

**SCHOOL OF FINE ART AND MUSIC**  
**Fall Semester 2014**  
**SART\*3770-01**  
**EXTENDED PRACTICES II**



**INSTRUCTOR:** Laurel Woodcock  
**TECHNICIAN:** Nathan Saliwonchyk (Rm. 317)  
**EXT:** 54165  
**GSA:** Peter Denton  
**TIME:** Tuesday & Thursday, 2:30 – 5:20pm  
**LOCATION:** Zavitz Hall, Rm. 318  
**OFFICE:** Zavitz Hall, Rm. 315  
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**EXT:** 53659  
**OFFICE HOURS:** Tuesdays 1:30 – 2:00 or by appointment

**Tuesday, October 13, 2015: Fall Study Break Day - NO CLASSES SCHEDULED - classes rescheduled to Thursday, December 3**

**CALENDAR DESCRIPTION:**

Thematically based projects encourage students to choose the most appropriate medium or combination of media for each assignment. Students may pursue and perfect one medium or take a more interdisciplinary approach (artists multiples, installation, performance, video, alternative venues, relational art or a combination of approaches).

***Prerequisite(s):*** ARTH\*1220, ARTH\*1520, SART\*1050, SART\*1060, SART\*2800

***Restriction(s):*** Registration is limited to students registered in the Art History or Studio Art specializations of the Bachelor of Arts program with an average of 70% in all ARTH and SART course attempts.

**COURSE DESCRIPTION**

Four thematically based studio projects encourage students to choose the most appropriate medium or combination of media for each assignment. This creates the possibility for students to pursue and perfect one medium, such as video, artists multiples or object based work, or to take a more interdisciplinary approach by producing E.G. artists multiples, installation, situational or site work, performance, or a combination of various media.

Readings and illustrated lectures will provide a historical and current base for assignments while initiating class discussion. This structure aims to maintain a balance between form and concept, and provide participants with the tools and critical awareness for a rigorous exploration of their own work. Written responses to readings and/or events will be scheduled.

I encourage you to take chances, push boundaries and develop an active, uninhibited working process. Remember, we learn from our mistakes and our successes.

Participation in related activities such as potential field trips, visiting artist lecture series, and exhibition mounting contribute to a well-rounded experience of current artistic practice and professionalism.

**\*NOTE:** *any Site or Intervention assignments must be discussed with the instructor before hand to discuss safety and legality.*

**NOTE:** *This is a 0.5 credit course. Each week, students are expected to spend approximately 4 – 6 hours outside of class on related course work.*

### **LEARNING OUTCOMES:**

- develop advanced familiarity with the tools and materials of multi-disciplinary art production.
- develop skills at approaching thematic assignments, where a level of independent research, thought and experimentation is required.
- develop advanced skills in considering formal concerns alongside appropriate presentation/installation strategies.
- develop basic skills at analyzing and discussing art works in a critical context.
- develop a working process, where testing and trouble-shooting are integral to learning, and developing confidence in decision-making and resolution of final projects and presentation.

### **Subscribe to this list serve for art events in and around Toronto.**

Akimbo: go to: <http://www.akimbo.biz/Join> (and follow the directions)

### **LAB FEE:**

A compulsory materials fee of \$55.00 will be charged for materials and services provided in support of required course projects. The amount will be invoiced by the Office of the Bursar and paid directly with your tuition payment – no additional payment is necessary. **THE LAB FEE WILL NOT BE REFUNDED AFTER THE THIRD WEEK OF CLASSES.**

### **Items Provided by Lab Fee:**

- MiniDV tapes x 2 (per student in 2800, as needed in the upper levels)
- CD + DVD + cases (per student in 2800, as needed in the upper levels)
- Batteries, bulbs for lighting kits
- Ink (printing, various papers)
- Installation supplies (earth magnets, nails, pins)
- Wall paint and repair supplies
- Replacement of any photographic backdrops that get torn during the term
- If an exhibition is scheduled for Zavitz gallery, certain costs towards this endeavour will be covered (posters, etc.)

### **Items Provided by the student:**

The assignments in Extended Practices are for the most part thematic since the mandate of the area is to offer an interdisciplinary approach to art production, therefore students will need to determine the most appropriate materials to incorporate within their budget. A USB or portable hard drive to store any digital files you want to keep is highly recommended.

SART\*3770 has four thematic assignments. If the students approach uses materials not supplied by the above list of lab fess, assignments will require the student to buy materials appropriate to their approach.

**METHOD OF EVALUATION:**

- Four Thematic Studio Assignments\* ..... 80%  
 There will be formal critiques of each assignment. Critiques function as exams, attendance is mandatory.

Colour	Oct. 1	20%
Language/Light	Oct. 20	20%
Site/Situational	Nov.10	20%
Remake	Dec. 1	20%

- Reading/Response assignments, exercises, presentations, participation and commitment\*\* ..... 20%

Midterm	10%
Final	10%

**\*NOTE:** The grade for studio assignments will take into account whether students show and discuss work in progress.

\*\*Participation and commitment will take into account whether students arrive on time, come prepared when work periods are scheduled, show work-in-progress, and participate in class discussions and critiques of peer work.

**EVALUATION**

Assignments will be evaluated on inventiveness, clarity, depth of investigation in synthesizing the projects' idea and form, craftsmanship and personal commitment. Be ambitious. Students are expected to come prepared, participate during critiques of peers work, voice questions and/or responses to assigned readings. Group critiques are an integral component of the class structure and dynamic, where participants are expected to offer constructive critical feedback when discussing the strengths and weaknesses of one others' work. Time-based media often require a crew during the production process. Thus collaborating with your peers when needed and contributing to a community atmosphere is integral. Becoming a practicing artist requires many skills: developing technique, conceptual and formal rigor, being theoretically informed, developing the vocabulary and critical awareness to discuss your own work and the work of your peers, writing about these concerns in a coherent and succinct manner when applying for grants and exhibitions. It is for all these reasons that our group dynamic as a class is important - and why I place such emphasis on participation.

**Important note:** Late work will not be accepted. Students are expected to hand in all assignments and have all work ready for critique by the deadline. Late works will receive zero unless exceptional circumstances arise.