

# Medium and Message

## ART 3

Spring 2026 Section 81 Fully Online 3 Unit(s) 01/22/2026 to 05/11/2026 Modified 01/28/2026

### Course Description and Requisites

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This undergraduate seminar introduces intermediate-level artists to a research and project-based approach to artmaking with a focus on contemporary, idea-appropriate mediums and methods. Orientation to SJSU.

Letter Graded

### \* Classroom Protocols

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#### Classroom Protocol

The class should be a safe space for every student to learn, express and grow. The environment should be a medium for self-discovery, doubt, experimentation and new challenges. Through basic empathy and respect, deep conversations about philosophy, artistic concept and content, and visual communications should be at the center of every interaction and conversation.

You should be on time, prepared for class and prepared to give your full attention. It is equally important that you have eaten, used the facilities and have had proper sleep the night before so that you can fully engage with the teacher and your fellow students. If for any reason you miss a class or any portion thereof, it is your responsibility to review Canvas, speak with your fellow classmates, or come to my office hours to understand what you need to do to remain current with all lessons.

Cell phones, music devices and any other distractions to yourself and others around you are not permitted unless approved for class purposes. If improperly used your participation grade will be affected.

Since each class will be taught via zoom, each student needs to have their camera on, microphone off when not speaking, and be engaged. This is a professional educational setting, so attire and actions during class should be commensurate. In other words, no drinking of alcohol, looking at other technology (telephone, TV, etc.) or inappropriate behavior will be tolerated. Remember, you are attending a collage course, so please maintain respect for the institution, yourself and fellow students, and the professor.

No class will be recorded to allow every student the opportunity to freely express themselves. If you need to tape or record any portion of class, each student must follow University protocol with announcements and permissions.

## University Policies

### General Expectations, Rights and Responsibilities of the Student

As members of the academic community, students accept both the rights and responsibilities incumbent upon all members of the institution. Students are encouraged to familiarize themselves with SJSU's policies and practices pertaining to the procedures to follow if and when questions or concerns about a class arises. See [University Policy S90-5 \(Links to an external site.\)](#) at <http://www.sjsu.edu/senate/docs/S90-5.pdf>. More detailed information on a variety of related topics is available in the [SJSU catalog \(Links to an external site.\)](#), at <http://info.sjsu.edu/web-dbgen/narr/catalog/rec-12234.12506.html>. In general, it is recommended that students begin by seeking clarification or discussing concerns with their instructor. If such conversation is not possible, or if it does not serve to address the issue, it is recommended that the student contact the Department Chair as a next step.

### Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drop, grade forgiveness, etc. Refer to the current semester's [Catalog Policies \(Links to an external site.\)](#) section at <http://info.sjsu.edu/static/catalog/policies.html>. Add/drop deadlines can be found on the current academic year calendars document on the [Academic Calendars webpage \(Links to an external site.\)](#) at [http://www.sjsu.edu/provost/services/academic\\_calendars/](http://www.sjsu.edu/provost/services/academic_calendars/). The [Late Drop Policy \(Links to an external site.\)](#) is available at <http://www.sjsu.edu/aars/policies/latedrops/policy/>. Students should be aware of the current deadlines and penalties for dropping classes.

Information about the latest changes and news is available at the [Advising Hub \(Links to an external site.\)](#) at <http://www.sjsu.edu/advising/>.

### Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7 \(Links to an external site.\)](#), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- "Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material."

- It is suggested that the green sheet include the instructor's process for granting permission, whether in writing or orally and whether for the whole semester or on a class by class basis.
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- "Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent."

## Academic integrity

Your commitment, as a student, to learning is evidenced by your enrollment at San Jose State University. The [University Academic Integrity Policy S07-2 \(Links to an external site.\)](http://www.sjsu.edu/senate/docs/S07-2.pdf) at <http://www.sjsu.edu/senate/docs/S07-2.pdf> requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website \(Links to an external site.\)](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

## Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. [Presidential Directive 97-03 \(Links to an external site.\)](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) at [http://www.sjsu.edu/president/docs/directives/PD\\_1997-03.pdf](http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf) requires that students with disabilities requesting accommodations must register with the [Accessible Education Center \(Links to an external site.\)](http://www.sjsu.edu/aec) (AEC) at <http://www.sjsu.edu/aec> to establish a record of their disability.

## Accommodation to Students' Religious Holidays

San José State University shall provide accommodation on any graded class work or activities for students wishing to observe religious holidays when such observances require students to be absent from class. It is the responsibility of the student to inform the instructor, in writing, about such holidays before the add deadline at the start of each semester. If such holidays occur before the add deadline, the student must notify the instructor, in writing, at least three days before the date that he/she will be absent. It is the responsibility of the instructor to make every reasonable effort to honor the student request without penalty, and of the student to make up the work missed. See [University Policy S14-7 \(Links to an external site.\)](http://www.sjsu.edu/senate/docs/S14-7.pdf) at <http://www.sjsu.edu/senate/docs/S14-7.pdf>.

## Student Technology Resources

Computer labs for student use are available in the [Academic Success Center \(Links to an external site.\)](http://www.sjsu.edu/at/asc/) at <http://www.sjsu.edu/at/asc/> located on the 1st floor of Clark Hall and in the Associated Students Lab on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library. A wide variety of audio-visual equipment is

available for student checkout from Media Services located in IRC 112. These items include DV and HD digital camcorders; digital still cameras; video, slide and overhead projectors; DVD, CD, and audiotape players; sound systems, wireless microphones, projection screens and monitors.

## SJSU Peer Connections

Peer Connections, a campus-wide resource for mentoring and tutoring, strives to inspire students to develop their potential as independent learners while they learn to successfully navigate through their university experience. You are encouraged to take advantage of their services which include course-content based tutoring, enhanced study and time management skills, more effective critical thinking strategies, decision making and problem-solving abilities, and campus resource referrals.

In addition to offering small group, individual, and drop-in tutoring for a number of undergraduate courses, consultation with mentors is available on a drop-in or by appointment basis. Workshops are offered on a wide variety of topics including preparing for the Writing Skills Test (WST), improving your learning and memory, alleviating procrastination, surviving your first semester at SJSU, and other related topics. A computer lab and study space are also available for student use in Room 600 of Student Services Center (SSC).

Peer Connections is located in three locations: SSC, Room 600 (10th Street Garage on the corner of 10<sup>th</sup> and San Fernando Street), at the 1st floor entrance of Clark Hall, and in the Living Learning Center (LLC) in Campus Village Housing Building B. Visit [Peer Connections website \(Links to an external site.\)](http://peerconnections.sjsu.edu) at <http://peerconnections.sjsu.edu> for more information.

## SJSU Writing Center

The SJSU Writing Center is located in Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the [Writing Center website \(Links to an external site.\)](http://www.sjsu.edu/writingcenter) at <http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter and become a fan of the SJSU Writing Center on Facebook. (Note: You need to have a QR Reader to scan this code.)

## SJSU Counseling Services

The SJSU Counseling Services is located on the corner of 7<sup>th</sup> Street and San Fernando Street, in Room 201, Administration Building. Professional psychologists, social workers, and counselors are available to provide consultations on issues of

student mental health, campus climate or psychological and academic issues on an individual, couple, or group basis. To schedule an appointment or learn more information, visit [Counseling Services website \(Links to an external site.\)](http://www.sjsu.edu/counseling) at <http://www.sjsu.edu/counseling>.

## Program Information

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Department Name: Art and Art History  
Department Office: ART 116  
Department Website: [www.sjsu.edu/art](http://www.sjsu.edu/art)  
Department Email: [art@sjsu.edu](mailto:art@sjsu.edu)  
Department phone number: 408-924-4325

## Course Goals

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### Acknowledgement

We respectfully recognize that this University exists on the unceded, traditional lands of the Muwekma Ohlone, who have stewarded this land for generations.

## Course Description

This undergraduate seminar introduces beginning and intermediate-level artists to a research and project-based approach to art-making with a focus on contemporary, idea-appropriate media and methods / material choice.

## Course Goals

Contemporary artists choose or invent the media that will best convey specific ideas. When their chosen medium lies outside of their previously acquired skill-set, they either "farm out" aspects of a project or collaborate with others with skills appropriate for the project. In the case of extremely ambitious projects, an artist may function more as an art director than a sole author and maker of their work. This course will introduce multiple approaches to thinking about medium, authorship, the relationship between process and project, and the roles of the artist, community and audience in the development of public art projects.

This course is a seminar with readings, conceptual assignments, and studio-practice homework to be done outside of class time.

# Course Learning Outcomes (CLOs)

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## Course Content Learning Outcomes

Upon successful completion of this course, students will be able to:

CLO1: demonstrate knowledge about different media

CLO2: demonstrate and apply knowledge about the relationship of medium and content

CLO3: demonstrate fluency in the language of visual critique

CLO4: demonstrate sensitivity to a variety of media and cultural modes of representation

CLO5: track their own iterative working process

## Course Materials

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### Required Texts/Readings

The main weekly reading will consist of subscribing to the free service e-flux.com. Additional reading assignments will be assigned on an as needed basis from a number of resources such as art publications, art websites, and theoretical texts. The goal is to read about current trends more so than historical text.

### Required Materials

Each student must have a computer with a functioning camera and microphone to be used for all zoom classes. All materials required to complete the artwork for any assignment will be at the student's expense.

### Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of

advisors: <http://www.sjsu.edu/art/> (Links to an external site.) or the Art & Art History department office in ART 116,

408-924-4320, [art@sjsu.edu](mailto:art@sjsu.edu)

#### More Faculty Information:

MySJSU Faculty Center Tutorials: [http://my.sjsu.edu/employees/employee\\_tutorials/faculty\\_tutorials/index.html](http://my.sjsu.edu/employees/employee_tutorials/faculty_tutorials/index.html) (Links to an external site.)

Canvas: <http://www.sjsu.edu/at/ec/canvas/> (Links to an external site.)

Canvas Faculty Resources: [http://www.sjsu.edu/at/ec/canvas/faculty\\_resources\\_new/index.html](http://www.sjsu.edu/at/ec/canvas/faculty_resources_new/index.html) (Links to an external site.)

## Library Liaison

Michael Aguilar

Dr. Martin Luther King Jr. Library

San José State University

[kate.steffens@sjsu.edu](mailto:kate.steffens@sjsu.edu)[michael.aguilar@sjsu.edu](mailto:michael.aguilar@sjsu.edu)

(408) 808-2131

Dr. Martin Luther King, Jr. Library, 4th Floor Administration Offices

You may also visit the library website

at: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities> (Links to an external site.)

## Glossary for Medium and Message

**Abstract:** (adjective) referring to art that simplifies, emphasizes, or distorts qualities of a real-life image rather than art that tries to represent its surface details accurately. In some cases, the intent is to present the essence of an object rather than its outer form.

**Abstract:** (verb) to simplify, emphasize or distort qualities of a real-life image. “The verb abstracted, from which abstraction is derived, literally means to pull or draw away. Thus abstraction, in the purest sense, begins with reality and draws away from it, revealing the underlying lines and geometric shapes, transforming a figure or potted plant into something hardly recognizable.”—Kendall Buster and Paula Crawford

**Allusion:** a reference made by an artwork to a recognizable thing from the world, or to another artwork, literary work etc. Jean Arp’s abstract biomorphic sculptures allude to the human body without literally depicting body parts.

**Assemblage:** a work generated from a variety of objects and/or forms originally intended for other purposes.

**Cliché:** an overused expression or a predictable visual treatment of an idea.

**Content:** the substance of a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

**Craft:** the tradition of the manipulation of a given material; the act of “working” a given material using time-honored techniques.

**Critique:** any means by which strengths and weaknesses of designs are analyzed. **Craftsmanship:** aptitude, skill, or quality workmanship in use of tools and materials.

**Cultural critique:** Artists engage in cultural critique when they use their artwork to question societal norms and expectations.

**Decorative:** pertaining to elements which enhance the surface of a designed object but which are not integrated into the structure of the object.

**Disparate:** separate, distinct, dissimilar (often applied to objects or elements placed together in a composition).

Economy: the use of only the bare essentials needed to perform the intended task. Elegant: with respect to design (or mathematics): ingeniously simple and effective, free of extraneous detail.

Emotive qualities: the qualities of an object or an image that arouse feeling or emotion in the viewer.

Fabrication: the action or process of manufacturing or constructing something. Figurative: drawing, painting and sculpture based on the human form.

Form: "The means by which one gives substance to an idea"—Kendall Buster and Paula Crawford. The embodiment of a concept in a material state. "Form" can also be used in place of the word "shape" when describing a three-dimensional object.

Formal: concerning the form, shape, appearance, arrangement, or external qualities of an object (as opposed to its "meaning", for example.)

Found Object: in an artwork, any object that was not made "from scratch" by the artist. The term usually refers to a recognizable "thing" more often than a "raw material."

Function: the goal that must be achieved by a design, or the work to be done by a designed object (a chair's function is usually to seat a person more or less comfortably.)

High-Profile Materials: in a piece of artwork, materials that maintain a clear identity even after being manipulated to form the artwork. An example would be Tim Hawkinson's use of orange extension-cords as a material from which to crochet a pair of shorts.

Hybrid: a fusion of two unlikely or incongruous elements; the new, unnamed form created by the blending of two recognizable forms.

Illusionistic space: the illusion of "real", three-dimensional space created on a two-dimensional surface by painting, drawing, photography etc.

Installation Art: "A kind of art making which rejects concentration on one object in favor of a consideration of the relationships between a number of elements or the interaction between things and their contexts."

In-the-round: viewed from all angles. When we say that a piece of sculpture or a designed object functions well in the round, we usually mean that it doesn't have an obvious "front" or "back"--- it is equally interesting from any angle.

Juxtaposition: placement side by side; relationship of two or more elements. in a composition.

Kinetic: construction that contains moving elements set in motion by air, motors or gravity.

Kitsch: "Kitsch" artworks are artworks designed to have mass appeal, often through the use of "cute" or sentimental imagery. Kitsch is associated with cheapness, marketability, and gaudiness.

Lamination: the connection of two or more layers of a given material into a larger unit, by means of glue. The process of gluing multiple "plies" of wood into a curved form is known as "bent lamination."

Low-Profile Materials: materials that seem to lose their distinct identity as they are manipulated to become a piece of artwork. Clay is a low-profile material, which is often used to mimic the textures of a variety of other materials.

Maquette: a small, scale model for a work intended to be enlarged.



**Material:** the substance that an object or a work of art is made from, whether steel, stone, wire, wood, etc. In the past century, artists and designers have often “celebrated” materials by designing for a given material, rather than hiding it under surface treatments.

**Meaning:** the idea that a piece of art conveys, or aspires to convey. Often, viewers will see a variety of meanings in the same piece, based on their differing experiences.

**Mechanical fastening:** connecting two parts using hardware or interlocking joinery, instead of adhesives.

**Medium, media (pl):** The material(s) and tool(s) used by the artist to create the visual elements perceived by the viewer.

**Minimal:** in art, characterized by the use of simple or primary forms, structures, etc., often geometric and massive.

**Modular:** involving the systematic use of a single unit of design, repeated and varied in position, angle, or combinations creating larger forms or units.

**Multiple:** a single unit repeated many times to form an artwork that is produced by a mold making process, printmaking process, or by another means of mechanical reproduction.

**Nonrepresentational:** works of art that are purely self-referential, as opposed to those that allude to known things in the world.

**Object:** anything that is visible or tangible and stable in form. A thing.

**Objective (adjective):** an objective description of a piece of art refers to indisputable “facts” about the artwork, as opposed to opinion. “The sculpture is made of stainless steel and is six feet long” would be an objective description.

**Presentation:** The way a piece of art is displayed to the viewer, including its method of support. Methods of presentation include mounting a piece of sculpture to the wall, “plopping” it on a pedestal, or hanging it by fishing line. Methods of presenting a two-dimensional work like a drawing include framing it or pinning it directly to the wall.

**Process:** In art, the means by which an object is produced. Sometimes, the obstacles posed by a particular fabrication process influence the look and even the meaning of the final work of art.

**Representational:** forms that resemble other known objects, figures etc (as opposed to entirely abstract, non-representational forms.)

**Self-supporting:** In sculpture, an object’s ability to present itself to the viewer by standing directly on the floor or ground surface, rather than relying on a pedestal or other external means of presentation to support it.

**Scale:** the relationship between the size of an object and the size of its surroundings. **Sculpture:** the art of expressive shaping of three-dimensional materials.

**Site:** “a particular place or location in the world at large”.

**Site-specific:** a site-specific project is one that was conceived and fabricated specifically for a given site. The piece may or may not still function if moved elsewhere (and will probably not have the same meaning once moved.)

Subjective: dependent on interpretation, not clearly quantifiable or easily verifiable. ("The sculpture is beautiful", is a subjective statement, as opposed to "the sculpture is shiny and red," an objective statement.)

Structure: The means by which an object is put together; a system of connections of parts.

Style: the specific artistic character and dominant trends of form noted during periods of history and art movements. Style may also refer to artists' expressive use of media to give their works individual character.

Stylization: The simplification of a form to emphasize its design qualities. In representational drawing or sculpting, stylization can mean working from preconceived ideas about the figure as opposed to drawing or sculpting "what is there."

Symbol: "conventionalized images that convey commonly held cultural values" (Stephen Luecking). An example is the flag of the United States.

Tableau: In O'Doherty's use of the term, a tableau is like a perspective picture made three-dimensional—or like a self-contained diorama which, according to O'Doherty, "impersonates" other spaces. In most tableaux, the viewers do not have access to wander among the objects and figures as in some installation art.

## Course Requirements and Assignments

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### Course Requirements and Assignments

The SJSU expectation for out of class work is three hours per week for this course. Although students will be given time to work on their final projects in class, it is anticipated that time outside the class will also be required. Additional work outside of class may be contemplation and reflection on class lectures, discussions, critiques. Time to research and complete the writing assign as well as class preparation may also be required.

### Grading Information

Although this course will embrace flexibility and experimentation which are some of the benchmarks for success, there will be five assignments that will be reviewed and evaluated throughout the semester. Each student will have ample time to submit their best possible work to receive at least a passing grade.

Quality and meeting deadlines will be paramount. Assignments 1-8 will each comprise 60% percentage of your overall grade. The Final is worth 30%. Participation will be worth 10%. A full grade deduction will occur for every week any assignment is turned in late. Assignments will not be accepted after the second week past the due date. In that case, the assigned grade will be 59 points.

For the for each of the four creative assignments, the student will make the decision of which medium to use to create develop their assignment inspired by the professor's prompt. If the student has an issue with any prompt, a different one may be used with specific permission by the professor. The goal is for the student to think like a professional artist and determine which material to create their aesthetic artwork but most importantly in the case of this course, select the most appropriate materials to push forward the conceptual content.

Each student will need to use all of these discipline categories by the end of the four assignments so that by the end of the semester they will have based an assignment on: pictorial, spacial, photography, and DMA.

Each of the four assignments are not artworks but rather thorough conceptual proposals. You may make a model, rendering or proposal to illustrate your concept and the materials you envision. Budget and practical issues such as time and space will no longer limit your creativity because you can dream and deliver an unrealizable art concept through your proposals. This will also eliminate any fears of working in a medium you do not have sufficient experience and skill with or adequate studio space or funding to realize your concept. In other words, this will provide you a glimpse into how an artist like Damien Hirst actually works by conceiving his artwork, without limitations, and then realizing it in any way possible. That being said, any student willing and able to make an artwork for any of the four assignments will be encouraged to do so. CLO 1, 2, 3, 4, 5

For each of the four creative assignments, each student will need to present their artwork/proposal to the class via a verbal presentation. You may use PowerPoint, keynote, google slides, Canva, etc. Simply showing your submitted pdf to class will not be accepted for the presentation assignment. You are required to create a proper presentation. The most effective presentation should be well designed, have many images, bullet points should be kept to a few words, and the content should discuss your idea, why you selected the materials, and any site related information. Use your best skills to make a compelling presentation such as active bullet points, nice transitions between slides and articulate verbal thoughts. Each presentation should NOT EXCEED 3 MINUTES.

Each pdf will receive a grade and each presentation as well.

CLO 1, 2, 3, 4, 5

#### **Final:**

Your fifth assignment will be presented and critiqued as your final and will represent 30% of your overall grade. Unlike the four previous assignments, your final assignment must be a fully realized artwork along with your full documentation submitted as a pdf. Materiality and process will be of the students choice. The quality and time commitment for the artwork will be paramount to receive your best outcome so a big effort in making an accomplished artwork will be expected to receive a high grade. This should be an ambitious endeavor.

CLO 1, 2, 3, 4, 5

#### **Class participation:**

Each class will be very interactive, reactionary, and fun. Participation and the ability to share your thoughts in an unedited and constructive yet respectful fashion will help cut to the chase and get to the true substance of each lecture, discussion and idea. Each class will be divided into lecture and process time. The professor will lead the lecture portion of the class followed by a Q & A period. In this period, it is anticipated that you will come with thoughts, images, and questions to further the discussion. Your participation in these discussions will comprise your participation portion of your grade which is a total of 10%.

# ✓ Grading Information

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## Grades

All grades will be available on Canvas and as quickly as possible. Any assignment turned in with one week late will automatically receive a full grade deduction. A second week will result in 2 full grade deductions. No assignments will be allowed past the second week thus resulting in 0 points.

## Grade Breakdown

Assignments 1 - 8 : (60%)

Final (Assignment): (30%)

Participation: (10%)

## Extra Credit Assignments:

Upon occasions there may be extra credit assignments offered. However, students have the opportunity to present individual extra credit assignments that are directly related to this course for the teacher's discretion. 10% is the total maximum credit that can be earned and should be commensurate with the workload and required skill of the normal class assignments.

## Grade Scale

A+ = 97-100

A = 93-96

A- = 90-92

B+ = 87-89

B = 83-86

B- = 80-82

C+ = 77-79

C = 73-76

C- = 70-72

D+ = 67-69

D = 63-66

D- = 60-62

F = 59 and below

- A = Excellent work
- B = Above average work
- C = Average work
- D = Below average work
- F = Unsatisfactory work

## University Policies

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Per [University Policy S16-9 \(PDF\)](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on the [Syllabus Information](https://www.sjsu.edu/curriculum/courses/syllabus-info.php) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>) web page. Make sure to visit this page to review and be aware of these university policies and resources.

## Course Schedule

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# Art 3 / Medium and Message, SP 2026, Section 81

*Below is week-by-week guide for the course however some minor alterations may be made on an as needed basis. In the unlikely event of a schedule change students will be given ample warning for any changes. This class will also be meeting twice a week – on Monday and Wednesday - 6:00- 7:15 PM.*

## Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/26 - M	Introductions, review of Green Sheet, description of class learning objectives and grading procedure, review of class and school policies, preview of all the class assignments and deadlines.

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/28 - W	Lecture on Conceptual Art  Lecture on how to do a compelling presentation
2	2/2 - M	Theme 1 presented / what each assignment should include and how to properly submit it.  Show assignment examples.
2	2/4 - W	Lecture on art w/emotions: Cindy Sherman
3	2/9 - M	Theme 2 presented, Discussion
3	2/11 - W	Project 1 due, Class critique
4	2/16 - M	Class critique
4	2/18 - W	Research time
5	2/23 - M	Lecture on Kara Walker
5	2/25 - W	Lecture on Ana Mendieta
6	3/2 - M	Lecture on Allora & Calzadilla
6	3/4 - W	Project 2 due, Theme 3 presented, Discussion
7	3/9 - M	Class critique
7	3/11 - W	Class critique
8	3/16 - M	Lecture on Kiki Smith
8	3/18 - W	Lecture on Xu Bing

Week	Date	Topics, Readings, Assignments, Deadlines
9	3/23 - M	Lecture on Doris Salcedo
9	3/25 - W	Theme 4 presented
10	3/30 - M	SPRING BREAK
10	4/1 - W	SPRING BREAK
11	4/6 - M	Project 3 due, Class critique
11	4/8 - W	Class critique
12	4/13 - M	Lecture on Yinka Shonibare
12	4/15 - W	Lecture on Catherine Opie

13	4/20 - M	Lecture on El Anatsui
13	4/22 - W	Assignment 4 due, Presentation on Final assignment
14	4/27 - M	Class critique
14	4/29 - W	Class critique
15	5/4 - M	Lecture on Installation & Public Art
15	5/6 - W	Sharing of Final artwork assignment in process
16	5/11 - M	Sharing of Final artwork assignment in process

Final Exam	5/18 M	Zoom / 5:30 - 7:30 PM  Submission of FINAL
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