

SOPHOMORE SEMINAR – Choose Your Own Adventure

Spring 2019

Tuesdays 1:00 – 4:00 pm

Instructor: Caroline Bellios cbellios@saic.edu

Writing Fellow: TBD

THIS COURSE

The Ancient Greek aphorism "Know Thyself" and a spirit of "Choose Your Own Adventure" will guide us through this course. In our class the research topic will be You. How will you know where you are going unless you know who you are and what is important to you? Your heritage and your past experiences are unique, and when combined with an awareness of place, the city of Chicago and the community of SAIC, a story emerges, one for which only you can imagine the next chapter. We will investigate where you come from, where you have been, and where you are now. Through personal research and contemplation, an exploration of identity through fashion history and fashion present, and a series of readings, discussions, interviews, writings, and the creation of objects - you will seek to understand yourselves and your art better, and discover an artistic path that will be meaningful to you.

SOPHOMORE SEMINAR

What are the concerns that drive one's creative practice? How does one set the terms for its future development? *Sophomore Seminar* offers interdisciplinary strategies for the evaluation and communication of students' individual practice as artists, designers, and/or scholars. Through essential readings, studio projects, and writing, students will generate narratives about how and why they make art.

THE GOALS

Sophomore Seminar: Anticipated Course Learning 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. (Linked to BFA LG 1. Example of evidence: Documentation of Practice assignment)
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. (Linked to BFA LGs 2, 3, 4. Example of evidence: Curricular mapping essay)
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. (Linked to BFA LGs 2, 4. Examples of evidence: At least three critiques, including at least two large group critiques)
4. Demonstrate the ability to think, speak, and write clearly and effectively especially in regards to the developing body of creative work (Linked to BFA LG 4. Examples of evidence: Self-reflective Essay, Documentation of Practice Written Contextualization, participation in critiques)
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. (Linked to BFA LGs 3, 4. Examples of evidence: Self-reflective Essay, participation in critiques)

THE SCHEDULE

WHERE AM I FROM?

Week 1 – 1/29

Read – How a Raccoon Became an Aardvark
In-class writing
Meet – teacher
Class interviews & introductions
Discuss - Adventure Notebook, Passion & Disgust Slides, Story Corps
Inspiring on Instagram
Travel – Art Institute: Charles White
 HOMEWORK
 Create - 12 Slides Passion & Disgust
 Buy Adventure Journal
 Listen to 3 Story Corps interviews – bring in 3 great questions

Week 2 – 2/5

Adventure Journal
Present - Passion & Disgust
Discuss - Faculty Interview, share great questions & DIY Futures
Assign – Chicago Neighborhoods, Group Meetings
Travel – Sullivan Galleries: Talking to Action
 HOMEWORK
 Chicago – plan trip with group
 DIY Futures – answer questions
 Faculty Interview – 5 great questions (post in Discussions on Canvas) & candidates
 Future/Past - research courses

Week 3 – 2/12

Chicago – Self-Guided Field Trip with group
 HOMEWORK
 Faculty Interview – finalize question list, research candidates, contact candidates
 DIY Futures – work on draft
 Future/Past - research courses

WHERE AM I NOW?

Week 4 – 2/19

Adventure Journal

Travel – Flaxman Library: Place Yourself

Group Meeting (A+B) 3:30pm – 4:30pm, Future/Past: Courses

HOMEWORK

Faculty Interview – hold interviews

DIY Futures – work on draft

Chicago – research & interviews

Place Yourself – research & draft

Week 5 – 2/26

Adventure Journal

Hand in – DIY Futures draft due on Canvas

Travel – Sullivan Galleries: Talking to Action, Artist Talk – TBC

Travel – research in Flaxman

Group Meetings (C+D) 3:30pm – 4:30pm

HOMEWORK

Faculty Interview – create presentations

DIY Futures – meet with WF

Chicago – work on presentation

Place Yourself – research & draft

Week 6 – 3/5

Faculty Interviews – presentations

CAPX visit - Internships

HOMEWORK

Chicago – work on presentation

Place Yourself – draft

DIY Futures – meet with WF

Mandatory Lecture

TBD

Distinguished Alumni Lecture Series

The Art Institute of Chicago, Rubloff Auditorium

Week 7 – 3/12

Adventure Journal

Discuss - Visiting Artist Lecture

Chicago – presentations

Place Yourself – draft discussion

Individual Meetings (4) 4pm – 5pm

HOMEWORK

CAPX Clifton Strengths

Place Yourself – finalize pages

ReCrit - Read James Elkins, *Art Critiques: A Guide*, pages 1-24

DIY Futures – meet with WF, finalize essay

WHERE AM I GOING?

Week 8 – 3/19

SUBMIT – DIY Futures Final on Canvas

Adventure Journal

Knowl visit - \$\$\$

Critique – (leftovers)

CAPX visit – strengths

Discuss – Self-Reflective Essay, Documentation of Practice, Business Card

Individual Meetings (4) 4pm – 5pm

HOMEWORK

Self-Reflective Essay: Letter to a Young Designer – draft

Place Yourself – finalize pages

ReCrit - Read James Elkins, *Art Critiques: A Guide*, pages 25-94

Business Card - research

Week 9 – 3/26 - CRITIQUE WEEK - NO CLASS

Week 10 – 4/2

Adventure Journal

Biolioderive

Place Yourself – time to place

ReCrit – discuss reading

Individual Meetings (4) 4pm – 5pm

HOMEWORK

Self-Reflective Essay: Letter to a Young Designer – draft

Business Card – develop options

Documentation of Practice - document

Week 11 – 4/9

Hand in - Self-Reflective Essay Draft: Letter to a Young Designer – on Canvas

Adventure Journal

Business Card – review options

Travel – Gallery - TBD

HOMEWORK

Business Card – revise

ReCrit – bring in work

Documentation of Practice – document

Read – Rainer Maria Rilke, *Letters to a Young Poet* – due Apr 30

WHY AM I DOING THIS?

Week 12 – 4/16 – Substitute?

Adventure Journal

ReCrit (8)

Individual Meetings (4) 4pm – 5pm

HOMEWORK

Business Cards – send away

Self-Reflective Essay - meet with WF

Read – Rainer Maria Rilke, *Letters to a Young Poet* – due Apr 30

Week 13 – 4/23

Adventure Journal

ReCrit (7)

HOMEWORK

Self-Reflective Essay - meet with WF, revise

Documentation of Practice - document

Read – Rainer Maria Rilke, *Letters to a Young Poet* – due Apr 30

INDIVIDUAL MEETINGS (optional) – during week

Week 14 – 4/30

Adventure Journal

Hand in - Self-Reflective Essay: Letter to a Young Designer – on Canvas

Travel – Talking to Action

Letters to a Young Poet – discuss

Artist Talk - TBC

HOMEWORK

Object/Story

Documentation of Practice – document, answer questions

Business Card – bring in

Week 15 – 5/7

Upload – Documentation of Practice – on Canvas

Object/Story- Critique

Business Card - share

SOPHOMORE SEMINAR - ASSIGNMENTS

PASSION & DISGUST

due TBC

Create a series of slides that use evocative images to show what you are passionate about and what fills you with disgust. 6 of Passion, 6 of Disgust, each set must contain one work of art from an artist you think about and one example of your own work. You will only have 5 minutes to present all 12 slides – choose your words carefully!

FUTURE PAST: COURSES AT SAIC

due TBC

Spend some quality time combing through the SAIC course listings. What are the key classes here that would support your development and goals? What classes are you excited to take? What classes will you always remember? What classes have you heard good things about and what classes will you avoid? Print out and bring in the course listings for at least a) one class you hope to take, b) one class you have taken and highly recommend to others, and c) one class you have taken that you would have reservations recommending. Print each class title and description on its own sheet of paper and in a large font, at least 18 pt. We will be pinning these to the wall for discussion.

FACULTY INTERVIEW

due TBC - presentations

Find a faculty member at SAIC whose work you admire (any department other than Fashion). Research their work and the classes they teach. Construct 5 questions to build the interview around. What would you like to know about the faculty member and their practice? Schooling? Artists they admire? Where their work comes from? Goals? Things they wish they'd done differently? Feel free to reference the question list at Story Corps again. Bring your list of questions to share with the class. Then revise your list and interview the faculty member. If you can, record the interview (audio or video), or use your notes and images you have researched to create a **3-minute** presentation for the class about the faculty member. Make a presentation rich with images. Imagine how you would want someone to talk about your work and life. Title your presentation appropriately.

CHICAGO PROJECT

due TBC - presentations

We live in Chicago, a city filled with varied neighborhoods, cultures, ethnicities, traditions, and legends. For the next two years this city will surround you, support you, feed you, cloth you, transport you, and enrich you. Your work will be influenced by the place around you. The more you know the city, the better you will know how it can benefit you. With your partner or partners investigate your assigned neighborhood. Who lives there? Where do people eat there? Where can you find art there? Are there unique stores for supplies? Are there history museums or cultural centers? Interview residents, take photos, walk the streets, create maps and combine all of this into an interactive presentation with a take away (souvenir?) that will engage and inform the rest of the class about your neighborhood.

PLACE YOURSELF

Identify an exhibition that you believe a recent project would fit into. (The exhibition must have occurred within the last 15 years and must have an accompanying catalogue available in Flaxman.) Begin by identifying three suitable exhibitions and select one of them. Find an essay in a scholarly magazine that relates to the exhibition essay and your practice. Find a multimedia lecture by one of the artists in the exhibition that relates to what you have read – how does the artist’s work relate to yours.

Reflect on these questions and research them as necessary: What does the exhibition consist of? Why do you see your work fitting into it? What conversations does your work have with the work of the other artists in the show? What have you learned from your research?

Create a two-page tip-in to mimic the exhibition catalogue. The pages should include a short bio and/or artists statement, writing based on your reflections and research, references, and images of your work.

due TBC - draft

due TBC – final, bibiodérive situation

THE BUSINESS CARD

Memorable. Evocative. Informative. How will YOU represent yourself on a small sturdy piece of paper? Is it even paper? Is there an image? Is it pleasing to the touch? What information is necessary? Have you considered both (more?) sides?

due TBC

Bring two drafts of a business card design to look at in class.

After class discussion – finalize your best version and send it away for printing.

due TBC

Bring your box of professionally printed business cards.

OBJECT/STORY

due TBC

Make an object in secret (this means you can’t work on this while sitting with your friends and chatting). The object should tell a story about you, reveal a piece of yourself, represent the ideas or an idea behind your artwork, or be meaningful to you. It should be small enough to fit in two cupped hands or smaller. Consider texture and materials. How does it feel while you are making it? How does it feel when someone holds it? Is it fragile, heavy, wooly, smooth, stitched, painted, embellished, carved? Make something that delights you (and will also delight us!) Don’t show it to anyone before it is due and **bring it to class covered in a box, cloth, or bag.**

SOPHOMORE SEMINAR - WRITINGS

Descriptions for writing assignments on Canvas
All final assignments to be turned in on Canvas

DIY FUTURES

due TBC – draft
due TBC - final

SELF-REFLECTIVE ESSAY

due TBC – draft
due TBC - final

DOCUMENTATION OF PRACTICE

due TBC – final images and answers to essay questions

BOOKS TO PURCHASE

An Adventure Notebook – your choice

Art Critiques: A Guide by James Elkins

Letters to a Young Poet by Rainer Maria Rilke – BUY THIS BOOK AS A PHYSICAL COPY

MEETINGS/LECTURE

An integral aspect of Sophomore Seminar is individual mentoring. You will be required to meet twice with the instructor outside of class to discuss your work and goals. You will also meet with the writing fellow twice to discuss his notes on your writing assignments before you revise them. You will have one meeting with your student mentor for an opportunity to discuss the school and the department. Also you are required to attend the Sophomore Seminar Visiting Artist Lecture.

STUDENT ASSESMENT & EXPECTATIONS

Arriving late or leaving before dismissal will equal ½ day absence
2 excused absences are permitted per semester, and a doctor's note is required if you are ill
Any absences beyond 2 will result in no credit (NCR) for the class
Email the instructor for assignment if you are going to or have missed a class
You are responsible for materials missed during class and are subject to the same deadlines.
Assignments due during an absence must be turned in no later than the next class period
Students must present required assignments to the class and be prepared to discuss their work methods, influences, and field questions
Students are required to participate in each critique both as a presenter and a commentator
Students are required to complete all work assigned to receive credit for the course
Work that is not presented on time is not guaranteed a critique
Work that is incomplete will not be critiqued
Work that is messy will not be critiqued
Instructor reserves the right to modify the syllabus timeline
The use of laptops, cell phones, and tablets is restricted in this class, be prepared to take all notes by hand with a writing instrument

STUDENT ATTENDANCE

SAIC policy states that 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.

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 29, 2017.

Reasonable cause to miss a class might include:

- Illness or hospitalization (the student should also contact Health Services or 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)

ACADEMIC INTEGRITY

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 misconduct also includes the falsification of academic or student-related records, such as transcripts, evaluations and letters of recommendation. Academic misconduct extends to all spaces on campus, including satellite locations and online education. 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 both the Student Handbook and SAIC Bulletin.

Additional resources for students:

- Read “Plagiarism: How to Recognize It and Avoid It: a short guide prepared by the Faculty Senate Student Life Subcommittee in 2004.
- Read the Flaxman Library’s quick guide titled “When to give credit.”

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 condition who think they would benefit from assistance or accommodations should first contact the Disability and Learning Resource Center (DLRC) to schedule an appointment. 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 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. The DLRC is located within the Wellness Center on the 13th floor of 116 S Michigan Ave. and can be reached via phone at 312.499.4278 or email at dlrc@saic.edu.

THE WRITING CENTER

Lakeview Building, 116 S. Michigan Ave., 10th Floor
writingcenter@saic.edu • 312.499.4138
<http://www.saic.edu/academics/academicresources/writingcenter/>

SAIC offers free, hour-long writing tutorials at the Writing Center. Tutors are available to assist all currently enrolled students with any stage of the writing process.

Appointments

Schedule in advance: <https://www.supersaas.com/schedule/saic/WritingCenter>

Short-notice: Call 312.499.4138 to see if there are any openings

Hours

Monday – Thursday: 9:00 AM - 7:15 PM

Friday: 9:00 AM - 5:15 PM

Walk-in hours: Monday – Thursday: 4:15–7:15 PM

DIGITAL DEVICES in class (LAPTOPS, PHONES, TABLETS, etc)

The student use of various digital devices in class such as laptops, phones, tablets, etc. should be limited only to appropriate use given the lecture and discussion format of the class. Use of digital devices in class to do non-class related work will not be allowed or tolerated. Similarly, use of digital devices in class during screenings will not be allowed or tolerated.

If a student has a software or hardware related problem, please visit the CRIT Helpdesk on the 9th floor of the 112 S. Michigan (Maclean) Building for assistance addressing these issues.

EXTRA CREDIT POLICY

There are no extra credit opportunities associated with this course. All assignments for course credit are required as stated in this syllabus, and students should fully utilize all these assignments in order to successfully complete the course. Students requesting individual extra credit opportunities will be referred back to their copy of the syllabus and this course policy.

SAIC VISITING ARTISTS PROGRAM

SPRING 2019 Schedule

About VAP: An invaluable resource for SAIC students and the public alike, the Visiting Artists Program is central to SAIC's interdisciplinary curriculum. In addition to public lectures, visitors directly engage with SAIC students through studio critiques and roundtable discussions, providing them with direct access to world-renowned speakers working across disciplines. All events are FREE, non-ticketed, and open to the general public. For more details about the Visiting Artists Program visit saic.edu/vap

TBC