





Independent Studio Project: Semi-Final	20
Presentation of Final Independent Studio Project in ArtLab	30

sufficient mastery of techniques. Background preparation and research, engagement with process and outcome of the studio production is satisfactory.

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White, Roger. *The Contemporaries* (New York: Bloomsbury Press, 2015).

Sennett, Richard. *The Craftsman* (New Haven: Yale University Press, 2008).

Course instructors will seek out mentors for each student from the Visual Arts Faculty or Graduate students. Once introduced via email, students will be responsible scheduling individual consultations with your mentors once each semester as well as inviting them to final critiques (if available). Studio visits scheduled with mentors should be considered a formal occasion and you will prepare your work and presentation accordingly.

Students will have the opportunity to workshop two artist statements over the two terms. Students will submit an initial statement to their peers. After gathering feedback from their peers, students will submit a final, expanded version of their statement and hand it in as part of the Application Dossier. A final, expanded version will be handed in and evaluated during the second term as part of the exhibition catalogue entry.

Immediately following mid-term critiques in the first term, students will be asked to write a one-page proposal for the development of their studio work. Students will outline their formal, conceptual, and thematic concerns and describe their timetable for developing this work.

The dossier will include an initial statement, a final statement, and a one-page proposal. It will be due early in the winter semester. This will help students prepare to meet some of the requirements of applications to graduate programs, grants, and exhibitions.



This is a general overview of the topics covered and relative time allotted to each unit of study. *On occasion the class schedule may be subject to change in order to adapt to class needs or to take advantage of a visiting*

	Fri. Oct. 16	Work class & studio Visits	Due: First draft of your annotated bibliography.
	Wed. Oct. 21		
	Fri. Oct. 23		

	Wed. Oct. 28	New York Trip Planning Work class & studio Visits	Due: Ideas for year-end exhibition title Due: Final Project Proposal (200 words max.)
	Fri. Oct. 30	Fall Study Break (University open Ë no classes)	
	Wed. Nov. 4	Critique Group #5. Work period and individual studio visits	
	Fri. Nov. 6	Critique Group #6 Work period and individual studio visits	
	Wed. Nov. 11	Critique Group #3 Work period and individual studio visits	
	Fri. Nov. 13	Critique Group #4 Reading Seminar (III. [Resistance and Ambiguity]) Work period and individual studio visits	Due: Three reading questions, in hardcopy
	Wed. Nov. 18	Critique Group #1 Dossier workshop Work period and individual studio visits	Due: Come to class with a draft artist statement to workshop in small groups in class.
	Fri. Nov. 20	Critique Group #2 Work period and individual studio visits	
	Wed. Nov. 25	Breakfast Art Screenings Work period and individual studio visits	
	Fri. Nov. 27	Reading Seminar (IV: <i>Queer Phenomenology</i> ) Work period and individual studio	Due: Three reading questions, in hardcopy Due: Final draft of your annotated





All students will conduct themselves in a manner that will be consistent with the maturity and academic integrity expected of university students. Student conduct shall be consistent with the general laws of the community and with University regulations. Students shall show regard and respect for the rights, safety, and property of all members of the University community and are expected to act in a responsible manner within the University and the community at large.

A student who misses more than 15% of the course hours, without written corroboration for health or bereavement, can be debarred from writing final exams, or participation in final studio evaluations. Note that if a student consistently is absent from a 3-hour class for 1 hour, they will exceed the 15% cutoff and can be debarred.

One of the most important resources for course counselling, special permissions, course changes, grade appeals, etc., is the Undergraduate Chair of Visual Arts, Prof. D. Merritt (tel. 519-661-2111 ext. 86182; [vaugc@uwo.ca](mailto:vaugc@uwo.ca)). Please note, however, that should you encounter any serious difficulties due to illness, family emergency, etc., you should consult the Academic Counselor for your Faculty (Mr. Ben Hakala, or Ms. Amanda Green for the Faculty of Arts and Humanities).

The Student Development Centre (WSS room 4111; tel: 519-661-3031; [www.sdc.uwo.ca](http://www.sdc.uwo.ca)) offers a wide range of useful services to students including workshops on learning skills, career and employment services, and an effective writing program, amongst many more.

The D.B. Weldon Library offers orientation tours from the first week of classes until Thanksgiving, where you will get acquainted with the numerous research resources available. As well, the University libraries have an extremely useful website where you can search the library system, the databases, view your circulation record, renew materials, access your UWO e-mail account, and much more. Check it out at: [www.lib.uwo.ca](http://www.lib.uwo.ca).

Financial Aid Services is your main source of information for OSAP, bursaries, loans, scholarships, and the work-study program which offer part-time positions on campus for Western students.

Tel: 519-661-2100; e-mail, [finaid@uwo.ca](mailto:finaid@uwo.ca); or check out their website at [http://www.registrar.uwo.ca/student\\_finances/financial\\_counselling.html](http://www.registrar.uwo.ca/student_finances/financial_counselling.html)

August 4, 2014