

California University of Pennsylvania  
Guidelines for New Course Proposals  
University Course Syllabus  
Department of Art & Languages  
UCC Approval date: 10/1/2018

A. Protocol

Course Name: Senior Studio Thesis  
Course Number: ART 490  
Credits: 3 repeatable to 12  
Prerequisites: Completion of any 300 level Art studio course.  
Maximum Class Size (face-to-face): 22  
Maximum Class Size (online): N/A

B. Objectives of the Course:

Upon completion of the course, students should be able to:

1. Create a consistent body of work and exhibit it as a solo or two-person exhibition in Vulcan Student Gallery or another recognized gallery venue.
2. Create a professional portfolio which includes the following, in both digital and hard copy:
  - a) professional art resume which includes exhibition record
  - b) artist's statement
  - c) bio
  - d) images of the work in their senior exhibition and other related work
  - e) writing sample
3. Promote their exhibition through the following:
  - a) design an exhibition poster
  - b) design and distribute a postcard mailer
  - c) write press releases for publication and contact a minimum of 3 media sources
  - d) create professional presentation during the opening reception including printed labels, professional lighting, appropriate refreshments, and a professional personal presentation
4. Write a grant proposal for a public work of art or other community related project.
5. Write a plan of action for possible employment in an art related field following graduation or exploration of a minimum of 7 graduate programs.
6. Post their work on a free website or design their own website.
7. Demonstrate the formal qualities of visual art including the elements and principles of design and develop a competency with a variety of media tools and techniques through the creation of a consistent body of work for their senior exhibition.
  - a. Design Elements
  - b. Design Principles
  - c. Media
  - d. Tools
  - e. Techniques
8. Apply creative verbal/visual problem solving skills and strategies in the creation of their body of work.
  - a. Forming of order
  - b. Forming of meaning
  - c. Historical context

9. Analyze content or meaning as it relates to social, economic, political, religious, and cultural aspects and personal expression in their body of work, in their artist statement, and in the work of artist who have influenced their work.

10. Demonstrate independent initiative in exploring new ideas, different techniques, their background in art history, and a diverse range of aesthetics in the creation of their body of work.

11. Create distinct written products to demonstrate distinctions of writing style, writing abilities in the areas of visual description, aesthetics, criticism, analysis, process, and art history as it relates to their own personal ideas and body of work.

12. Present artwork that communicates a clear personal voice as an artist in the form of a consistent and original body of work.

13. Professionally present their completed body of work as a Senior Exhibition in a gallery setting.

#### C. Catalog Description:

This course is a capstone course for BFA students which prepares them for life as a professional fine artist. This course culminates in a professional portfolio, including a resume, artist's statement, bio and website, a grant proposal, an action plan for employment or graduate studies, and a solo or two-person gallery exhibition.

#### D. Outline of the Course:

1. Presentations and group critiques of students' pre-existing work to assist students in deciding on a plan for new work which is appropriate for a solo or two-person senior exhibition.

##### 2. Writing assignments:

###### a. Types includes:

(1) Descriptive:

a. of visual

b. of process

(2) Art Historical

(3) Critical/Evaluative

(4) Analytical

(5) Expressive

###### b. Assignments include:

(1) Artist's Statement

(2) Bio

(3) Professional Art Resume and Exhibition Record

(4) Press Release for Exhibition

(5) Research paper or critical analysis of art or related topics citing art journals, for a Professional Art Writing Sample

(6) Grant Proposal

(7) Plan of Action for possible employment in art or graduate studies

(8) Text and layout of website

###### c. Opportunities for revision include:

(1) All writing assignments provide the opportunity for revision

(2) Revisions must be made by 7 to 10 days of the assignment due date, or as specified by the instructor

(3) Most writing assignments are likely to require numerous drafts

##### 3. Organization of Professional Portfolio

###### a. Portfolio of Reproductions

###### b. Digital Portfolio

(1) CD

(2) Uploading of work to free art-related or other website

4. Senior Exhibition which is a Solo or Two-Person Exhibition in Vulcan Gallery or another gallery venue

- a. Scheduling by student
- b. Press and promotion by student
- c. Installation and de-installation by student
- d. Reception by student

E. Teaching Methodology:

1) Traditional Classroom Methodology:

1. Information sources

a. Instructor:

- (1) Lecture
  - (2) Demonstration
  - (3) Individual guidance
  - (4) Visiting artists
- b. Studio atmosphere: critical discussion with peers

c. Support materials

- (1) Text
  - (2) Periodicals
  - (3) Internet
  - (4) Catalogues
  - (5) Books
- (2) Videos
  - (3) Actual artwork
- a. on campus
  - b. during field trips

2. Execution method: in and out of class student-centered, hands-on, class participation-based methodology to engage students in developing effective strategies for artmaking, including:

- a. Individual hands on learning
- b. Formal and informal development of keen observation and critical discussion with instructor and peers
- c. Small group teams for support in brainstorming ideas, refining ideas and skills, and teamwork in the creation of art.

2) Online Methodology

N/A

F. Text.

No Required Text.

G. Assessment Activities:

1) Traditional Classroom Assessment

1. Critiques of artwork include assessment of:

- a. formal qualities of art
- b. content or meaning as it related to possible social, economic, political, religious, and cultural aspects and personal expression
- c. aesthetics
- d. proficiency with techniques used
- e. presentation of artwork

2. Attendance: observed studio practice during class.
3. Completion of writing assignments.
4. Progress, commitment and production in relationship to in-class work and outside assignments.
5. Exhibition Review and Presentation.

- 2) Online Assessment  
N/A

#### H. Accommodations for Students with Disabilities:

OSD

Revised June 2015

### STUDENTS WITH DISABILITIES

Students reserve the right to decide when to self-identify and when to request accommodations. Students requesting approval for reasonable accommodations should contact the Office for Students with Disabilities (OSD). Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Students will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

#### Contact Information:

- Location: Carter Hall - G-35
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: [osdmail@calu.edu](mailto:osdmail@calu.edu)
- Web Site: <http://www.calu.edu/osd>

#### I. Title IX Syllabus Addendum

Revised January 2018

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### California University of Pennsylvania Reporting Obligations of Faculty Members under Title IX of the Education Amendments of 1972, 20 U.S.C. §1681, *et seq.*

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California University of Pennsylvania and its faculty are committed to assuring a safe and productive educational environment for all students. In order to meet this commitment and to comply with the Title IX of the Education Amendments of 1972 and guidance from the Office of Civil Rights, the University requires faculty members to report incidents of sexual violence shared by students to the University's Title IX Coordinator, Dr. John A. Burnett, Special Assistant to the President for EEEEO, Office of Social Equity, South Hall 112, [Burnett@calu.edu](mailto:Burnett@calu.edu), 724-938-4014. The only exceptions to the faculty member's reporting obligation are when incidents of sexual violence are communicated by a student during a classroom discussion, in a writing assignment for a class, or as part of a University-approved research project. Faculty members are obligated to report sexual violence or any other abuse of a student who was, or is, a child (person under 18 years of age) when the abuse allegedly occurred to the person designated in the University protection of minors policy.

The University's information regarding the reporting of sexual violence and the resources that are available to victims of sexual violence is set forth at:

- **Office of Social Equity**, South Hall 112, 724-938-4014
  - Social Equity Home Page [www.calu.edu/SocialEquity](http://www.calu.edu/SocialEquity)
  - Social Equity Policies [www.calu.edu/SEpolicies](http://www.calu.edu/SEpolicies)
  - Social Equity Complaint Form [www.calu.edu/SEcomplaint](http://www.calu.edu/SEcomplaint)
- **Counseling Center**, Carter Hall G53, 724-938-4056
- **End Violence Center**, Natali Student Center 117, 724-938-5707
- **Student Affairs**, Natali Student Center 311, 724-938-4439
- **Wellness Center**, Carter Hall G53, 724-938-4232
- **Women's Center**, Natali Student Center 117, 724-938-5857
- **Threat Response Assessment and Intervention Team (T.R.A.I.T.) & Dept. of Public Safety & University Police**, Pollock Maintenance Building, 724-938-4299
  - **EMERGENCY:** From any on-campus phone & Dial **H-E-L-P** or go to any public pay phone & **Dial \*1**. (\*Identify the situation as an emergency and an officer will be dispatched immediately.)

J. Supportive Instructional Materials, e.g. library materials, web sites, etc.

1. Artnews.
2. Artforum.
3. Art in America.
4. Sculpture Magazine.
5. Arnason, H.H., History of Modern Art, Prentice, 1998.
6. Atkins, Robert, Artspeak, Abbeville Press, 1990.
7. Hertz, Richard, Theories of Contemporary Art.
8. Kandinsky, Wassily, Concerning the Spiritual in Art, Dover, 1977.
9. Foster, Hal, The Anti-Aesthetic, Bay, 1983.
10. Risati, Howard, Postmodern Perspectives, Prentice, 1990.
11. Dunning, William, The Roots of Postmodernism, Prentice, 1995.
12. Lovejoy, Margot, Postmodern Currents, Prentice, 1997.
13. Pierce, James Smith, From Abacus to Zeus, Prentice, 1998.
14. Lucie-Smith, Edward, ArtToday, Phaidon, 1995.
15. Burkhard, Reimschneider, Uta, Grosenick, Art at the Turn of the Millennium, Taschen, 2000.
16. Hofstadter, Albert, ed. Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger. New York: Modern Library, 1964.
17. Goldwater, Robert, ed. Artists on Art from the 15th to 20th Century. New York, Pantheon Books, 1964.
18. Chipp, Herschel B., ed. Theories of Modern Art. Berkeley, Univ. of California Press, 1998.
19. Fineberg, Jonathan. Art Since 1940: Strategies of Being. Upper Saddle River, NJ, 1995.
20. Gablik, Suzi. Conversations before the the End of Time: Dialogues on Art, Life, and Spiritual Renewal. New York: Thames and Hudson, 1995.
21. Crary, Jonathan and Ferer, Michel, ed. Fragments for a History of the Human Body, 3 Vol. New York: Zone Books, 1989.
22. Wallis, Brian, Ed. Art After Modernism: Rethinking Representation: Critical Essays. New York: Godine, 1992.
23. The Contemporary Sublime: Sensibilities of Transcendence and Shock. London: Art and Design, 1995.
24. Beckley, Bill, Ed. Uncontrollable Beauty: Toward a New Aesthetics. Essays. New York: Allworth Press, 1998.
25. Krauss, Rosalind. The Originality of the Avant-Garde and Other Modernist Myths. Cambridge: MIT Press, 1993.
26. Elkins, James. Why Art Cannot be Taught: A Handbook for Art Students. Chicago: Univ. of Illinois Press, 2001.
27. Varnedoe and Gopnik. High and Low. Modern Art and Popular Culture. New York: Abrams, 1990.
28. Broude, Norma. The Power of Feminist Art. New York: Abrams, 1976.
29. Matilsky, Barbara. Fragile Ecologies: Contemporary Artist's Interpretations and Solutions. New York: Rizolli, 1992.
30. History of Symbols, Mythology.
31. Jung, Carl. Man and His Symbols. New York: Doubleday, 1971.

32. Campbell, Joseph. *The Mythic Image*. Princeton: Princeton University Press, 1974.
33. *Historical Atlas of World Mythology*. New York: Harper and Row, 1988. Titles from Thames and Hudson Art and Imagination Series. (40 illustrated books) Hall, James *Dictionary of Subjects and Symbols in Art*.

#### Additional Information for Course Proposals

K. Proposed Instructors:

Any qualified instructor approved by the department of Art & Languages.

L. Rationale for the Course:

The Department of Art and Design offers a B.F.A., a Bachelor of Fine Arts, which is a professional degree requiring significant self-direction, to ensure that students graduate with a professional body of work. While proficiency is expected of the B.A., professional mastery is expected of the B.F.A. This course is the capstone studio course for B.F.A. students in their studio discipline which prepares them for life as a professional fine artist, and culminates in a professional portfolio, including a resume, artist's statement, bio and website, a grant proposal, an action plan for employment or graduate studies, as well as a solo or two-person gallery exhibition.

M. Specialized Equipment or Supplies Needed:

None.

N. Answer the following questions using complete sentences:

- 1) Does the course require additional human resources? (Please explain)

No, the course does not require additional human resources.

- 2) Does the course require additional physical resources? (Please explain)

No, the course does not require additional physical resources.

- 3) Does the course change the requirements in any particular major? (Please explain)

No, the course does not change the requirements in any particular major.

- 4) Does the course replace an existing course in your program? (If so, list the course)

No, the course does not replace an existing course.

- 5) How often will the course be taught?

The course will be taught once each academic year.

- 6) Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)

The course does not duplicate an existing course.

O. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

P. Please identify if you are proposing to have this course considered as a menu course for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Yes, the course has already been approved as a writing intensive course on the General Education menu.

**Q. Approval Form**

**Provide the Approval Form (Signature Page) with the signatures of your department Chair AND college Dean (electronically).**