

AVT 301.001 Visual Voices Colloquium
Fall 2017, (1 credit)

Instructor: Harold Linton
Art Bldg, Office - Room 2010
School of Art
Phone: (703) 993-4615
E-mail: Linton@gmu.edu
Harris Theater, TR 7:20 – 8:45 pm
Speaker schedule/bio's - pages 3 - 6)

"The contemporary artist today is part theorist, performer, producer, installer, writer, entertainer, and shaman creating in material, media, text, and time all of which take shape in real, simulated, and virtual worlds. The characteristics of contemporary art practice change the way we think about the visual arts, which influences what we do in educational settings." – Graeme Sullivan Art Practice as Research: Inquiry in the Visual Arts.

Course Description:

Visual Voices Colloquium is the Professional Lecture Series of the School of Art and represents a window into the professional world of art and design. Speakers are chosen with faculty guidance to represent leading and emerging talented practitioners in the disciplines of our curriculum as well as artists whose work lies beyond the subject areas of our program offerings.

The purpose of the course and the program is to broaden our students' exposure and vocabulary to professional work being created today and to simultaneously provide an opportunity for our students to interact with speakers either in small groups before and following our lectures in order that they may have an opportunity to exchange ideas and pose questions to our guest speakers.

Discourse:

Visual Voices Colloquium is offered each semester throughout the academic year and is equal to 1 credit hour per semester. The schedule of speakers for the Fall 2017 semester is included below with this syllabus. A poster has also been created and is available to our students for display that includes the speaker schedule for this Fall 2017.

Attendance and Course Requirements: [VERY IMPORTANT]

Attendance Required At All Regularly Scheduled Five Lectures:

Full attendance [at 5 lectures] are required for the course. Attendance cards will be available at the front doors of the Harris Theater 15 minutes prior to the lecture. They are completed – print legibly your name and G number – and handed back to the monitors o n l y at the conclusion of the lecture following Q/A with guest speaker.

You are required to attend all 5 regularly scheduled speakers including the first class meeting, which has a scheduled speaker. Each speaker represents 10% [attendance grade] and equal to 50% of total course grade.

Attend 0 lectures	= 0% attendance grade
Attend one lecture	= 10% attendance grade
Attend two lectures	= 20% attendance grade
Attend three lectures	= 30% attendance grade
Attend four lectures	= 40% attendance grade
Attend five lectures	= 50% attendance grade

Attendance Score [50%] + Written Paper [50%] = 100% Final Course Grade

Ex: 50% attendance + A on paper = A in course
Ex: 40% attendance + A on paper = A- in course
Ex: 30% attendance + A on paper = B in course
Ex: 20% attendance + A on paper = C in course
Ex: 10% attendance + A on paper = D in course
Ex: 0% attendance + A on paper = F in course

Students are advised that late attendance at lectures by any amount is unacceptable and equal to an absence in the course.

For each absence in the course, the attendance portion of your grade will be reduced by 10%. Students are also advised that no other student may sign-in for you or in place of your own signature on the roll card(s). We accept only one card per student at the conclusion of the lecture(s). Lecture hall doors are scheduled to open at 7:20 p.m. and lectures commence at 7:30 p.m. sharp! Doors close at 7:30 p.m.!

Paper Presentation: Guidelines and Requirements

In addition to attendance at all five lectures, you are required to submit **a minimum of a 1,000-word paper** on the Visual Voices program artist-speaker of your choice. The paper should focus on one guest artist's work and lecture/presentation. You may wish to write on any of the artists included in the Fall 2017 guest speaker roster [see attached below schedule of 2017 guest artist/designer speakers with brief bio's – pages 3 - 6].

Required on Cover or Front/First page:

John Doe, G00765432
Title: "Art for Art's Sake"
Lecture by Stanley Kubrick
Word Count: 1250 words

1. G# and name must appear on cover page.
2. Word count must appear on cover page.
3. Must cite sources on bibliography page (last page).
- 4. Extra Credit 20% - Minimum 6 illustrations + 1200 words or more.**
5. Pages numbered i.e., 1/6, 2/6, 3/6, 4/6, 5/6, 6/6.
6. Papers must be stapled once in upper left corner.
7. Papers under 1000 words are completely unacceptable and receive automatic "F" grade.
8. Papers must be Hardcopy only and be delivered before deadline to the Art Office ONLY!

**Paper Due Date & Hard Deadline: FRIDAY, December 9, 2017
Must be submitted before 4:00 p.m. [Art Office: Rm. 2050]**

Papers (HARDCOPY ONLY) will be accepted throughout the Spring 2017 semester up until and no later than Friday, December 9, 2017 before 4:00 p.m. in the Art & Design Building, School of Art Office, Room 2050. No last minute excuses are acceptable. You have the full semester to select and write on one of our speakers for your paper and submit before the deadline!

Papers will not be accepted beyond this date/time (December 9, 2017 at 4:00 p.m.) for any reason! Late papers receive 0% or no credit. Only hardcopy papers are acceptable – no electronic copies via email are acceptable!

Grading: 50% Full Attendance + 50% Final Paper = Final Course Grade [A].

Visual Voices / Professional Lecture Series / Fall 2017

Visual Voices is a yearlong series of lectures by professional artists, designers, scholars, critics, art historians and other art professionals that enriches the School of Art curriculum. Visual Voices lectures are held on Thursday evenings from 7:20 p.m. - 9:00 p.m. in Harris Theater.

The Fall 2017 schedule includes five lectures. Course syllabus is now posted online at the Blackboard site. You are responsible to follow all instructions carefully including due date, length, and proper form for the writing and submission of the required course final paper. Speaker schedule and bio's follow:

FALL SEMESTER SPEAKER SCHEDULE 2017

AVT 301: Visual Voices Professional Lecture Series: Brief Speaker Biographies
Fall 2017 / Harris Theater / Thursdays / 7:30 p.m. – 8:30 p.m.

Simon Schwartz

August 31, 2017

Simon Schwartz was born in 1982 in East Germany, at a time when the repressive Socialist Unity Party of Germany controlled the area. Shortly before Simon's birth, his parents decided to leave their home in search of greater freedoms on the other side of the Berlin Wall. But East German authorities did not allow the Schwartzes to leave for almost three years. In the meantime, Simon's parents struggled with the costs of their decision: the loss of work, the attention of the East German secret police, and the fragmentation of their family. Simon Schwartz has been working as a freelance illustrator since 2006. He has also worked for two years for famous German comics magazine Mosaik. In September 2011, he started teaching illustration at the Faculty of Design at the Hamburg University of Applied Sciences. He is also working on the comic 'Packeis', which appears at Avant Verlag in early 2012.

www.simon-schwartz.com

Yes Men [Jacque Servin]

September 14, 2017

The Yes Men are a culture jamming activist duo and network of supporters created by Jacques Servin and Igor Vamos.^[1] Through actions of tactical media,^[citation needed] the Yes Men primarily aim to raise awareness about problematic social and political issues. To date, the duo have produced three films: *The Yes Men* (2003), *The Yes Men Fix the World* (2009)^[1] and *The Yes Men Are Revolting*(2014). In these films, they impersonate entities that they dislike, a practice that they call "identity correction". The Yes Men operate under the mission statement that lies can expose truth. They create and maintain fake websites similar to ones they intend to spoof, which have led to numerous interview, conference, and TV talk show invitations. They espouse the belief that corporations and governmental organizations often act in dehumanizing ways toward the public. Elaborate props are sometimes part of the ruse (e.g. Survivaball), as shown in their 2003 DVD release *The Yes Men*. The Yes Men have collaborated with other groups of similar interest, including Improv Everywhere, Andrew Boyd and Steve Lambert.^[2]

<http://theeyesmen.org>

Patricia Bellan Gillen

October 5, 2017

Artist Statement. Writer Paul Krainak described my recent work as, "Formalist canon meets zoological illustration, penetrated by medieval spiritualism and glossed with personal dream imagery." After years of studying cultural, dream, mythological and religious symbols, I am beginning to believe that the most interesting signs are the images that appear and keep pressing on one's mind with no explanation—unexpected images that flash across the brain when phrases like "war by proxy," "turn to salt" or "separation of church and state" are heard, or the nascent compositions that appear while revisiting the "Spy vs. Spy" pages of vintage Mad Magazine or stumbling across a yellowed photograph torn from the New York Times. Honoring these puzzling visages maps the direction that I have begun to follow in my paintings, prints and drawings. In very simple terms, I want to make work that combines ideas and imagery generated through study and research with ideas and imagery that are felt, intuitive, and enigmatic.

I concur wholeheartedly with Arturo Scwharz when he states, "The poetic quality of the work depends on the fact that its creator is motivated by forces and drives of which he is unaware. A great artist is an unwitting alchemist. He explores the memory of an archetypal world without realizing it. The motifs of archetypal symbolism emerge in his work independently of his will. It is not the artist who creates the symbol, quite the contrary, it is the symbol that imposes itself on the artist."And with Duchamp when he says, "To all appearances, the artist acts as a medium who seeks his way out into the open from the labyrinth beyond time and space, if we give the artist the attributes of a medium, on the aesthetic plane we must deny him the awareness of what he is doing or why he is doing it."

<http://patriciabellangillen.com>

Sadie Barnette

October 19, 2017

Sadie Barnette is from Oakland, California. She earned her BFA from CalArts and her MFA from the University of California, San Diego. Her work has been exhibited throughout the United States and internationally at venues including The Studio Museum in Harlem (where she was Artist in Residence), the California African American Museum, the Oakland Museum of California, The Mistake Room, Self Help Graphics, Charlie James Gallery, Ever Gold Projects, Papillion Gallery, Jenkins-Johnson Gallery, and Goodman Gallery in Johannesburg, South Africa. Named as one of the "Black Artists: 30 Contemporary Art Makers Under 40 You Should Know" by the Huffington Post, Barnette has been featured in The New York Times, The Los Angeles Times, The Guardian UK, Artforum, Vogue, and Fader magazine, among other publications. Her work is in the permanent collections of museums such as The Pérez Art Museum in Miami, the California African American Museum, and The Studio Museum in Harlem. She lives and works in Oakland, CA and Compton, CA and is represented by Charlie James Gallery in Los Angeles.

<http://www.sadiebarnette.com>

Walter Kravitz

November 16, 2017 [DeLaski]

Walter Kravitz brought his passion for aesthetics and innovative concepts from Chicago to Washington nearly thirty years ago. His drawings and installations have evolved into explorations of the way events happen in the natural world. His lines become edges, continuously organizing and shaping the air into solids, then dissolving them again into unpredictability.

Walter Kravitz's career as an artist includes a spectrum of works including private exhibitions, museum installations such as the Corcoran Museum and Virginia Museum, and public works commissioned both in the U.S. and abroad, such as The Nationals Baseball Stadium and Memphis Airport. His drawings and paintings have been collected by the Hirshhorn Museum,

Institute of Chicago, Los Angeles County Museum and by many private collectors. He is a long time Professor of art at George Mason University where he continues to teach drawing and painting.

<http://www.american.edu/cas/museum/gallery/2015/drawings-kravitz.cfm>

https://www.washingtonpost.com/archive/lifestyle/1981/04/04/the-ripple-effects-of-artist-walter-kravitz/6b3b2874-0c36-4788-9a74-7b7da7c1a81f/?utm_term=.d44f999d8896

Spring 2018 Visual Voices Speakers

Brian Noyes

January 25, 2018

Located in a renovated 1921 Esso filling station 50 miles west of Washington, D.C., Red Truck and its classically trained bakers churn out destination-worthy baked goods and granola. Their signature double-chocolate moonshine cake, sour cream coffeecake, and Shenandoah apple cake continually inspire rave reviews from New York Times, Esquire magazine, Washingtonian Magazine, and fans everywhere. Their delicious granola, handmade daily from locally sourced ingredients, has been called “the best granola in North America.”

<https://redtruckbakery.com>

Teresa Jaynes

February 1, 2018

For more than 25 years, Teresa Jaynes has created installations and artist books based on extensive research in special collections and libraries. She is a recipient of a Pew Fellowship in the Arts, as well as grants from the Independence Foundation, Art Matters, National Endowment for the Arts, and Pennsylvania Council on the Arts. Jaynes has exhibited her work in New York, Chicago, Minneapolis, and Philadelphia, including the Philadelphia Museum of Art, The Rosenbach Museum & Library, and the Institute of Contemporary Art.

She received her MFA from Tyler School of Art, Temple University and her BFA from the University of Texas at Austin. As executive director of Philagrafika from 2000-2011, she organized the international contemporary print festival *Philagrafika 2010: The Graphic Unconscious*. She currently teaches at the University of the Arts.

In her current exhibition *Common Touch: the Art of the Senses in the History of the Blind*, Jaynes incorporates a range of sculpture, print and performance processes to explore the nature and limits of perception. The works are based on her research on materials for the blind in the 19th century, included in the collections at the Library Company of Philadelphia.

#Commontouch is on view at the Library Company April 4 – October 21, 2016.

<http://teresajaynes.virb.com/bio>

Sharif Bey

February 22, 2018

Sharif Bey is a dual associate professor in art education and teaching and leadership in the College of Visual and Performing Arts and Syracuse University's School of Education. He is additionally a studio artist who maintains an active exhibition record. He earned a Ph.D. in art education from the Pennsylvania State University. He holds an M.F.A. in studio art from the University of North Carolina at Greensboro and a B.F.A. in ceramics from Slippery Rock University of Pennsylvania.

After receiving an M.F.A, Bey was employed as a studio coordinator in MCG's Youth Development Program, where he supervised a staff of art teachers, offered curricular and technical support to Pittsburgh public school teachers, conducted teacher training workshops, and ran an after-school visual arts program in ceramics. As a doctoral student in 2003, Bey was awarded a Fulbright Scholarship and conducted research on post-socialist art education reforms as a scholar and artist in residence at the Academy of Fine Arts and Design in Bratislava, Slovakia.

In 2007 Bey received the Harlan E. and Suzanne D. Hoffa Dissertation Award from Penn State University for his research "Aaron Douglas and Hale Woodruff: The Social Responsibility and Expanded Pedagogy of the Black Artist." Bey has published numerous articles in such publications as *Studies in Art Education*, *The Journal of Curriculum & Pedagogy*, *The Journal of Art Education*, *The Journal of Cultural Research in Art Education*, and *The Journal of Power in Education*. Currently Bey serves as the associate editor of the *Journal of Social Theory in Art Education* and is on the editorial review board of *Studies in Art Education* and *The Journal of Cultural Research in Art Education*.

In recent years Bey has been an artist in residence at the McColl Center for Visual Art in Charlotte, Hunter College in New York City, and the Vermont Studio Center. He is the 2008 recipient of the Regional Artists Grant from the Winston Salem Arts Council for his studio-based research on ancient Egyptian adornment and material culture in Cairo.

Bey has a particular interest and scholarship in African-American art history, art education of former communist Europe, and contemporary crafts. He has conducted numerous lectures, workshops, and presentations and exhibits widely in the United States and internationally. His studio work ranges from decorative/functional pottery to conceptual ceramic works that are influenced by ritual and African-American identity.

<https://ofa.fas.harvard.edu/event/visiting-artist-lecture-sharif-bey>

Juliet Bellow

March 1, 2018

Juliet Bellow's current research centers on the relationship between art and dance in the nineteenth and twentieth centuries. Her book *Modernism on Stage: The Ballets Russes and the Parisian Avant-Garde*, published in 2013 by Ashgate Press, analyzes set and costume designs by Pablo Picasso, Henri Matisse, Sonia Delaunay and Giorgio de Chirico for Serge Diaghilev's Ballets Russes troupe. She also served as Consulting Scholar for the 2013 exhibition "Diaghilev and the Golden Age of the Ballets Russes: When Art Danced With Music." Her scholarship has appeared in art-historical and dance-historical publications, including *Art Journal*, *American Art*, *Dance Research Journal*, and the *Cambridge Companion to Ballet*. She is currently serving a three-year term as Field Editor for Nineteenth-Century Books and Related Media for caa.reviews, and is a member of the journal's editorial board.

Her current research project, entitled *Rodin's Dancers: Moving Toward the Limits of Sculpture*, is the first in-depth study of the artist's engagement with dance, and the first to examine the intertwined histories of dance and sculpture at a pivotal moment in the development of both media. Dr. Bellow teaches courses on a range of thematic issues and materials relating to European art of the eighteenth, nineteenth, and twentieth centuries, including "Art and Dance, 1860-1960," "Women and the Avant-Garde," "Revolutionary Aesthetics: Art and Politics in Nineteenth-Century France," and "Museums and Society."

<http://www.american.edu/cas/faculty/bellow.cfm>

John R. Henry

Marc 8, 2018

John Raymond Henry (born 1943) is an internationally renowned sculptor.^[1] Since 1971, Henry has produced many monumental and large-scaled works of art for museums, cities and public institutions across the United States, Europe, and Asia. He has created some of the largest contemporary metal sculpture (90 to 100 feet (27 to 30 m) high) in the United States, and his sculpture is designed, engineered, fabricated, and erected by his own studio in Chattanooga, Tennessee.

Henry's sculpture has been described as huge welded steel drawings. He arranges linear and rectilinear elements that appear to defy gravity and float. Many suggest a moment of arrested motion where flying or tumbling elements are frozen. There is a simple elegance and an unexpected sense of immediacy and lightness in his work.

Henry was a founding member of ConStruct, an artist-owned gallery that promoted and organized large-scale sculpture exhibitions throughout the United States. Other founding members include Mark di Suvero, Kenneth Snellson, Lyman Kipp, and Charles Ginnever.

Henry continues to curate exhibitions in the United States and in Europe, drawing on his nationally recognized expertise regarding sculptors and their work. He was also Chairman Emeritus of the International Sculpture Center and on the board of YoungArts in Miami for 25+ years.

https://en.wikipedia.org/wiki/John_Raymond_Henry

University and School of Art Policies

This class fulfills a Mason Core requirement for Arts. Arts goal: Courses aim to achieve a majority of the following learning outcomes: students will be able to identify and analyze the formal elements of a particular art form using vocabulary appropriate to that form; demonstrate an understanding of the relationship between artistic technique and the expression of a work's underlying concept; analyze cultural productions using standards appropriate to the form and cultural context; analyze and interpret material or performance culture in its social, historical, and personal contexts; and engage in the artistic process, including conception, creation, and ongoing critical analysis.

Important University Dates:

Consortium Registration Deadline	TBD
First day of classes; last day to submit Domicile Reclassification Application; Payment Due Date	August 28
Labor Day, university closed	September 4
Last day to add classes—all individualized section forms due Last day to drop with no tuition penalty	September 5
Last day to drop with a 33% tuition penalty	September 19
Final Drop Deadline (67% tuition penalty)	September 29
Midterm progress reporting period (100-200 level classes)—grades available via Patriot Web	September 25 – October 20
Selective Withdrawal Period (undergraduate students only)	October 2 – October 27
Columbus Day recess (Monday classes/labs meet Tuesday. Tuesday classes do not meet this week)	October 9
Incomplete work from spring/summer 2017 due to instructor	October 27
Incomplete grade changes from spring/summer 2017 due to Registrar	November 3
Thanksgiving recess	November 22 – 26
Last day of classes	December 9
Reading Days Reading days provide students with additional study time for final examinations. Faculty may schedule optional study sessions, but regular classes or exams may not be held.	December 11 – 12
Exam Period	Wed December 13 – Wed December 20
Degree Conferral Date The Winter Graduation Ceremony will be held on Thu December 21.	Sat December 23

ArtsBus - Dates for Fall 2017:

September 23

October 21

November 18

ArtsBus Credit and Policies: You are responsible for knowing and following Artsbus policies and rules. Please go to the ArtsBus website: <http://artsbus.gmu.edu> "Student Information" for important information regarding ArtsBus policy. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment. * If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

Visual Voices Lecture Series Fall 2017 Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater: <http://soa.gmu.edu/visualvoices/>
 August 31...Simon Schwartz
 Sept 14... Andy Birnbaum
 Oct 5...Patricia Bellon-Gillen
 Oct 19...Sadie Barnette
 Nov 11... Walter Kravitz

Students with Disabilities and Learning Differences If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide your instructor with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

Cell Phones: School of Art Policies in accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

Commitment to Diversity: This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability.

Statement on Ethics in Teaching and Practicing Art and Design: As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

Open Studio Hours: SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

Official Communications via GMU E-Mail Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

Attendance Policies Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness, or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

Honor Code Students in this class are bound by the Honor Code, and are responsible knowing the rules, as stated on the George Mason University website' Academic Integrity page (<http://oai.gmu.edu/the-mason-honor-code-2/>). "To promote a stronger sense of mutual responsibility, trust, and fairness among all members of the Mason community, and with the desire for greater academic and personal achievement, we, the student members of the university community, have set forth this honor code:

Student members of the George Mason University community pledge not to cheat, plagiarize, steal, or lie in matters related to academic work.

Mason's Commitment: To create an environment that is innovative, diverse, entrepreneurial, and accessible-helping you avoid accidental or intentional violations of the Honor Code."

Writing Center Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis. The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit ittraining.gmu.edu to see the schedule of workshops and to sign up.

This class fulfills a Mason Core requirement for Arts.

Mason courses in the filmmaking, visual and performing arts stress generative, inquiry based learning through direct aesthetic and creative experience in the studio environment. Art history courses address the intrinsic relationship of personal and cultural creativity, and the manifestation of aesthetics, visual culture and visual narrative within historical contexts.

Learning Outcomes:

Students who successfully complete a course in the Arts category must meet the first learning outcome and a minimum of two of the remaining four learning outcomes:

1. Demonstrate an understanding of the relationship between artistic process, and a work's underlying concept, and where appropriate, contexts associated with the work.
2. Identify and analyze the formal elements of a particular art form using vocabulary and critique appropriate to that form.
3. Analyze cultural productions using standards appropriate to the form, as well as the works cultural significance and context.
4. Analyze and interpret the content of material or performance culture through its social, historical, and personal contexts.
5. Engage in generative artistic processes, including conception, creation, and ongoing critical analysis.