Inspiration is for amateurs — the rest of us just show up and get to work. ~ Chuck Close

Do more than is expected. ~ Nils Lou (“...and, oh yea, take risks and play.”)

“Our deepest fear is not that we are inadequate. Our deepest fear is that we are powerful beyond measure. It is our light, not our darkness that most frightens us.” ~ Marianne Williamson

“What art offers is space – a certain breathing room for the spirit.” ~ John Updike

“Imagination is more important than knowledge.” ~ Albert Einstein

“Every child is an artist, the problem is staying an artist when you grow up.” ~ Pablo Picasso

“You can’t wait for inspiration, you have to go after it with a club.” ~ Jack London

“Imagination is the beginning of creation. You imagine what you desire, you will what you imagine, and at last, you create what you will.” ~ George Bernard Shaw

“Think left and think right and think low and think high. Oh, the thinks you can think up if only you try.” ~ Dr. Seuss

“Creativity is more than just being different. Anybody can plan weird; that’s easy. What’s hard is to be as simple as Bach. Making the simple, awesomely simple, that’s creativity.” ~ Charles Mingus

“Don’t think. Thinking is the enemy of creativity. It’s self-conscious, and anything self-conscious is lousy. You can’t try to do things. You simply must do things.” ~ Ray Bradbury

“Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn’t really do it, the just saw something. It seemed obvious to them after a while.” ~ Steve Jobs

“Creativity is contagious, pass it on” and "Creativity is intelligence having fun" ~ Albert Einstein

“from the living fountain of instinct flows everything that is creative; hence the unconscious.. is the very source of the creative impulse” ~ Carl Jung

“Beauty is that which reconciles me to life.” ~ Ellen Dissanayake
Prof. Ron Mills de Pinyas
Edith Green Distinguished Professor of Art and Visual Culture
Linfield College

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Video clip of Mills discussing his recent work as a muralist http://www.youtube.com/watch?v=Gvfu6Xi4LNA&feature=youtu.be

**CATALOG DESCRIPTION:** Develop visual art or craft medium or media through mentored work, critical thinking. Intended for DCE online students. 4 credits, CS

**Gaining Permission to Enroll:** In lieu of a formal prerequisite, this 300-level course requires that students have some familiarity with a given *visual art medium or related visual art media* that they wish to develop in a creative and critical context.

Prospective students must write to me before enrolling at rmills@linfield.edu with a clear statement of initial intent and a practical plan for starting, i.e. a point of departure and a stated medium or related media in which to work toward four scheduled presentation/critiques. The course is devoted to creative development through a series of works about which the student creates, reflects and develops options, skills and pushes assumptions toward greater originality. It is not a course toward the fabrication of a large single “project”. The point and spirit of the class is to *enter into a process of multiple works with opportunities for critical and creative reflection and reformation*, toward something unexpected and fresh. We may need to correspond a couple of times to arrive at a workable approach and an attainable workload. The proposal need not be detailed or goal-oriented, per se, since we want things to unfold as we go along, but I need to be sure you have a point of departure and that you get it that this course is not about making a single “project” that we critique only at the end of the process.

**At that point I will authorize enrollment.**

The course is designed for students of any art of craft discipline, broadly defined, who would benefit from experimenting, developing and extending their work through sustained attention in a supportive online setting. No prior formal art education is assumed, though those with some background familiarity and skill in any medium will find a supportive and critically alert educational environment in which to extend what they have done in the past and explore uncharted aspects of what they might create. The student is to choose a single medium or related media and work toward four scheduled online critique presentations. In between, students will post weekly progress photos and write a narrative about the process. I will respond with questions and on occasion make suggestions for the student to do some research in their chosen medium. In this way students will continually refresh artist statements and self-assessments, monitored and critiqued by me, with feedback from other students through the use of a special personal blog in Blackboard.

**Any medium is acceptable as a starting point,** ranging from traditional fine art media, such as painting, drawing, sculpture, photography, ceramics, sculpture, etc. as well as divers areas of craft and alternative media, including but not limited to design, bookmaking, woodworking, quilting, metal welding or fabrication, fiber and cloth-fiber-based arts, decorative arts, or electronic media, digital photography, assemblage/constructions, mixed media, video, animation, etc.

Perhaps a quilter would like to develop their work, progressively challenging prior assumptions toward more original patterns and processes; perhaps someone who makes birdhouses or chairs would like to redesign what a birdhouse or a chair is, what it looks like and how it is constructed in pursuit of something more creative and less typical; perhaps a photographer wants to develop a photo essay on a given theme and would like critical feedback as they work; or a
watercolorist who wants a fresh start...a cross-stitch artist...a welder....chainsaw sculptor.... Several students have wrote and illustrated publishable cookbooks for the course. Others have spun wool into yarn for original clothing designs; one made a variety of cast concrete objects for her garden; another designed and fabricated decorative parts for a car, several jewelers have created original lines of work; yet others created extended photo essays on a defined theme; created costumes from re- purposed, re-cycled materials, painted a series of related work; etc. The variety is truly impressive!

**Forming your proposal in terms of a point of departure, not a project:** In the interest of development, students are expected to produce a number of small experimental pieces offering multiple opportunities for finish, critique and assessment instead of approaching the course as an opportunity to produce large single projects. For example, a quilter should plan to make a series of experimental blocks for unrelated future quilts rather than expecting to finish one large quilt. Likewise, a painter should plan to do a portfolio of small pieces in which he or she has experimented rather than spending the semester on a couple of large works. In general, the course is designed to foster critical and artistic development through serial tests and experiments punctuated with critique and commentary, new decisions and a sense of creative agency. When you contact me about your approach I will be looking for signs that you have a workable point of departure, and also that you get it that the course is about creative and artistic development, not toward a big project so much as a point of departure toward new options. Originality is required. You are not to work from designs borrowed from any source. A quilter may not buy a pattern, a jeweler must design new stuff, a painter or drawing student should not plan to work from photography or preexisting art, etc.

The first week of class you are required to post a description of your creative point of departure and to title it. You will be encouraged to amend it again and again during the course as your ideas shift and change. I encourage you to not think of your work for this class as a project, per se, since that implies you have an end point already in mind. I get it, painfully well, that most academic pursuits insist that you have an end-point rather than a beginning point for a more open-ended, self-determined investigation -- but this is one that does. It may seen enigmatic to both need a fixed point of departure and yet hold an attitude of playful changeability, but that is what creative development is all about. You need a beginning point that IS fixed enough to begin, but it must be provisional. In fact, it is fundamental to the creative process that you NOT have a too fixed an idea of where it is going. That constitutes the adventure and the opportunity to play. You need enough air to breath and expand, to change your mind, to reform your approach.

**In the interest of getting around what I call the project mentality, please banish the word "project" from your narratives and all of our correspondence.**

Some of your ideas may be inherently multiple in this sense and I may allow it (making a book, for example, has so many stages and separate leaves that the work may be develop very differently and remain very changeable). In most cases I ask that large works be deferred until after the course has ended and more options have been investigated.

**Workload:** The course requires that you post imagery weekly online with captions and comments. Development requires that options be explored and measured for follow-up. Experimentation is encouraged, even experiments that fail and yet teach or offer insight for future efforts. Four times during the course the presentations will be more formal, asking you to show tentatively finished work and to reflect on the development of your ideas and the work itself. (see schedule below)

Students will need to spend significant time on the studio part of the course and additional time online posting and writing. A rule of thumb is that a four credit college-level course, such as this one, should occupy at least eight hours of work a week, plus class time (in this case reviewing and commenting on the work of your peers), for an average grade. Students seeking extraordinary grades will need to show extraordinary performance. Be aware that staying in good standing in this course (meaning, among other things, staying current and timely) gives you the right to suggest your own grade. See below for details.

Though individual directions vary considerably in this course, those of you who want to work in traditional media might do well to consider these rule-of-thumb expectations. Note, work submitted for this course is to be developmental, and so the degree of refinement must be measured in terms of individual creative ambition. In general, this course will value vigorous experimentation and exploring options more than technical perfection or brute production, per se. Later there will be opportunities to discuss the dynamic tension between one's sense of finish or perfectionism and technical
mastery, but for now the emphasis will be on creative vigor, energy and creative courage. These are rough rules of thumb:

- Painters should produce at least one small painting per week.
- Drawing students should produce at least four drawings per week.
- Printmakers should draw, process and proof at least one plate, stone or block every other week and show progress shots in between of the drawn plate, plus a final printed proof.
- Photographers, collage artists or designers should produce at least four edited and composed pieces per week. Final portfolios should consist of 24 or more pieces for an average assessment. Photographic portfolios may be composed of several thematically or aesthetically linked pieces.
- Quilters should create at least four to six new and distinct blocks during the semester.
- Carvers should produce a small piece each week.
- Potters should throw at least four to six distinctly different pieces a week, fired or not.
- Students working in other media should propose a pace of work similar to these minimum expectations.

- Write to me for approval before the course begins if you are in doubt or have another idea. If your plan or workspace needs to be adjusted as we go along, write to me at rmills@linfield.edu.

Linfield Curriculum Designation: As a Creative Studies (CS) designated course, AVC 382 Creative Development Studio will "explore the media, genre, craft and presentation of art" through assigned exercises and on-line critique presentations. The course will "practice the improvisational and technical processes" of the medium of drawing and "investigate the complexity of defining and interpreting art" through routine written critiques.

Identity Verification Students enrolled in Online and Continuing Education courses and programs at Linfield College are required to periodically verify their identity through Ucard. This ensures that students taking classes through Online and Continuing Education are the people doing the work. The authentication process will be required at the start of each term and then at random times during the term. Instructions will be provided. For identity verification, students will need a webcam enabled computer and a legal form of picture ID (such as a drivers license or a passport). If you have questions about or problems with the authentication process contact the OCE office at (503) 883.2447; (oce@linfield.edu)

Taskstream Exemplars: If you are a student who entered Linfield fall 2010 or later, in order to earn a CS credit for this course, you must complete the electronic submission of exemplar work, in this case a Powerpoint portfolio file or similar to TaskStream by the last day of finals week, as discussed in the Linfield College Course Catalog.

The Online Studio: All members of the virtual studio workshop will have electronic access to the work of each others blogs in Blackboard — and be expected to view and comment on each other’s work on a regular basis.


Tools: Blackboard as home base for the course. You will be posting to a special shared blog from within Blackboard in which you will be documenting imagery and a running narrative of your work. It will also be the place to post digital shots and responses to gallery shows. YOU MAY FIND THE BLOGS IN THE MENU FROM WITHIN THE HOMEPAGE OF OUR CLASS BLACKBOARD.

Useful links:
- Basic Artistic Sensibilities: Creative and Critical Points of Departure
- High Art, Low Art
- What is Kitsch?
- Perspectives on Outsider Art
- Daniel Pink on Creativity (A Whole New Mind)
- Readings on Creativity and Play
Grading Philosophy: The Department of Art and Visual Culture endorses self-assessment as a key component for assigning grades. Students who remain in good standing throughout the semester have the right to participate in grading by suggesting a grade that they feel objectively describes their performance relative to course objectives. Along with this right comes the student’s responsibility to honestly evaluate their work with a sincere commitment to critical analysis and ethical behavior. In this course, being in “good standing” means that all work is presented continually and on time; that the student participate in the online classroom as indicated in this syllabus.

If the student has a valid excuse for not participating on time and continually he or she may appeal to the professor. Prioritizing work in another course is not a valid excuse. This special developmental online studio assumes continual participation. Rushed work to “catch up” is counter to the aims and process of creative development.

Disabilities: Students with disabilities are protected by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act. If you are a student with a disability and feel you may require academic accommodations contact Cheri White, Program Director of Learning Support Services (LSS), as early as possible to request accommodation for your disability. The timeliness of your request will allow LSS to promptly arrange the details of your support. LSS is located in Loveridge Hall, Room 24, (503-413-8219). We also encourage students to communicate with faculty about their accommodations.

Academic and Artistic Honesty: Students are to do their own work and to adhere to the college policy on academic honesty, as published in the Linfield College Course Catalog. All work presented for critique in this course must be produced during the semester. No older work is to be posted except at the beginning to illustrate proficiency in a given medium. Any pre-existing source imagery of any kind used, modified or interpreted for class work must be credited and posted in your blog and/or Discussion Board thread comments. Plagiarism of visual art is still plagiarism.

The Multicultural Perspective  The multicultural perspective, in which all differences in people are potentially understood, valued, and embraced, will be used throughout the course. This perspective emphasizes that people learn to treat each other with equal dignity, understanding, opportunity and respect by honoring different cultural values and norms. People are guided to become aware of the self as a cultural being through cultural self awareness. People develop skills to live together in harmony. [from the Linfield College Course Catalog, 20152016, p.18]

Source Imagery: The use of photographic imagery to copy as a drawing or painting is not acceptable in this course but the use of reference photographic material for interpretation or inclusion in a larger idea is fine. If you are in doubt about the difference contact me before starting work. Those working in drawing and/or painting are encouraged to work from direct and sustained observation or from pure imagination.

Supplies and Equipment: Students will need a modest digital camera to document their work during the course. Other materials will depend entirely on the medium in which they intend to work.

Online Assignment Submissions: All work for this course will be entered in your blog or as part of a thread in the Discussion forums. Assessments will be sent to me by email. An old saying in visual art is that good photography can make mediocre work look pretty good but poor photography can make even great work look poor. This is particularly true in an online course!

Gallery Visits: Two visits to area art gallery exhibitions during the semester. No specific due dates. (online gallery visits do not count). As part of gaining deeper insight into what and how artist think, you will visit several galleries in a single outing, such as to First Thursday in Portland. Go online for details. For those living outside the Portland area, there are many similar monthly art opening schedules. For each gallery visit you are to spend at least 45 minutes, record the name of the artist or artists, the name of the gallery, a description of the work (a digital photo would be great too) and an assessment of its aesthetic merit; all entered in your online journal. Inspiration can come from many sources so don’t only visit shows containing work in your medium or work that you are predisposed to like. Stretch yourself! Post a shot or two of work you found interesting and say why.
“The advice I like to give young artists, or really anybody who'll listen to me, is not to wait around for inspiration. Inspiration is for amateurs; the rest of us just show up and get to work. If you wait around for the clouds to part and a bolt of lightning to strike you in the brain, you are not going to make an awful lot of work. All the best ideas come out of the process; they come out of the work itself. Things occur to you. If you're sitting around trying to dream up a great art idea, you can sit there a long time before anything happens. But if you just get to work, something will occur to you and something else will occur to you and something else that you reject will push you in another direction. Inspiration is absolutely unnecessary and somehow deceptive. You feel like you need this great idea before you can get down to work, and I find that's almost never the case.”

~ Painter Chuck Close

Week 1, Getting Started:

- **View** the COURSE INTRODUCTION video in Blackboard.
- **Download** the latest version of the syllabus or check it online (via Blackboard)
- **View** the following lecture by TED speaker Sr. Ken Robinson on how schools kill creativity: [http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity](http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity)

Write and post in the appropriate Blackboard Discussion thread your reflections on what he says as it relates to your own education to date and what it suggests to you about what you might be wanting to happen in this course. What do you think about his assertion that creativity should be viewed as important as literacy?

- **Brainstorm** what new thinking, vision, techniques, imagery you might do with your chosen medium or mixed media.
- **Write an initial proposal about what you intend to do and and post it to the appropriate thread in the Discussion Board in Blackboard.** Include at least one image of past work in your blog in Blackboard to help the reader understand what background you have in your chosen medium or related media prior to starting the development sequence of new work. *It is essential that your plan provides for multiple opportunities to finish work, however modest.*

- **Arrange your home studio/shop** and gather the materials, tools and equipment you will need. Start working!
- **Read the articles in the section titled The Studio as Resource in The Studio Reader text.** Comment in the appropriate thread in the Discussion Board in Blackboard about your sense of “studio” as a creative environment and how you can incorporate your work this semester into your life space.
- **Post a headshot photo of yourself as the folder/portfolio cover in YOUR BLOG and write a brief statement as a caption about your past work in this medium, and write a bit about how this course fits into your educational profile.**

**Week 2** Post progress shots *(in your blog)* toward the first critique presentation next week. Be sure to identify NEW work by week number or date. Include comments about your direction as it develops, issues that may present opportunities for changes in your direction, etc.

**Week 3** Post what you have achieved so far. You are responsible for four presentations this semester. This is the first. For each of the four scheduled presentations I am expecting to see something, or several things, depending on what you are doing, that is brought to a **tentative state of finality, coupled with a reflective, honest written self-assessment of how the work this time fits into your overall goals for the workshop**, how the ideas are forming as you work--OR how what you are doing has stimulated a rethinking of what you envision to be your creative path right now. Changing your mind is to be expected, even helpful as you develop, but I want to hear about your thinking in stages so that we can interact. Post these comments in one or more comment fields beneath the work in your blog.

**Peer interaction:** Visit and comment in at least six or eight of your classmates’ portfolios this week to comment, to offer encouragement, ask questions, make observations, etc....just like in a face-to-face studio art class.

**Research** the definition of the words "kitsch" and (artistic) “cliche”. View the links above in this syllabus and do some
original thinking and research on the topic. Write a two-page reflection paper about what these two terms and possible pitfalls have to do with assumptions any creative being, any artist, including you might make as they approach their work with and without critical and creative thought. What are the cliches in your medium? How can kitsch be avoided? What does it have to do with creativity? What cliches may mark your work? How can that be avoided or at least be understood? Reflect on the conventional "givens" you have consciously or unconsciously accepted in your work in the past. Can you rethink some of the given aspects or elements of your art form in order to arrive at fresh solutions or experiments? Post this essay to the DISCUSSION BOARD in Blackboard labeled KITSCH-CLICHE.

Post imagery in your blog, created in response to the first critique with captions about how your thinking is evolving about your project, noting what challenges make sense to you as you develop your work.

**Short Read:** This Is What the Buddha Meant by Beauty, Right? See the link on the Blackboard class homepage.

**Defining creativity as you experience it:** Enter a few comments in the appropriate Discussion Board thread.

**Week 4** Continue to work and post progress imagery in your blog. Don’t forget to caption and comment about what is going on in the process.

**Peer interaction:** Visit and comment or ask questions on at least six of your classmates postings. Review the comments others have made and respond as seems necessary.

**Week 5: PROGRESS PRESENTATION #2 of 4** I am expecting to see something, or several things, depending on what you are doing, that is brought to a tentative state of finality, ready for critique, coupled with a reflective, honest written self-assessment of how the work this critique fits into your overall goals for the workshop, how the ideas are forming as you work--OR how what you are doing has stimulated a rethinking of what you envision to be your creative path right now. Changing your mind is to be expected, even helpful as you develop, but I want to hear about your thinking in stages so that we can interact. Post these comments in one or more comment fields beneath the work in your blog. You are to have posted additional imagery in keeping with your project, with captions explaining what we are looking at. You are to read all statements by your classmates and their instructor and reflect on what can change in the next work. You should challenge you own assumptions, identify more radical or focused elements you might feature more clearly. What about the work can be intentionally transformed, etc. New work should be started attending to these issues with a spirit of experimentation!

In a caption labeled PRESENTATION (#2 in this case) beneath your work in your blog, reflect on your work in the course: what directions might be best changed in light of what you are learning; what goals make sense for the next critique; what you are learning about your creative process in this work?

Read the section entitled The Studio as Stage in the Studio Reader. Write a bit about how your studio, however constituted, is working for you intellectually, emotionally and creatively, posted to the Discussion Board thread labeled STUDIOS.

Post comments in the appropriate discussion thread (Risk-Taking and Play) about how those issues are perhaps a struggle, perhaps integral in your artistic practice.

**Peer interaction:** Visit and comment or ask questions on at least six of your classmates postings. Review the comments others have made and respond as seems necessary.

**Week 6:** You are to again post NEW progress imagery and comments in light of the last critique.

This first week after the critique presentations visit and comment on at least EIGHT of your classmates most recent postings.

**Week 7: PROGRESS PRESENTATION #3 of 4** I am expecting to see something, or several things, depending on what you are doing, that is brought to a tentative state of finality, coupled with a reflective, honest written self-assessment of how the work this critique fits into your overall goals for the workshop, how the ideas are forming as you work--OR how
what you are doing has stimulated a rethinking of what you envision to be your creative path right now. Changing your mind is to be expected, even helpful as you develop, but I want to hear about your thinking in stages so that we can interact. Post these comments in one or more comment fields beneath the work in your blog. You are to post images of new work with comments about what is happening and how your thinking is evolving. The rest of the class is to visit their classmates postings online and comment, ask questions, give encouragement, suggestions, etc.

**In a caption beneath your work in your blog reflect on your work in the course: What directions might be best changed in light of what you are learning? What goals make sense for the next critique?**

**Midterm self-assessments** are also due, per questions at the end of the syllabus. These reflections are private. Reflect on what is going well, not so well, and what might be changed to make your work in this course better, more vivid for you, more alive. Send them to me at rmills@linfield.edu as regular text, not an attachment, please, and DO NOT POST THEM TO BLACKBOARD. Omit answering question #10 until the end of the semester.

**Peer interaction:** Visit and comment or ask questions on at least six of your classmates postings. Review the comments others have made and respond as seems necessary.

**Week 8, 9,10:** You are to update your blog postings with progress shots and reflect on the most recent critique. Decide on what more can be changed, challenged, transformed, developed. Reread the CS objectives on page one of this syllabus and integrate those terms into the narrative of your self-assessment. Post it to your blog. Read the section entitled *The Studio as Lived-In Space* in your text and comment about that theme in your life and progress this semester.

**Peer interaction:** Visit and comment or ask questions on at least six of your classmates postings. Review the comments others have made and respond as seems necessary.

**Notions of Art and Craft in light of your present creative work:** Do some thinking and post comments in the discussion board thread about art and craft and the “high” and “low” art distinctions. There are links to an essay and a video on the course homepage.

**Week 11, 12:** Post progress shots of your work. Caption with comments about your options and how you are making decisions, learning about your medium, working toward more coherence in your studio work.

**Peer interaction:** Visit and comment or ask questions on at least six of your classmates postings. Review the comments others have made and respond.

Post images of progress toward the final presentation. The rest of the class is to visit their classmates postings online and comment, ask questions, give encouragement, suggestions, etc. Read the section in your text entitled *The Studio as Space and Non-Space*. Comment on the studio as a metaphor in your creative life, your work as a demonstration of creative transformation.

**Week 13,14:** I am expecting to see something (or several things, depending on what you are doing) that is brought to a tentative state of finality, coupled with a reflective, honest written self-assessment of how the work this critique fits into your overall goals for the workshop, how the ideas are forming as you work--OR how what you are doing has stimulated a rethinking of what you envision to be your creative path right now. Post these comments in one or more comment fields beneath the work in your blog.

You are to post images of your finished project in your blog and have written a final artist statement and comments about the creative process in the appropriate Discussion Board thread in Blackboard (at the bottom of the thread list).

In your blog reflect further (for the class) on your work in the course, what directions might be best be continued or changed in the future, should you elect to continue creating in this vein.

**Peer interaction:** Visit and comment or ask questions on at least six of your classmates postings. Review the comments others have made and respond as seems necessary.
Week 15: Final Assessment and grades:

Send me your final self-assessment (see form below) to rmills@linfield.edu as regular text, please, not as an attachment.

DO NOT POST YOUR SELF ASSESSMENT OR ANY REFERENCE TO YOUR COURSE STANDING TO BLACKBOARD WHERE THE REST OF THE CLASS CAN READ IT. YOUR PRIVACY IS CRITICAL AND IN COMPLIANCE WITH LAWFUL COLLEGE REGULATIONS.

Congratulations! You have completed the course but there still is the little matter of a self-assessment!

SELF-ASSESSMENT

Write an essay addressing your engagement in the process of developing your work this semester. Review the CS objectives on page one of this syllabus and integrate those terms into your narrative. This document is NOT to be posted to the entire class but rather sent to me at rmills@linfield.edu. I would rather you sent it as simple text than as an attached document.

GRADING PHILOSOPHY: Final grade assessments are the responsibility of the professor, however the Department of Art and Visual Culture endorses self-assessment as a key component for assigning grades. Students who remain in good standing throughout the semester have the right to participate in grading through making a reasoned recommendation. Along with this right comes the student’s responsibility to honestly evaluate their work with a sincere commitment to critical analysis and ethical behavior. In this course, being in “good standing” means that all work is presented on time and that the student participates fully in the online classroom, per the syllabus.

- Reflect on your original course proposal. What has changed? In what sense has your actual work and/or attitude about your creative work changed?
- Have you successfully incorporating studio development into your schedule and routine?
- Have you established a “studio” in your living space and in what sense?
- Have you posted work every week and had finished new work for each of the scheduled presentations?
- Discuss your participation in the class, particularly via the Discussion forum and blog comment postings.
- Have you visited at least two gallery exhibitions during the semester? What did you gain from the experience?
- Assess your ability to remain self-directed.
- How successful have you been breaking with the past to investigate new directions in the work?
- What are you taking away from this experience that is of value to you as a productive and creative adult?
- Assuming you are in good standing and have the right to self-assess, what letter grade do you consider descriptive of your performance this grading period? Justify your grade recommendation in terms of the course objectives, i.e. creative development. Cite specific achievements, advances in your work or thinking. Effort is assumed and cannot be measured. Performance leading to superior grades must be supported through discussing what has changed and what has been created.