk-taking. DIY Futures is an opportunity for students who are midway through their studies to research, design, and articulate their own individualized plans for unique pathways through the School and beyond. The purpose of this assignment is:
1) to reflect on who you are as a creative practitioner,
2) to envision your future creative, professional, and/or educational life, and
3) to thoughtfully take leadership in designing an individualized curricular path during your remaining time here at SAIC.

ESSAY PROMPT
Write an essay that describes who you are as a creative practitioner, where you imagine your practice might take you, and how you plan to utilize the time, space, and resources during your remaining time at SAIC. In other words, while holding who you are as a practitioner and your future vision in mind, how can your time here at SAIC work in service of your vision and goals as an artist, designer, scholar, professional? In order to design your own curricular map, you will need to research specific SAIC classes, summer work, and/or co-curricular experiences.

PEER STUDIO VISIT/ REVIEW
Examples of sites to use as references for art reviews:
Artnet | Art Forum | NY Times | Hyperallergic | The Seen Journal

OVERVIEW
GUIDING QUESTIONS
FORMAT

SELF-REFLECTIVE WORKSHEET

Sophomore Seminar Learning Goal #4, 5: Demonstrate the ability to think, speak, and write clearly and effectively especially in regards to the developing body of creative work. Display an empathetic capacity to respect, understand, and evaluate work made by a wide variety of artists pursuing creative expression in a broad array of disciplines.

OVERVIEW
Identify what you have learned during your sophomore year at SAIC. What has worked, and what hasn’t worked? The essay must address each of the following: Strengths, Creative Production, Contextualization, Critique, and Community.

Identify the most important catalyst for your growth: reading, writing, projects, critique, or some combination? Drawing from both your DIY Futures Essay and experience in this course, articulate how you will leverage the tools, time, and space needed to best support the development of your creative practice. Write a two- to three-page paper that summarizes your experience in the Sophomore Seminar.
GUIDING QUESTIONS FOR YOUR PLANNING PROCESS
Below are sample questions to help generate material and ideas for the essay. We recommend that you answer these questions for yourself to help you plan. However, unless otherwise instructed by your faculty, you do not need to submit answers to all of these questions for the assignment.

• What are your greatest strengths and challenges as a student?
• What are your greatest strengths and challenges as an artist/scholar/practitioner?
• Since starting college, how has your approach to learning evolved?
• What tools, methods, or processes have you acquired to capture and reflect on the development of your creative work?
• How does studying in an interdisciplinary art context influence your creative practice?
• How do you prepare for critiques?
• How do you encourage active participation from your peers during critiques?
• What skills have you acquired that help capture and utilize input and critique from faculty and peers?
• In what ways has input from critiques impacted the way you think your work?
• As an individual, how do you encourage that diverse perspectives and openness are valued within both the classroom and school community?
• What tools have you developed for understanding and thinking critically about the classroom community?
• How can these be applied to a larger social body (family, neighborhood, city, etc.)?

DOCUMENTATION OF PRACTICE

Sophomore Seminar Learning Goal #1, 4: Present self-motivated work of an iterative nature that demonstrates conceptual focus and technical ability as well as the beginning of a personal direction. Demonstrate the ability to think, speak, and write clearly and effectively especially in regards to the developing body of creative work

OVERVIEW
All artists, designers, and writers revise work based on peer critique, personal growth, and new insights. This assignment is about documenting your practice while pieces are still developing and in process. Tell us a story of your making. It is important to be able to demonstrate how an idea, technique, theme, etc. is evolving in your work over time.

DOCUMENTATION (3-5 items)

Please choose 3-5 items (images, PDFs, video clips, etc.) to represent a documentation of your practice. One item will show the finished work, while the others will show work in progress. For example, you could choose images of three to five separate works that all share the same conceptual focus. Or, you might choose sketches, storyboards, material studies, test strips, or any items that show the development of the final work. Alternatively, you could choose a series of images or pieces of writing that document the same piece in different stages of development.

Format/Guidelines for Documentation:

As practitioners, it is important to develop the professional skills needed to share work within specific parameters; this aspect of the documentation assignment will help you to develop these important skills. Below are the documentation guidelines:

1. For image submissions online: Submit three to five images, size (1200 px on the longest side), resolution (72 dpi), format (jpg or png).
2. Time-based works (film, video, games, sound): Submit one clip no longer in duration than three to five minutes.
3. For interactive or performative works: Record a three- to five-minute clip using a screen recorder or other appropriate tool.
4. For written works: Submit your drafts and finished work in PDF format.

WRITTEN CONTEXTUALIZATION (up to 250 words per question)

In addition to the images or items in your documentation, please provide a written contextualization of the development of this work by answering the following short questions. There will be a space for you to answer each question in the assignment on Canvas.

1. Discuss your use of iteration and revisions in the work submitted. How has your understanding of your work evolved over time? What have you learned about from making this work?
2. What is the conceptual focus or theme of your work?
3. How do formal considerations (material choices, composition, technique, skill-level, presentation) support and relate to the thematic/conceptual focus you have cited?
4. Discuss your chosen medium and materials. How do they relate to both contemporary artists and art history? What are their social or cultural significance?
5. What are the technical skills you are developing in this work? How does this work relate to the overall trajectory of your skill sets as a developing artist?