

WIP: PROFESSIONAL PRACTICES (ART 292, ART 392A, ART 392B)

Instructor:

Office Hours:

Contact:

Art Office: FA-105B

Course Description and Objectives

This course will introduce students to general business practices that are prevalent in the fine and applied arts. Topics to be covered are basic portfolio development, exhibition design and installation skills, marketing strategies, exhibition opportunities, professional arts organizations, online portfolio development, critique styles, presentation styles, writing exhibition reviews and the Chicago job market. This course is required for all studio art majors and fulfills the university writing intensive requirement within the major.

Professional Practices is three-part series of one-credit courses that are to be taken in sequence.

Prerequisites:

ART 292 Prerequisite: Sophomore standing and successful completion of English 101

ART 392A Prerequisite: ART 292

ART 392B Prerequisite: ART 392A

This course has been approved as a Writing Intensive course as part of the Writing Intensive Program (WIP). Successful completion of this course fulfills the Writing Intensive graduation requirement for Art majors who entered the university in Fall 2008 or later. Speak to your advisor or visit <http://www.neiu.edu/~wip> for more information.

Student Learning Outcomes

- * Students will create self-promotional materials, which will include an electronic portfolio, to be used for presentation and promotion.
- * Students will plan and participate in a group exhibition, as well as a solo exhibition, and become acquainted with tools and materials necessary for such endeavors.
- * Students will produce texts that relate to a professional art career. Students will recognize components of and be able to write such texts as an artist resume, a standard length artist statement and an exhibition review.
- * Students will utilize vocabulary, both oral and written, relevant to the arts and understand technical and visual problem solving.
- * Students will recognize future career and educational opportunities, business responsibilities of artists and establish an approach for long-term professional development.

Textbooks

The Critique Handbook: A Sourcebook and Survival Guide, Kendall Buster and Paula Crawford, 2007

Practical Handbook for the Emerging Artist, Margaret R. Lazzari, 2001

A Short Guide to Writing About Art, 8th Edition, Sylvan Barnet, 2005

Graphic Artist Guide Handbook: Pricing and Ethical Guidelines, Graphic Artist Guild, 2007

These textbooks will be used for all three sections of Professional Practices.

Attendance

Attendance is mandatory. This class requires that you be present for all slide lectures and demonstrations. **THESE WILL NOT BE REPEATED.** All students are expected to arrive on time, be fully prepared, and continue to stay until the scheduled session is over. More than three unexcused absences will result in a lowered grade. Late arrivals and early leaves contribute to your absence record.

Blackboard

All handouts, readings, assignments and any other documents related to the class will be posted on Blackboard. It is your responsibility to make sure that you check BB before each class and print out the necessary paperwork. Everything will be accessible under the "Course Documents" heading. If you are having trouble with BB, contact the Student Computing Services Department in the B-Building, Room B-107 or call (773) 442-4390.

Course Requirements

Each of the following areas will be counted toward the final grade:

Writing	50%
Exhibition	25%
Technology	25%

Course grading scale

A = 100 – 90
B = 89 – 80
C = 79 – 70
D = 69 – 60
F = below 60

Writing

The writing component of this course directly relates to a career in the visual arts. You will be writing between 17-23 pages of graded assignments in this class. Written assignments reflect one of the many facets present in the career of a practicing artist and will include:

- Artist statement (1 page)
- Resume (1 page)
- Three exhibition reviews (2-3 pages each)
- Cover letter (job and gallery application) (2 pages)
- Review of class group exhibition (1 page)
- Grant application writing (mock application: 2-3 pages)
- Graduate school application writing (statement of intent, etc.) (1-2 pages)
- Artist biography statement (1 page)
- Invoice for sales and services (1 page)
- Exhibition related writing (press release, curatorial statement, etc.) (1-2 pages)

Multiple drafts will be required for the artist resume, artist statement and cover letter; grades will be assigned to the final draft. Students are required to take part in informal writing to learn activities as part of the class; these are ungraded, but required. These informal exercises include in-class writing, brainstorming exercises for larger assignments and informal responses to readings. A general writing rubric for graded assignments, which can be found on page 4 of this syllabus, will be tailored to fit the specifics of each writing assignment.

Exhibition

The exhibition component of the class will include:

- Participation in a class group exhibition
- Planning and executing a solo exhibition
- Materials and techniques relevant to putting together an exhibition
- Writing that pertains to exhibitions (curator statement, press release, labels)
- Matting, framing and hanging work
- Exhibition design and lighting

Technology

The technology component of the course will include:

- Photographing your work
- Digital portfolio construction and presentation
- Creating web page portfolios and interactive portfolios
- Self promotional materials

Accessibility Statement

Any student who has a disability, which may require some modification in the classroom and/or class procedures, should speak privately to the instructor at the start of the semester so that appropriate arrangements may be made.

Professional Practices

Rubric for Writing Assignments

Theme/Quality	Exceeds Standard	Meets Standard	Below Standard
Purpose and Audience	<ul style="list-style-type: none"> • Text fulfills directives for the assignment with originality & complexity. • The purpose or thesis is integral to the text’s development and organization. • Diction, tone and amount of detail are effectively adapted to a particular audience throughout the text. Possible objections to the argument or alternate conclusions are anticipated and addressed. 	<ul style="list-style-type: none"> • Text responds to all directives for the assignment. • The purpose or thesis is clear throughout the text. • Diction, tone and amount of detail are consistent, generally anticipating a particular category of readers. 	<ul style="list-style-type: none"> • Text does not address key directives for the assignment. • No single purpose/focus/thesis unifies the text. • Text suggests little or no awareness of intended readers.
Development of Ideas	<ul style="list-style-type: none"> • Text conveys understanding of and engagement with the subject matter. • Text’s examples and evidence support the text’s purpose or thesis fully and convincingly. • Text displays excellent critical thinking throughout—whether through synthesis, analysis, or evaluation of ideas, assumptions and evidence. 	<ul style="list-style-type: none"> • Text conveys clear understanding of the subject matter. • Text offers specific and sufficient examples and evidence. • Text shows evidence of synthesis, analysis, evaluation of ideas and other forms of effective critical thinking. 	<ul style="list-style-type: none"> • Text conveys limited understanding of the subject matter. • Text’s examples and evidence are imprecise or too brief. • Text offers little evidence of critical thinking—only summary, or incomplete or unrelated ideas, without sufficient analysis or elaboration.
Organization	<ul style="list-style-type: none"> • Text’s organization is both logical and creative in ways that make the text’s form part of a specific argument. • Simple transitions are avoided; relationships between ideas are explored deeply and carefully articulated. 	<ul style="list-style-type: none"> • Text is logically organized to aid readers’ understanding. • Transitions are used to create effective connections between and within paragraphs. 	<ul style="list-style-type: none"> • Text’s organization is unpredictable and seems unplanned. Also, text may lack an introduction or conclusion. • Relationships between ideas may not be explicit.
Language and Conventions	<ul style="list-style-type: none"> • Word choice and sentence style reflect a clear attention to their effects on the intended audience. • Text is virtually free of errors in grammar, syntax, punctuation & spelling. • Quotations and citations, when used, are appropriate to the discipline, correctly formatted, and enhance the text’s argument or purpose. 	<ul style="list-style-type: none"> • Word choice and sentence style are appropriate for the intended audience. • Though some few errors may still be present, text demonstrates effective control of grammar, syntax, punctuation & spelling. • Quotation and citation form are appropriate to the discipline. 	<ul style="list-style-type: none"> • Word choice and sentence style may be unclear or inappropriate for the intended audience. • Errors in grammar, syntax, punctuation & spelling are numerous enough to draw attention away from content and/or obscure understanding of content. • Quotation and citation form may not properly acknowledge the sources of the text’s information or argument.

ART 292 WEEKLY SCHEDULE AND TOPICS

Week 1 – Description of course and expectations for the semester

Week 2 – Critiques and formal analysis of a work
(Reading: Chapter 1, Formal Matters, in The Critique Handbook)

Week 3 – Wood shop (tools and materials for presentation)

Week 4 – Matting work (materials and techniques)

Week 5 – Framing your work

Week 6 – Writing an artist resume
(Reading: pages 71-80 in Lazarri book)

Week 7 – Photographing your work digitally
(Reading: pages 81-114 in Lazarri book)

Week 8 – Research techniques and skills
(Reading: Chapter 7, 133-154, Library information session)

Week 9 – Planning a group exhibition (discuss theme and written statement/press release about show)
(Reading: Chapter 4, pages 45-69 in Lazarri book)

Week 10 – Writing an artist statement
(Reading: pages 75-81 in Lazarri book)

Week 11 – Writing an artist statement
(Reading: handout on Blackboard)

Week 12 – Creating a digital portfolio with Power Point

Week 13 - Career options and portfolio maintenance

Week 14 – Hang group exhibition

Week 15 – Exhibition review due, peer reviews in class

Week 16 – Class critique of group exhibition, individual written review of exhibition due

ART 392A WEEKLY SCHEDULE AND TOPICS

Week 1 – Description of course and expectations for the semester

Week 2 – Critique styles, bring a work to class, discuss reading, in-class informal writing assignment
(Reading: Chapter 5, Critique Dynamics, in The Critique Handbook)

Week 3 – Writing an exhibition review: discuss reading, look at examples, written review assignment
(Reading: Chapter 5, and pages 41-50, in A Short Guide to Writing About Art and Chapter 9, pages 179-189, in Lazarri book)

Week 4 – Gallery talk – Industry of the Ordinary (Fine Arts Gallery, 6:30)

Week 5 – Final presentations: expectations and examples/ introduce group show research project

Week 6 – Creating web pages
(Reading: Pages 115-119 in Lazarri book)

Week 7 – Presentation skills

Week 8 – Career opportunities, guest speaker

Week 9 – Creating web page portfolios

Week 10 – Writing an exhibition review – class discussion and peer review of papers

Week 11 – Writing a cover letter (job, gallery, artist residency)
(Reading: Pages 120-121 in Lazarri book)

Week 12 – Career opportunities, internships
(Reading: Chapters 10, 11 and 12, 191-229, in Lazarri book)

Week 13 – No class: Thanksgiving break

Week 14 – Group show research project (with written narrative) due

Week 15 – Web pages, class critique

Week 16 – Individual presentations

ART 392B WEEKLY SCHEDULE AND TOPICS

Week 1 – Description of course and expectations for the semester, schedule solo exhibitions

Week 2 – Writing an artist biography, update current resume

Week 3 – Exhibition design and lighting

Week 4 – Self-Marketing

Week 5 – Creating an interactive portfolio

Week 6 - Creating an interactive portfolio

Week 7 – Writing an artist statement (400-500 words) with a condensed version (100 words)

Week 8 – Grant writing and opportunities, legal and copyright issues
(Reading: chapters 13, 14 and 15 in Lazarri book)

Week 9 – Graduate school research and writing an application (statement of intent, personal statement, etc.)
(Reading: chapters 16 and 17 in Lazarri book)

Week 10 – Writing business documents (invoices, etc.)
(Refer to Chapter 15, pp. 267-273 in Lazarri book)

Week 11 – Class discussion and peer review of artist statements

Week 12 – Group critique of a recently completed work

Week 13 - Individual presentations (portfolio and business card due)

Week 14 - Individual presentations (portfolio and business card due)

Week 15 - Individual presentations (portfolio and business card due)

Week 16 – Final critique

