

Artist 101: Know Your Place in Society and How to Get There

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Every authentic work of art is a gift offered to the future.

~ Albert Camus

INTRODUCTION

I have been trained as a visual artist, dancer, actor, and educator. When a person looks at my resume, needless to say, they are impressed with the Fine Arts experience and training that got me where I am today. If I look back at my educational experiences and training opportunities, I have to tell you, there was one senior seminar class I took in art school that really gave me a sense of direction. That one class stands out today because it provided me with the necessary steps to enter the art community and actually begin my career as a visual artist. After attending Cornish Allied Art Institute in Seattle, I moved back to Houston with the goal of making money on my art and then going somewhere inspiring to work on my Master's degree. Well, I was fairly successful for the first two years, and then the economy went south and so did my income. I decided to go into education because it allowed me to devote my life to art and would provide me the opportunity to have job security with health benefits, something an artist usually doesn't have.

While working on my Master's at the University of Houston, I met a wonderful group of artists, actors, and musicians who wanted me to join them in forming a new theater company. So in addition to visual arts and dance training, I was now able to enjoy a new and exciting forum, the experimental theater. So talented and diverse were our skills and abilities that we never had to pay individuals to promote the company, or create our sets or costumes, direct, act, or write. What made the theater experience important to mention here is that it takes me back to that one course I took at Cornish that prepared me for the real world. It was that senior seminar course I took at Cornish that enabled me to take on a lot in the theater company. My training as a visual artist helped, of course, in creating costumes, sets and props, but it was the training in self-promotion, grant writing, preparing a resume, and writing the artist's statement of intent that really helped me participate in the management and promotion of the theater company and our productions.

The senior seminar I took at Cornish was one of those life-altering experiences not just because of the curriculum but because of the networking it facilitated with the Seattle art community. A working artist who taught part time at Cornish taught this one seminar course. She was able to introduce us to art dealers, collectors and gallery owners who spoke to us on a variety of topics. The curriculum was rigorous and involved working daily in a journal, writing a research paper on our favorite living artist (with whom a personal interview had to be included), writing summaries and reviews on articles in *Art News* and *Art Forum*. We were required to go to gallery openings and write art criticism, and then we discussed the shows with our peers in the seminar. Seminar members focused daily on current issues and trends that affected the artist and the art world. The curriculum included topics such as training in self-promotion, public art and funding for artists. Each unit was pertinent to the real art world. The assignments were personally challenging and exciting. I could actually see how they were preparing me for my

career. Now I am completing the circle preparing to teach a seminar course to my students at Cesar Chavez High School, preparing them for a life in the arts.

ACADEMIC SETTING

I have been teaching art for the Houston Independent School District for almost 20 years; I am currently at Cesar Chavez High School serving as the Fine Arts Department Chair and instructor for the advanced level courses. Chavez has Smaller Learning Communities that are built on the students' career interests. In the Fine Arts Department, housed in the Fine Arts, Communications and Media Academy, students who want a career in the visual arts take electives that train them in their area of interest. Visual art students can choose between studio arts and electronic media coursework and take sequential electives each year till graduation.

Since opening our doors five years ago, Chavez faculty and administration have been on a mission to give the students in this community an education that will allow them to compete for top colleges and job opportunities. I have spoken to my students and their parents, talked to recruiters from art programs across the country, and asked arts related organizations to get involved in the design and development of this challenging coursework.

It has been an incredible opportunity to participate in the HTI seminar: "Art and Society: How People and Cultures Define and Value the Arts," led by Professor Cynthia Freeland. The HTI seminar covers many of the topics the students will be researching and presenting at Chavez. What I didn't realize at first was how helpful the individuals taking the HTI seminar would be, in designing the format and environment for my seminar at Chavez. I enjoy attending the seminar and participating in the discussions about art and culture. I can see my students sitting in a seminar doing the same thing and being inspired and reflecting about what they heard, read, and shared in writing and verbal presentations about the art topics.

SEMINAR BACKGROUND AND CONTENT

The inspiration for this curriculum unit originated with the needs of emerging young artists at Cesar Chavez High School in Houston, Texas. My muses are the visual art students in the Fine Arts, Communication, and Media Academy. This inner city high school has a huge reservoir of emerging raw talent, young minds full of creativity and imagination. "How best to serve these young men and women, to help them find their place in our global technological economy, to prepare them," is the driving question I face daily, as an artist/educator. What is it to be an artist in today's society? What will be their role as these emerging artists enter into our contemporary society? This curriculum unit will be taught for the junior and senior visual art students over the course of two semesters. The purpose of the seminar is to develop talented youths into literate, articulate, knowledgeable, thinking artists. By supplying an environment rich in print and visual resources that provoke dialogue and enlightenment, the seminar provides members with a broader perspective, just as I am gaining in my experience with the HTI seminar under the guidance of Cynthia Freeland.

In response to the Houston Independent School District's commitment to give "Houston's children the world class education they need to succeed in the 21st century workforce and in higher education," this curriculum unit develops the students "graduate profile" (HISD *Graduate Profile*). This profile identifies those traits necessary to move from the high school student into a literate art student fully prepared to graduate, ready to pursue a higher level of art education or explore job opportunities. The Graduate Profile captures the essence of what our expectations are for the emerging artist – the skills and knowledge they must possess to graduate from high school and to move into the literate world of the artist. It is the key framework of the Graduate Profile and the personalized instruction offered by the Smaller Learning Communities at Cesar Chavez High School, along with the unique concerns of the emerging artist, that drive the subject matter

or topics for this rigorous, relevant curriculum unit. The Junior Portfolio Seminar is designed to personalize instruction and provide advocacy and mentorship, while exploring contemporary issues and trends in the art world. The curriculum provides support and instruction for taking those steps necessary for the students' acceptance and entrance into an educational setting or the real world workforce.

SEMINAR OVERVIEW

This coursework is unique for a high school setting in that it combines the development of a competitive and innovative portfolio, produced with the emerging artist's statement of intent, with a seminar setting for artists of "like interests and like minds". "Becoming an artist is not solely the result of a strong will to succeed. People become artists in association with others who are like minded" (Grant 2).

The setting of this seminar immerses the student into an environment where the exchange of ideas, inspirations, and shared help form a bridge from the classroom to the working world of the artist. "Artists have always congregated in some place, providing each other with mutual support, and exchange of ideas and what we nowadays call 'networking opportunities.' Artists work and exhibit their work together as well as share information about opportunities" (Grant 2). This unique artist's seminar will bring the art world to the student. With meaningful research, an environment rich in print and visual resources, visiting artists and members of the Houston arts community, along with hands-on learning experiences, the students will be better prepared to compete for future opportunities in their choice of art careers.

One of the components of the seminar format will be the inclusion of the visiting artists and members of the Houston arts community. Members of the Cultural Arts Council, along with educators and staff members from the Museum of Fine Arts, the Houston Contemporary Craft Center, the Contemporary Arts Museum, the Lawndale Art Center, Diverseworks Gallery, the Orange Show, University of Houston, Houston Community College, and the Glassell School, to name a few, will come in and lead the seminar on a variety of topics that relate to educational programs, career training, job opportunities, and locating resources and funding for artists. Funding for the visiting artists will come from possible grants or fund-raising by the Fine Arts Department; many of the individuals we have spoken with are willing to donate their time to this endeavor. By providing the student with a broader perspective and a connection to the art world, guest speakers bring to life the possibilities of continuing studies as an artist in a college or university setting, or embarking on a career in the visual arts. The seminar seeks to bring its youngest members into a creative environment where the exchange of ideas, spoken and written, can inspire both the student and visiting artist. The interaction with seminar leaders will help form that "great communicator" that is spoken about in the HISD Graduate Profile. The developing relationship between the visiting artists and the student will enable the student to develop skills in networking. It will also help foster creative relationships with talented individuals that share common ideas and thoughts. The sharing of these personal experiences and advice, I believe, will be priceless.

Many of our students enjoy art but are not realistic about what it takes to have a career in the arts. This course will provide students the opportunity to survey options and make educated decisions. Our economy will always affect the visual artist so attention must be given to alternative forms of funding. Participating in this seminar will provide an opportunity to learn about exhibiting artwork, grant writing, the art market, joining guilds and artists' co-ops, approaching a gallery, and finally working on commissions and arts related career opportunities. Focusing on the social-economic resources for the artist will allow students to see the big picture.

Students will also enjoy discussions on issues that affect the artist in society such as censorship, marketing outsider art, artists affecting social or political change, as well as legal issues that affect the artist.

Within this seminar format, students will develop into young literate artists. The units include rigorous writing objectives that engage students in journal writing and in summarization of articles and selected readings. The student will develop skills in writing artist's statements of intent, as well as artist's resumes for college and work opportunities. Students learn to design their own artist biography that defines their chosen career path and area of study. Students explore topics together, sharing research and developing personal concepts.

At this point I believe an outline of seminar topics should be presented to show the scope and sequence of this curriculum unit. This year-long course is designed to include artistic celebrations within the Houston art community and reflect real-world experiences, such as deadlines for admissions to educational programs, grant proposals, and exhibition openings. Writing assignments are designed to develop student's working knowledge of background events and current trends that will lead them towards a successful start in an art career fully able to communicate using an extensive art vocabulary.

Topics are sequential and build on previous understanding. The content has been selected on the criteria that it is relevant, challenging and personal; uses technology for a global perspective; and provides Chavez art students an opportunities to become competitive for entrance into a college or university. The development of the portfolio and the literacy skills gained will give seminar members the edge that great art schools are looking for in their scholarship applicants.

There is a syllabus included in the attachments that covers the scope and sequence of the ten consecutive units including daily activities which are listed along with the approximation of time necessary to cover objectives and complete student products. Next are the unit summaries followed by the conclusion and selected lesson plans.

UNIT SUMMARIES IN SEQUENCE OF PRESENTATION

The following unit summaries provide the scope and sequence of the ten units of study that make up this yearlong course. Each unit includes journal writing, group or individual research, oral and written presentations on current issues and trends, as well as on historical perspectives and practices. Students will participate in project-based learning activities that are student centered. The student will be evaluated on individual progress and the development of successful products with other group members. Student products will be evaluated on criteria given in grading rubrics at the beginning of each unit.

UNIT I: HUMANITIES: FOOT PRINTS THROUGH TIME/A CULTURAL PERSPECTIVE

Every work of art is the child of its time; each period produces an art of its own, which cannot be repeated.

~ Wassily Kadinsky (Lang 75)

The course begins with an introduction to course objectives, topics, and format. Seminar members will discuss unique aspects of the curriculum, which offers guest speakers, fieldtrips, job shadowing, exhibitions, scholarship preparations, senior internships, assistance with financial aid applications and job applications along with resources for job and educational opportunities. The first unit begins with the Timeline project created by student groups. This activity will continue throughout the year as sequential units will add new knowledge and research. Groups will research to create a timeline illustrating Humanities footprints through time. This first part of the unit will cover approximately nine class periods and includes the second activity,

“Introduction to the great theorists and the study of aesthetics.” In that activity participants research the writings of great philosophers who wrote on art, aesthetics and the artist. Students will place quotes from these individuals on the timeline and summarize their theory and contribution.

With each unit the members of the seminar will participate in a forum discussion that includes a guest speaker that will lead the discussion and provide expertise in the selected topic. The first seminar forum will be on the tenth meeting and will focus on “Censorship in the Arts from Plato to Mayor Rudolph Giuliani of New York City.” The seminar forum will discuss censorship throughout history and into contemporary society. Beginning with the views of Plato on the dangers of art to the ideal society, and the need for censorship of things that stirred the passions of man; to the recent battle over controversial exhibits like that of 1999 Brooklyn Museum’s exhibition *Sensation*, the students will share their personal; perspectives and gain a new one by looking at all sides of the issues. The discussion will look at both sides of the issue while viewing images from a Power Point presentation. We will discuss public funding for the arts along with high art vs. popular culture. Students will explore censorship in public schools and articulate the student perspective while addressing the concerns of the administration and cultural concerns or bias. This leads us into the next topic, the role of the artist in society and culture.

In the next group project, the students will analyze the artist’s role in society from a multicultural perspective. Studying the value of art to a culture is to understand the role of the artist in society. Many cultures through history have placed the artist in an important position in society. Whether it is a ritualistic shaman or a trendy fashion designer, our need to have beauty in our lives has been a constant throughout history.

If we accept Richard Anderson’s definition of art, that is whatever has “culturally significant meaning, skillfully encoded in an affecting, sensuous medium,” than we can, like Morris Weitz, agree that “art will always be creative, always involve style, in purpose, and, significantly, in definition” (Anderson 277). Students will turn their attention now to cultures that perhaps share their ancestral roots. Student groups can research the society and artistic culture of the Yoruba people of Africa, the Aborigines of Australia, the ancient Aztecs of Mesoamerica, Navaho Indians of North America, and the contemporary pop culture we live in today. Groups will be provided selected readings from Richard Anderson's book *Calliope's Sisters*, along with an outline that assists in the collection of research from other sources such as the Internet, library books and encyclopedias.

Students will create a gallery installation on each of these cultures along with a Power Point presentation. This part of the unit will cover approximately eight periods ending with the second seminar forum. The second forum closes the first unit with a cultural celebration, “Dia De Los Muertos.” Our theme for the seminar: The mass production of cultural artworks for consumption by collectors and the possible loss of meaning or context in which they were created for the culture by the commercialization. Forum participants will also explore the gallery owner and the promotion of folk artists to improve the lives and the economy of the creative culture.

UNIT II: EDUCATING THE ARTIST/EXPLORING ART CAREERS AND EDUCATIONAL OPPORTUNITIES

I will be an artist or nothing!

~Eugene O’Neil (Lang 25)

In the second unit the students will explore art careers and educational opportunities after gaining a historical perspective on art from Unit I. Students will turn again to the timeline and create job advertisements for the various art periods. The jobs must be art related and appropriate for the time period. The advertisement must explain the training and work experience needed.

Students will break into groups of two or more and explore current art careers. Students will be given a resource outline to complete on each career choice and place the research in a reference notebook. Each member will present his or her career interest or choice to the seminar in an oral and written essay format. Seminar members will leave campus and participate in job shadowing experiences at one of the arts organization partnerships such as the Museum of Fine Arts, Lawndale Art Center, Center for Contemporary Craft, The Orange Show, the Contemporary Arts Museum, and Blaffer Gallery at the University of Houston. The third seminar forum invites members from the Houston Arts Community who work in a variety of arts related fields. Speakers will share personal educational and work-related experiences, as well as give advice and explain networking opportunities in Houston for artists and those that work in arts-related fields. Students will share their job shadowing experiences with seminar members and guests. This third seminar forum brings employers of creative/talented people to the table to share their views of the ideal job applicant. Students practice job interviews with critiques from guest speakers. Resume writing and statement of interest are discussed and students will present their mock resume for their career choice. The resume should include education and training, personal interests and special skills or talents, and awards and or accomplishments.

Students will move from career choices and art related job opportunities to education and training. Students will research the Internet for Web sites that serve as resources for colleges and universities, both public and private that offer programs in the fine arts.

Thanks to art, instead of seeing a single world, our own, we see it multiply until we have before us as many worlds as there are original artists.

~ Marcel Proust (Lang 98)

Students will research information outlined in the attachment titled-Educational Program and then create a bank of information to be used by all the members. Students will also write letters requesting information on financial aid, curriculum, degrees offered, application requirements, and, finally scholarship opportunities. The students will put all the research together into a directory that will be available for all future seminars to build upon. The fourth seminar forum will include representatives from educational programs that offer training and degrees in art and art related fields. Students will participate in a Portfolio Day, sharing works in progress that will be included in scholarship portfolios. They also will have a chance to discuss personal concerns about financial aid, application process and scholarship opportunities. Both juniors and seniors will request their class ranking and GPA for applications and request numerous copies of official school transcripts. Students will fill out the Texas College Application and Sign up for the SAT, ACT, or THEA. Students will be given waivers for the College Board and have the opportunity to join a study group to prepare for the SAT and other Tests. A slide show of portfolios submitted for scholarship along with a demonstration on how to take slides of artwork or to prepare a digital portfolio will be given to seminar members.

UNIT III: THE PORTFOLIO AND SCHOLARSHIP OPPORTUNITIES

This unit begins with guidelines for building a portfolio along with examples of thematic portfolios. Seminar members will watch Power Point presentation on the application process and interviews for schools that offer portfolio scholarships. Participants will also take a fieldtrip to University of Houston, Rice, St. Thomas, and Glassell; students will locate financial aid offices, offices of admissions and tour the art departments. Students will research scholarship opportunities on the internet creating a directory of web sites that list or offer art or art-related scholarships. Research on publications that offer workshops and summer programs that prepare high school juniors and seniors for studies in the arts at the university or college level will be collected and placed in a resource bank or notebook. Students also collect research on art competitions and essay scholarships available to Houston students, such as the Houston Livestock

and Rodeo art contest and Latino Art Beat National Art Competition. Essays and letters of intent will be assigned to assist in the preparation of scholarship applications. Students must prepare a portfolio with at least twelve to fifteen works of art that are thematic and show the artist's personal content and direction. Students are always so nervous at interviews, so peer interviews will give students an opportunity to practice and gain confidence. The fifth seminar forum invites Houston artists and art educators to participate in a portfolio review. This seminar critique will involve three to four students at a time along with a panel of working artists as reviewers. Students will be asked to share their scholarship essay and letter of intent and discuss the content and direction of their work. Seminar members will also meet with members of LULAC to complete financial aid forms and ask questions about scholarships offered through LULAC and other Latino organizations.

UNIT IV: SETTING UP A STUDIO AND ENTERING THE HOUSTON ART COMMUNITY

Before, I had no taste for anything. I was filled with indifference toward everything that people wanted me to do. But the moment I had this box of colors in my hands, I had the feeling that my life was there.
~ Henri Matisse (Lang 147)

The seminar picks up now as the young adults set out on their own to make a mark on the art community. Students look through periodicals and ads for studio space. Seminar members will keep a running journal of overhead costs, such as rent, materials, utilities, transportation, tools and labor. The Commerce Street Warehouse, Winter Street Studios and other Houston locations where artists congregate and work will be researched. In a two-day project, art organizations and craft guilds are researched and an annotated resource directory is formed. Seminar members take a look at the Calendar year for art events in Houston when artists rent booths or are included in juried exhibitions. Researching in groups of two or three, students generate a resource bank of arts organizations, guilds, and educational programs that could be valuable resources for getting started in the Houston art market. Seminar participants develop skills in networking as they build their resource files. Community arts educational opportunities are explored for continuing education and to give the artist a support system. Seminar members take fieldtrip to warehouses and galleries and then write narratives of Houston Art scene experienced on fieldtrip for travel log magazine.

With an apple, I will astonish Paris.
~ Paul Cézanne (Lang 129)

The second part of this unit explores the gallery system and the opportunities for exhibiting artwork in Houston. Participants will enjoy a Power Point presentation and class discussion on the art scene in Houston. Beginning with work on their artist biographies, students are given selected readings on marketing artwork and the business end of the art world. Technology and skills in research are used here to view Internet sites where artist market their work and share their artistic statement with a global audience. Legal aspects of marketing artwork are explored with a volunteer from Lawyers for the Arts. Copyrights and exhibiting or marketing on the Internet, legal contracts and bids are discussed, and the information is organized into a resource bank. The requirements for a tax ID and the benefits of having one are one of the possible journal entry assignments. A list of vendors that sell materials and tools wholesale to artists from catalogues and in the Houston community will be compiled by students and organized into a directory for Resources for the Houston Artist. Self promotion and the Internet are going to be discussed along with finding media coverage and advertising openings and exhibitions. Students will take a fieldtrips to Commerce Street Warehouses and Winter Street Studios along with Lawndale Art Center, Huston Center for Contemporary Craft and the Menil Collection. The sixth

seminar forum invites local artists and craftsman, gallery director/owners, members of the Cultural Arts Council and the Art League to join in a panel discussion on the Houston art community and the importance of networking. This discussion will also touch on funding for art in public spaces that brings us to our next unit on alternative sources of funding for the artist.

When bankers get together for dinner, they discuss art. When artists get together for dinner, they discuss money.

~ Oscar Wilde (Lang 62)

UNIT V: ALTERNATIVE SOURCES OF FUNDING-GRANT WRITING

This unit begins with a presentation on the National Endowment for the Arts (NEA) with a historical perspective on funding for the arts. Participants will be given the opportunity to write a mock grant for a possible public art commission. Working individually or in small groups, the students will write a grant. Guidelines and deadlines will be strictly observed. Students will be given the opportunity to use Internet sites such as the National Endowment for the Arts website: www.nea.org. Or they may search local arts organizations, such as the website, www.houstoncraftcenter.org, for the Houston Center for Contemporary Craft, or the www.orangeshow.org, for The Orange Show, for information on possible grants and deadlines through out the year. The grants will be reviewed by members of the Houston Cultural Arts Council and local artists. Students will have a chance to study grant proposals from previous years that were funded as well as proposals that were denied. They will have approximately six class periods to complete the grant proposal, which must include a written description of the work with drawings and plans, an itemized budget, and a schedule of production with deadlines and final budget. Students will also research other institutions and individuals, both private and public philanthropy that contribute to the arts. This information will be organized into a directory for future use by members of the seminar. The seventh Seminar Forum invites members of the Houston Cultural Arts Council back to review the grant proposals in a panel discussion. Each group or individual will be given an interview in which they may present their project and pitch their unique public artwork for the grant. Students will be asked to review peer projects and write critiques and to articulate issues and concerns in journal notes and in essay form.

UNIT VI: FINDING EMPLOYMENT IN AN ART-RELATED JOB

I never got a job I didn't create for myself.

~ Ruth Gordon (Lang 152)

Many of us remember what it was like to get our first art-related job; what a relief to be out of the restaurant or store clerk uniform. For many seminar members, finding a job will be no easy task in today's economy. An opportunity to create a resume and practice interviewing will give students needed confidence and that edge to reach the goal and get the job. Students are given guidance as they create a resume that fits with their career choice. This mock resume may be the future resume that students will aspire to with educational and work related experience. Since our students do not have the credentials as yet, a mock resume will simulate what will be required when the time comes to land the job. Students will break into groups and research resources that list or advertise job opportunities. Research will cover the Internet, printed media, offices that provide career counseling, local universities and colleges, and public and/or private vocational training programs. Students will create a resource bank for job opportunities listing education, training and work experience required. This is similar to the career guide created in the first unit; however, now it is the current listings and possible opportunities in their community. The resource bank will be a working document with opportunities added throughout the year. Another goal is a network directory with contact names for arts resource organizations and related business. Participants will be assigned job-shadowing placements with partnering arts organizations and businesses, and will keep a journal of work experiences, assigned duties, and

responsibilities. They will share experiences with seminar members in a debriefing forum with guest supervisors from job-shadowing assigned locations. This Eighth Seminar Forum will provide feedback on the job-shadowing experiences and allows students to experience even more arts related work opportunities. For this seminar forum – Arts related careers in the Houston arts community – I will invite a Muralist, tattoo artist, custom car painter, ceramic artist, jeweler set designer, costume designer, staff member at art museum or gallery, frame shop or gallery owner, face painter and body artist, photographer, and portrait artist. Each guest artist will bring slides or digital samples of work. Students are asked to search out these individuals and invite them to the forum. By making contact the students practice networking and develop those necessary communication skills.

The end product will be a notebook containing an electronic portfolio of student work along with printed copies of students' letters of interest, artist biography, statement of intent, and student resume. As these documents are completed, they will be placed in notebooks for review. Personal interviews are set up with students to discuss individual progress on portfolios and scholarship essays, testing deadlines and class ranking, along with requests for official transcripts and applications. Students not being interviewed will work together to plan and organize a student exhibition, which they must jury, hang, light, and promote.

UNIT VII: PLANNING, ORGANIZING AND PRODUCING AN ART EXHIBITION

Life is a great big canvas, and you should throw all the paint on it you can.
~Danny Kaye (Lang 131)

This unit begins with an overview of tasks required to produce an exhibition. Students first discuss and select a theme for the show and assign responsibilities for planning and organizing the exhibition. Students create a visual chart with tasks listed, responsible members, deadlines, and resources needed for each step from planning the design of the space to lighting and promotion. They must decide on size limitations, choice of media, number of pieces, categories for selection and criteria for judging. Students will produce the exhibition and docent the public through the exhibition. As they are progressing in the planning and preparations of the show, guidance and training will be given in space planning and interior design, lighting and advertisement. Students will write a manifesto that expresses the theme and content of the exhibition. The students' final responsibility will be to plan and organize an opening with entertainment and media representation. The Seminar Forum for this unit will be the opening of the exhibit with all previous guest speakers invited as special guests, who will give out special awards of recognition for the exhibition. Students must be ready to give interviews to members of the media and answer questions from gallery guests.

UNIT VIII: HOW TO MARKET GRAFFITI AND OUTSIDER ART/ THE EMERGING ARTIST

We will begin this unit with a Power Point presentation on Houston graffiti artists and a brief historical perspective. The seminar will watch a documentary on graffiti art and artists and will summarize content in their journal. The students will research on the Internet for graffiti sites and analyze the ways graffiti artists can legally promote their work. Students will also collect information on the legal statutes in Houston on graffiti and public art.

Another unique area of study in this unit is the marketing of "Outsider Art" and of the emerging artist that as yet has no art credentials. This group of artists includes the graduating student who has talent and wishes to turn a profit doing what he loves. "Outsider Art" is art that is produced outside of the accepted circles of academia; it may include art produced by the mentally ill, serial killers or mass murderers, and it may include the hobbyist as well as the street artist. In this category the criteria become blurred as to what is art and what is trendy mass

culture production. Students will explore Outsider Art in Houston by visiting the Orange Show and taking a tour of the folk art locations such as the Beer Can House, or The Houston Art Car Parade. Staff from the Orange Show will give a lecture and presentation on the artists sponsored by the Orange Show and on the purpose of the Orange Show Foundation. Students will create a directory of small artist co-ops, galleries and exhibition opportunities available in Houston; this may include craft fairs, flea markets, car shows, and cultural celebrations. Students will also study the process of marketing artwork by means such as t-shirts, jewelry, tattoo designs, apparel and accessories. Students will write a business plan and look at the option of self-employment. Students will study vendors and learn how to gain access to wholesale prices by researching catalogues and in town sources. Students will create a directory of contacts and business resources.

The notion of making money by popular work, and then retiring to do good work on the proceeds, is the most familiar of all the devil's traps for artists.

~ Logan Pearsall Smith (Lang 81)

The Tenth Seminar Forum will include graffiti artists, members of the Gang Task Force, staff from the Orange Show, and a member of the Mayor's staff, along with a member of City Council. The theme for this seminar will be Graffiti artists and the Houston Community.

Nobody can be exactly like me. Even I have trouble doing it.

~ Tallulah Bankhead (Lang 19)

UNIT IX: CONTEMPORARY ISSUES FACING THE EMERGING ARTIST-SOCIAL CHANGE AND ACTIVISM, FEMINIST ISSUES, AND MINORITY REPRESENTATION IN THE ARTS

In this unit students will discuss current issues and trends in the art world and the Houston art community. Students will look at racial bias and feminist issues by discussing selected readings. Students will view contemporary video and literature produced by feminist and social/political activists that use art as a vehicle for self-expression and a voice for social change. They will also look at artists and art movements that through history have promoted social and political change. Participants will research periodicals and published media reports and bring in current topics for discussion.

Seminar members also look at health issues that face the working arts including safety in the studio and health insurance for the self-employed. They will discuss retirement plans and outreach programs that provide resources and support for artists within the community. Current issues facing young art students, such as abuse of drugs and alcohol, depression and mental health issues, AIDS, and issues with sexuality will be topics for journal entries. These are topics that no one wants to talk about but are what students need to be concerned about as they prepare for college and their first work experience, or first time to live on their own. A resource directory and information bank on organizations in the Houston community will be created and organized by seminar members as a clearinghouse for resources and support services for the artist community. The Eleventh Seminar Forum brings together local minority artists and feminists artists who will discuss the direction of the art world today and its implications for woman and minorities. The Guerrilla Girls and other art organizations that fight for social change and enlightenment on political and social issues will be discussed, as well as Black and Latino Artists that are fighting for social and political change. Educators wanting more information may want to refer to Chapters 3 and 5 in Freeland's *But Is It Art?*

UNIT X: FINAL PREPARATIONS: PORTFOLIO, SCHOLARSHIP, EDUCATION AND CAREER OPPORTUNITIES

In this last unit the students will have a final personal portfolio review and will make slides of the portfolio. At the time of the personal interview, all journals, student writings, and personal bios will be evaluated and graded according to grading rubric provided at the time the assignment was given. Final assessment will be given by the instructor along with input from Seminar guest speakers, site supervisors, literacy coach and Academy Coordinator. Students must show twelve to fifteen works of art, artist's statement of intent, artist biography and resume, along with copies of essay writing, article summaries, resource notebooks, and directories. They must show copies of school applications, financial aid resources, and job opportunity references. The seminar member must have researched a chosen art career and a selected educational program. Students will receive letters of recommendation from guest speakers, teachers and mentors.

The final Seminar Forum will be a luncheon with all seminar guest speakers and will be an opportunity to send off our graduates and announce the internships for the up-and-coming seniors. Seminar members will enjoy a documentary created by the students of the twelve seminar forums and present awards and art to guests who volunteered their time to assist students. The media will be invited as the seminar will announce scholarship winners and acceptance to programs of study and job opportunities received by seminar members. As a final seminar activity the members and guest speakers will evaluate the seminar in a survey to better meet the needs of future seminar members and volunteers from the Houston arts community.

CONCLUSION

My goal was to provide more meaningful experiences beyond the current studio art curriculum that would enable my students to begin a serious study of the arts at a college or university or to be prepared for employment opportunities in the arts. Each of the ten units of the seminar contains relevant meaningful activities that will develop skills and traits necessary for success in today's society. Students will come away from this seminar with a sense that they belong to something greater, that they can achieve great things and leave their mark on history. Members of this seminar will gain the ability to articulate their thoughts, feelings and ideas about the world around them in literate and coherent writings. Their personal communications will have an added level of confidence that comes with dialoging with artists and art professionals. This seminar provides a unique opportunity for students to step into the Houston art community and participate in discussions on current topics and trends in the art world. Field trips are designed to extend students' frame of reference and help them gain a sense of belonging to the larger art community. They will come away from this project-based learning experience with resource notebooks and directories that they will find useful well into the start of their art career. It is my hope that the students engaged in these learning activities gain as much from Artist 101: Know your place in society and how to get there, as I have gained in my experience with the HTI seminar "Art and Society: How People and Culture Define and Value the Arts."

SAMPLE LESSON PLANS

Lesson Plan: Timeline – The Artist's Footprint Through History

I have walked this earth for 30 years, and, out of gratitude, want to leave some souvenir.

~ Vincent Van Gogh (Lang 12)

The product from this activity will be a visual representation of the achievements of humanity produced by seminar members working in groups installed in the Chavez Gallery.

Introduction to Activity 1

The Timeline – two weeks/5-6 classes (including a library visit – two days)

Students will work in groups to create a visual illustration of the achievements in the visual and performing arts throughout history. In viewing this timeline one should understand the correlation between historical periods, cultural thought or theories, political climate, governmental and or religious controls, education and or work opportunities, and the role of the artist in society. Along with great works of art and performances in music, theater, and dance, the timeline will also cover great literature of the period, world events, and major inventions, along with contributions to future civilizations.

This timeline will serve as a visual aid for the remaining topics covered in the seminar. With each topic the timeline will extend the students' frame of reference as they add more information to the various periods in history and cultures that are covered. The topics are sequentially explored, building on the students' knowledge base and expanding cultural awareness. The students develop personal imagery that expresses new ideas and concepts that will be added to the timeline as the seminar continues through the length of the year. Students are asked to include in the timeline maps showing geographical locations, illustrations of everyday customs and culture, great works of art and architecture, artist biographies, as well as biographies and theories of great minds of the century; great inventions and world events that shaped the future generations.

Starting with the early civilizations of the Mediterranean Group, I will cover the early Greek civilization and the Roman Empire. Group II will cover the Middle Ages into the Bronze Age, which will include Europe in the Middle Ages, sometimes referred to as the Dark Ages. The Renaissance into the Baroque Period will be covered by Group III, covering the age of enlightenment into the birth of Democracy. The Age of the Machine into Impressionism will be covered by Group IV that traverses the Industrial Revolution and other world events of the 19th century. Group V will cover the modern artist of the 20th century will also includes the shift of the art capital to New York from Paris. Contemporary art of the 21st century will cover art and events of the 21st century will be assigned to Group VI.

Students will have the opportunity to use resources such as copies of used books and reference materials provided by instructor for collage. Students with Internet access may seek information on historical data, biographical information, cultural practices and the role of the artist in society. The school library is also an excellent source that will be used to build the timeline and the knowledge base of the students researching in this project. Resources for this topic are numerous and varied; there are many books in and out of print that will provide the information requested for this assignment. Two great Internet sources to mention are <http://www.metmuseum.org>, the Metropolitan Museum of Art's website and <http://www.sanfordartedventures.com>, from the makers of Sanford Art supplies website. Both are interactive sites with timelines that students can explore with images and text that include world events and other information on topics such as literature and music, theater and dance. Both are very easy site to navigate and are full of wonderful images and text to help the students research each period and culture.

Several sources in print are listed in the Bibliography. There are many used books stores that have books out of print or older editions that students can use to create the timeline. Images may also be copied as well as drawn from the reproductions in books or from transparencies. Teachers may also check out slides and videos through the Museum of Fine Arts, Houston. Students may want to view these to help them develop their timeline product. The Museum of Fine Arts, Houston, has a website for educators to view their collection and reserve their selections.

When all the information is gathered by each group, the students will design the timeline on foam core board and then the final products will be hung sequentially around the classroom to be used as a working document accessible for adding material from each topic covered in the seminar. A notebook containing the information covered in the information chart will be prepared

by each group and will serve as a resource throughout the year-long course. Some of the information requested in the information chart will be covered at length in proceeding topics. For example, theories on art will be covered in the third week of the seminar, and the role of the artist in society will be covered in the fourth and fifth week of the seminar. The seminar topic with guest speaker will be covered in the sixth week of the seminar and will relate information on the role of the artist in society today and the act of censorship. The topic will be Censorship of the artist from Plato's ideal society to Mayor Giuliani's attack on the Brooklyn Museum in New York City.

Journal Writing

Journal writing will be done daily to develop writing skills and explore personal ideas and concepts. Each class meeting students will start with journal writing. As students enter the classroom they will be given an artist's quote or topic of the day. They are given the first five minutes to write an entry into their journal. This may also include an illustration or plan of action for a larger work. From these journal entries students may develop their personal artist statements of intent. A number of books listed in the Bibliography provide a wide variety of artists' quotes. Current events in the art world taken from news media will also be used to help students think and write on current issues and trends.

Lesson Plan II: Week Three – Great Theorists Have Spoken

This lesson will be taught over three class periods using the library and or computer lab.

My students are developing unique styles and approaches to producing their art. However, they still have not explored what art is, and why they, like other artists, are driven to create. To begin a dialogue, the seminar will introduce students to the great theorists throughout history who have discussed at length the concept of aesthetics and beauty in order to define art and understand its value to society. Cynthia Freeland states that, "theories have practical consequences, too, guiding us in what we value (or dislike), informing our comprehension, and introducing new generations to our cultural heritage" (Freeland xvii).

Students will be assigned to research the great theorists of the specific century they are responsible for on the timeline. Working in groups they will research the theories of each century on the timeline; they will write a brief biography explaining the theories of the century, and then reflect on how the theory would hold up in critiquing the art of today. Each group will present their theorist and discuss its relevance (or lack of) to contemporary art today. The relevant theorists to be covered are the same covered in the HTI seminar with Cynthia Freeland. Her book *But Is It Art?* is an excellent resource for this assignment. Each group will be given a list of possible resources to use in the presentation of their theory. Internet access as well as resources from the library will help students present a summary on each theory to add to the timeline. Each group will be given an information sheet to fill out that will help them organize their presentation. (See attachment II).

Lesson Plan III: Selecting an Art School

Introduction

For those of us that are driven to create, selecting an art school is crucial since it can be extremely beneficial. For centuries artists have been following the current trends in the art world, moving to where the action was, studying with other artists who were like-minded in style or content.

Students today can choose from hundreds of art schools and university art departments. The graduating senior may choose a two-year program or seek a college degree. There are as many options in the areas of study in the arts, as there are programs that offer them, both in the public and the private sectors. Students will base their decisions on criteria that include: degrees offered

(associate's, bachelor's, master's or doctoral); areas of study or declared majors (painting and drawing, printmaking, sculpture, architecture, advertising and graphic design; electronic media, animation and film; design in fashion, interior, jewelry, costume and set design, makeup, and special effects). Students may now even branch out into installation art and sound art which blur the edges of drama and film, music and literature. Students may choose programs with an emphasis on art history, or studies in art restoration, or a career as a museum curator or director. Students who love to write and analyze might choose a program with literary criticism, while others might seek out programs with innovative curriculum, such as performance, action art, or multimedia art. Students will make their selection based on reputation, facilities, student-teacher ratio, and assistance in employment. Students go to college or university to learn theories and technical skills, as well as to gain credentials that will open doors and provide income.

Historical Perspective

To understand the training of the artist in an historical perspective, the student will return to the timeline and research the training and education from the early civilizations to the present contemporary society. Students will work in groups using printed resource material as well as Internet sites to investigate the traditional methods of training and educating the artist. The student will explore the apprenticeship system and the craft guilds. As students move through history to the present they will learn about the role the church and royalty played as patrons of the arts. Students will gain an understanding of how the great salons of Europe, especially France, controlled what and how artists were trained and what was acceptable to paint or sculpt. Students will see as they enter the 19th century that the salons give way to the universities and museum schools, art now becomes the study of the elite and the educated.

The early Greeks viewed the production of art as a manual profession taught in workshops. There were even female apprenticeships; however, a woman was never known to sign a vessel.

During the Middle Ages art was still considered a manual profession. During the middle ages most artists worked in guilds. The guilds were legal organizations that trained the artist, and developed professional standards.

Upon the arrival of the fifteenth century, artists began to explore the “scientific and intellectual aspects of art” (Wilkins, Schultz, and Linduff 19). Liberal arts were added to the curriculum of the art student as it was considered important for the “study of proportion,” and since geometry “figured in the calculation needed to represent objects in perspective” (Wilkins, Schultz and Linduff 19). So in the fifteenth century the artist was seen as a new and improved member of society. He was an educated professional, literate in theory and technical skill. This new role elevated the artist in society to the status of the elite, able to share in the company of royalty and church officials.

By the sixteenth century, painting, sculpture and architecture were considered high art. Official academies of learning were established. Most of these academies of learning dictated the technique and style acceptable to the great salons that exhibited artists' work. Most of these academies shared the same technique, style, and manner of the great master who ran the school. Training consisted of drawing and painting from the figure and from plaster casts of classical sculptures.

By the eighteenth century, Europe defined the fine arts as “les beaux art” which included painting, sculpture, poetry, music and dance. Works of art that served a utilitarian purpose were still considered manual or mechanical arts and were still taught in guilds or trade schools, while architecture which was a combination of aesthetic beauty and a purposeful structure was considered a separate category.

In the twentieth century, there was a backlash against academy training and what the public elite considered art. An explosion of new art forms emerged: happenings, art installations and performance art “blurred the distinctions between the traditional media of the visual arts and other forms including speech, music, dance, film, and video” (Wilkins, Schultz, Linduff 20). Art students in the 19th century didn’t have the choices we have today. Students today may choose to study in public or private institutions, in large or small programs, with traditional art mediums, or, in this global society, they may chose to study in a virtual setting.

Project-Based Learning Activities

Students return to the timeline and place job advertisements for each period in art history. The advertisement must list qualifications: education and training; work related experience; and affiliations with professional guilds or trade schools. The advertisement should describe the duties and skills needed for the job. Finally, the advertisement should give a visual description of the art project, its patron, and master craftsman.

Journal Entries

Students work daily in journals responding to assigned readings and discussions on art careers, education and training. Students also use the journal as a means of reflection. There is a lot of material covered in this unit, and students are asked to take time at the end of class or during breaks to reflect on the objectives, issues and personal observations. These journal entries are going to be very useful later as they will serve as a detailed outline of study where personal observations and enlightenment about oneself and the possibilities of future career in the arts.

Internet Research

Students at this point will have studied a variety of art careers and narrowed down their personal interests. Working individually and in small groups, they will research websites that can serve as a resource bank of information on educational institutions, vocational programs, workshop training and residencies. Students will be given an outline to use in gathering information. Students will work together to collate the information into a resource bank that all seminar members may use. Students will look for information on programs of study, degrees offered, student to teacher ratio, curriculum, master classes or technical training offered, career counseling and employment assistance, financial aid and scholarship opportunities, use of technology in delivery and student production.

Students must outline application procedures and requirements for entrance such as acceptable score on SAT and ACT, required GPA and official transcripts. The students must also obtain contact information on financial aid and scholarship opportunities. Students must research deadlines for application, and submission of scholarship portfolios and interviews. Students have now built a significant bank of information on art programs and opportunities for continued studies. These will be collated into resource files for all seminar members and future seminars.

Writing Assignments

Besides the journal writing and the research outlines on careers and educational programs, the seminar members will write synopsis on selected readings and essays on Career goals and finally a number of scholarship essays for different institutions, foundations and competitions. Students will practice writing letters of intent and student resumes. Students will also write advertisements that would be period appropriate for the timeline. Students will be provided time in class to begin writing assignments but ultimately the student will need to put in time outside of class in order to complete these challenging assignments. Students will also write letters requesting information on education opportunities and scholarships. Students will practice writing artist statements for submission with portfolios.

Portfolio

Students will participate in presentations of their portfolio containing 12-15 thematic art works, and by taking slides and digital shots, the student will also document the portfolio electronically.

DAILY SYLLABUS

DAY	TOPIC
1.	Introduction to course objectives, topics and format. Discussion of unique aspects of curriculum: guest speakers, fieldtrips, job shadowing, exhibitions, scholarship preparations, senior internships, assistance with financial aid applications and application for jobs and educational opportunities.
2.	Journal writing. Review of Objectives. Overview of UNIT I: HUMANITIES: FOOT PRINTS/A CULTURAL PERSPECTIVE. Students working in groups will research and illustrate a timeline with a cultural perspective.
3.	Introduction to timeline cont'd. Groups move to library for research on art period or century, using library resources and Internet.
4.	Timeline research cont'd in library working in groups following outline provided.
5.	Timeline construction: all resources information will be collated and transferred onto display boards.
6.	Timeline Construction continued in small groups.
7.	Introduction to theorists and the study of aesthetics: students break into groups, review process of research for the library and discuss possible resources in library in print and on the Internet.
8.	Library research on theories for art and aesthetics. Students follow outline provided.
9.	Presentations of theorists' place on the timeline. Journal reflections: What is Art?
10.	Seminar Forum I with guest speaker: Censorship on the Arts from Plato to Mayor Rudolph Giuliani.
11.	Introduction to the role of the artist in society. Power Point presentation-discussion on five cultures. Students choose either: Yoruba, Aborigine, Aztec, Navajo, or Contemporary American Culture. Cover guidelines and format for installation and presentation of research.
12-15.	Library research cont'd through day 15.
16-18.	Preparation for Power Point presentations in computer lab, cont'd through day 18.
19.	Set up visual displays in Gallery.
20.	Seminar Forum II with guest speaker: Dia de Los Muertos: The mass production of artworks for the consumption by collectors and the loss of meaning or context in which they were created for. Also discussed will be the gallery owner and the promotion of folk artists to improve the lives and economy of the creative culture.
21.	Overview of Unit II: EXPLORING ART CAREERS AND EDUCATION Students gain a historical perspective. The students view a Power Point presentation and compete in Art Career Jeopardy.
22.	Videos on Art Careers: readings on job opportunities and marketing strategies.
23.	Videos on Art Careers: journal summaries of assigned readings cover outline of essay.
24.	Students research career choices in an essay format following outline provided.

DAY	TOPIC
25.	Students work independently research and working on the essay.
26.	Students prepare handbook on Art Careers: everything you wanted to know about them.
27.	Students complete handbook and prepare for presentation.
28.	Presentation on personal choices for careers in the presentation.
29.	Presentation continues.
30.	Seminar Forum III: Guest speakers on career opportunities in the arts in the Houston job market. Staff members from museums and galleries along with local artists, arts related business owners and self-employed craftsman will be asked to sit and participate in a panel discussion with questions coming from the student.
31.	Educating the artist with a historical perspective: assigned readings create a visual illustration of the reading for addition to timeline. Design a job opportunity appropriate for each period in time.
32.	Computer lab: students research the colleges and universities or vocational programs that offer degrees or studies in the area of career choice. Students fill out outline provided, that details application process, requirements, cost to student, and financial aid available.
33.	Research continues in computer lab.
34.	Students write letters requesting material from various programs to build a notebook for future reference, this may continue into other topic dates depending on how long material takes to come in.
35.	Students prepare notebook and portfolio of educational opportunities (this unit will continue on depending on how long the material takes to receive materials so it may be revisited throughout the year).
36.	Portfolio seminar discussion slide show of portfolios submitted from artists and art students.
37.	Taking slides of your work, digital film, CD, video lecture demonstration with photographer (possible guest speaker).
38.	Writing Artist Statement of Intent.
39.	Acquiring transcripts, GPA, class ranking, signing up for the SAT, ACT, THEA (this material may need to be covered on earlier dates depending on deadlines).
40.	Seminar Forum IV: Guest speakers will be representatives from colleges and universities, public and private 2-4 year programs.
41.	UNIT III: THE PORTFOLIO AND SCHOLARSHIP OPPORTUNITIES: Cover guidelines for building a portfolio: Power Point presentation; cover deadline for student statement of intent, choice of theme and /or content.
42.	Portfolio preparation independent student work. Students are encouraged and given the opportunity to work in open labs during lunch and after school at least three times a week.

DAY	TOPIC
43-49.	Portfolio preparation independent student work with mini teacher/student meetings to cover progress and give guidance. Work will continue through the 49 th day.
50.	Field trip to University of Houston, Rice, Glassell and St. Thomas: tour includes admissions offices financial aid, pick up applications and information on programs that meet student interest, curriculum, student services, degrees offered scholarships and financial aid available.
51.	Research the Internet for scholarships (this is an activity that should be done throughout the year as deadlines and opportunities come up as the year) using the computer lab or library.
52.	Researching publications, resources from library and from colleges and universities that have sent material to our Academy.
53.	Financial Aid: resources, art competitions, Houston Livestock and Rodeo Essay and Art Competitions, Latino Art Beat National Art Competition.
54.	Writing a scholarship essay.
55.	Peer interviews.
56.	Peer interview cont'd (teacher will also step into interview)
57.	Portfolio Review with guest artist.
58.	Portfolio review cont'd.
59.	Sharing scholarship essays and letters of intent.
60.	Seminar Forum V: Representatives from organizations such as LULAC and Glassell will be guest speakers to discuss scholarship opportunities and what they are looking for in a scholarship candidate. The application process will be discussed covering guidelines for the FASFA, applying for grants and educational loans.
61.	UNIT IV, PART I: SETTING UP YOUR STUDIO AND ENTERING THE ART WORLD, FINDING A PLACE TO WORK IN HOUSTON: Commerce Street Warehouses, sharing space, co-op, artist lofts, and painting in your living room.
62.	Joining guilds and organizations, students research and create a directory of organizations that serve artists; are for promotion of artist and their work; promote the artistic culture needed for inspiration; and provide the professional level of exhibitions sought by serious artists to craft fairs and workshops.
63.	Entering juried shows, group shows, craft guild juried exhibitions and sales, and the Houston Community art festivals. Students build a directory of resource information for future dates and opportunities.
64.	UNIT IV, PART II: ENTERING THE ART MARKET: APPROACHING A GALLERY. Power Point presentation and class discussion. Cover handouts on artist biographies
65.	Selling your artwork on the internet. Computer lab: students search for Internet art sites (must be monitored at all times).

DAY	TOPIC
66.	Legal aspects of Marketing work on the Internet. Students read selected readings then summarize content in journal entries. Topics cover copyrights, Tax ID for artists, sales tax for sale of work, and income tax for the self employed.
67.	Networking and self-promotion. Surfing the Internet looking seeking media coverage and artists' co-ops.
68.	Field trip to Commerce Warehouse studios and Galleries
69.	Mock interviews with peers.
70.	Seminar Forum VI: Gallery owners, and artists: Networking in the Houston arts community. The role of the Houston Cultural Arts Council.
71.	UNIT V: ALTERNATE SOURCES OF FUNDING: grant writing.
72.	National Endowment for the Arts, Foundations and Endowments. Cover research guidelines; research current publications and internet resources.
73.	Grant writing workshop: students write mock grants to submit to Cultural Arts Council for public art funding.
74.	Students continue to work on mock grant proposals, working in small groups or individually.
75.	Grant reviews: students go through a work in progress review to give guidance and check progress.
76.	Students continue to work on grants with suggestions from review.
77-79.	Students continue to work towards completion of grant application process due in class approximately 80 th session.
80.	Seminar Forum VII: Guest speaker from the Cultural Arts Council: grant review and discussion on application process and Houston and public art projects; public and private sponsorship locating resources in your community.
81.	UNIT VI: FINDING EMPLOYMENT IN AN ARTS RELATED JOB: researching related employment in the Media, Internet, and through networking opportunities, as well as educational programs that offer employment services, agent or headhunter.
82.	Preparing a resume, filling out an application, preparing for the interview.
83.	Creating a network directory.
84.	Students create summaries from job search following outline provided.
85-89.	Job shadowing continued through day 89.
90.	Seminar Forum VIII: Arts related careers in the Houston arts community; Muralists, tattoo artists, custom car painter, potter, jewelry designer, set designer, staff at the museum or gallery, frame shop or gallery owner.
91.	UNIT VII: PLANNING AND SETTING UP AN EXHIBITION: class discussion assignment of tasks and responsibilities.
92.	Selecting theme and number of pieces creating a model of the gallery.

DAY	TOPIC
93.	Lighting and spatial design.
94.	Building a pedestal for sculpture and for pottery for 3-D work.
95.	Contemporary art exhibition: installations, multi media, video, computer art, photography and action or performance art.
96.	Promotion. Invitations. Press release, advertising and bulk mailing, poster design and distribution.
97.	Judging entries for show.
98.	Hanging exhibition.
99.	Lighting exhibit and photographing exhibit.
100.	OPENING OF SEMINAR ART EXHIBIT
101.	Students write critical review; discussion on art critics.
102.	UNIT VIII: HOW TO MARKET GRAFFITI AND OUTSIDER ART: Power Point Presentation.
103.	Graffiti artists residing in Houston: research web sites and current trends.
104.	Outsider art and the Houston Folk Artist; the Houston Art Car Parade.
105.	Marketing your mass production: t-shirt designs, jewelry, tattoo designs, apparel, and accessories.
106.	Writing a business plan, taxes and your responsibilities, buying materials wholesale, where to find resources and vendors.
107.	Running your own business: All the important details you need to know.
108.	Advertising your business: networking and strategies for growth, profit?
109.	Students share business plans and critique strategies.
110.	Seminar Forum IX: Graffiti artists and the Law: discussion on legal issues facing graffiti artists and Houston community. Guest speakers from the Gang Task Force, Orange Show staff, graffiti artists, Councilman or staff from Mayor's office.
111.	UNIT IX CONTEMPORARY ISSUES FACING THE EMERGING ARTIST: SOCIAL CHANGE AND ACTIVISM, FEMINIST ISSUES, MINORITY REPRESENTATION IN THE ARTS.
112.	Power Point presentation on artist who create for social change and activism.
113.	Feminist artists and political agendas for artist. Synopsis of selected readings in journals.
114.	Resources for business and legal questions, build directory. Health insurance and benefits, resources available where to go to get help. Research resources in Houston community. Safety in the studio: proper care with toxic and dangerous materials and work environments.
115.	Artist's co-operatives there are power in numbers and economically beneficial.
116.	Financial assistance and support from non-profit agencies; add to resource directory.

DAY	TOPIC
117.	Artist workshops and seminars: student research; add to resource directory.
118.	Complete directories and all resource notebooks. All personal documents are due, final drafts of scholarship essays and writing journals are due.
119.	Final review.
120.	Stress and the student, artist and professional, where to go to get help.
121.	Seminar Forum X: Art activists from the Houston area will be invited to speak on issues concerning minorities in the arts and feminist issues.
122.	SECTION X: FINAL PREPARATION FOR PORTFOLIO.
123.	Portfolio reviews: 30 minute reviews for each seminar member completed by day 129.
124.	Set up student exhibitions through end of year.
125-128.	Artist statements, Artist Biographies and Artist Resumes are due on session 129.
129.	All work completed, slides of student work taken.
130.	Final Seminar Forum XI: Return of guest speakers for end of year luncheon.

After looking at the completed syllabus, I believe the seminar needs to meet daily to complete the scope and sequence of the curriculum. One hundred thirty days have been outlined here in this document, allowing ample days free for portfolio production and extended time on various topics. Offering this course daily will provide an opportunity to develop a competitive portfolio along with the knowledge and skills of a literate artist upon graduation.

ATTACHMENT I

TIMELINE OUTLINE/GUIDELINES FOR GROUP MEMBERS

The first part of this document provides each group with an outline to follow as they research each period in history. Each item is a factor in the understanding of the history of art and humanity. Each item listed below should be assigned to a group member or members to research. Each group will be responsible for illustrating this information on the Timeline either in written form, art reproduction or drawing. A Bibliography must be attached to each group's research and quotes must be cited.

GROUP PERIOD IN HISTORY MEMBERS

- 1.a. LIST SIGNIFICANT CIVILIZATIONS OR CULTURES
- 1.b. GEOGRAPHICAL LOCATION (INCLUDE MAP)
- 1.c. NATURAL RESOURCES/CLIMATE/ECONOMY
2. TYPE OF SOCIETY/CLASS STRUCTURE
3. POLITICAL SYSTEM/ROLE OF RELIGION
4. ROLE OF THE ARTIST IN SOCIETY
5. EDUCATION AND TRAINING
6. ACCEPTED THOUGHT
7. INVENTIONS AND MAJOR EVENTS
8. IMPORTANT FIGURES/ARTISTS PATRONS OR BENEFACTORS
9. MAJOR ARTWORKS AND ARTISTS
10. CONTRIBUTIONS TO FUTURE GENERATIONS IN LITERATURE, MUSIC, DANCE, AND THEATER

11. IMAGES THAT CAPTURE THE TASTE AND IMAGINATION OF THE CENTURY IN WHICH IT WAS CREATED – *drawings and photographs, artist reproductions, articles, quotes, letters, advertisements, literature, music, drama, and dance.*

ATTACHMENT II

THEORIST WORKSHEET

TIME PERIOD

NAME OF THEORIST

BORN/DIED

EDUCATION, TRAINING AND WORK EXPERIENCE CONTRIBUTIONS TO PHILOSOPHY

CONTRIBUTIONS TO THE STUDY OF AESTHETICS VIEW OF THE ROLE OF THE ARTIST IN SOCIETY

SUMMARY OF THEORY

RESOURCE

QUOTES

MAIN IDEA

KEY WORDS OR PHRASES ART AND ARCHITECTURE OF THE PERIOD IN WHICH HE LIVED AND SPOKE ABOUT

ATTACHMENT III

THE ROLE OF THE ARTIST IN SOCIETY

Directions: Each group is responsible for gathering information on the following sub topics. Each topic has a direct affect on the artist and his place in society. An artist creates with the natural and manmade resources within his environment. He serves a purpose in society and holds esteem in many cultures. Draw your conclusions on these cultures view of at and artist from your group's mutual efforts at researching the Internet, library resources, the media and popular culture. Use this outline as you research all the relevant information and stay focused on the different aspects of culture and society that affect the artist.

CULTURE:

HISTORICAL PERIOD:

GEOGRAPHICAL LOCATION: include map

TYPE OF SOCIETY:

CULTURAL PRACTICES:

SYSTEM OF BELIEFS/RELIGION:

POLITICAL/SOCIAL CLIMATE:

GOVERNMENT/POWER STRUCTURE:

ECONOMICS/NATURAL RESOURCES:

EDUCATION/JOB OPPORTUNITIES:

TRADITIONAL CRAFTS AND ARTFORMS:

GREAT INVENTIONS CULTURALLY SIGNIFICANT:

WORLD EVENTS THAT AFFECT CULTURE AND SOCIETY:

ART FORMS AND ARCHITECTURE:

ARTISTIC COMMUNITY/GUILDS:

AESTHETIC VALUES/ROLE OF THE ARTIST IN SOCIETY:

SUPPORT FOR ARTIST PUBLIC AND PRIVATE:

SIGNIFICANT CONTRIBUTIONS:

ATTACH ILLUSTRATIONS OF SUB TOPICS FOR COLLAGE IN LARGE GALLERY EXHIBITION--*these may be drawings, prints, photos, advertisements, articles.*

ATTACHMENT IV

WHAT YOU ALWAYS WANTED TO KNOW ABOUT YOUR COLLEGE CHOICE

NAME OF INSTITUTION

1. LOCATION
2. AREA OF INTEREST
3. PROGRAM OF STUDY
4. DEGREES OFFERED
5. CURRICULUM
6. STUDENT-TO-TEACHER RATIO
7. MASTER CLASSES OR WORKSHOPS OFFERED
8. TRADITIONAL MEDIA OR LATEST IN TECHNOLOGY
9. ADMISSION REQUIREMENTS
10. HIGH SCHOOL TRANSCRIPT REQUIREMENTS
11. ACCEPTABLE SCORES ON SAT, ACT, OR THEA
12. ESSAY REQUIREMENTS
13. CONTACT ADDRESSES AND PHONE NUMBERS FOR FINANCIAL AID OFFICES, ADMISSIONS OFFICE AND CONTACT INDIVIDUALS FROM STUDENT SERVICES.

ANNOTATED BIBLIOGRAPHY

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A well-written discussion of art theories and criticism useful for the teacher and students in creating dialogue on historical and contemporary viewpoints and theories of what art is and its acceptance in our contemporary culture and our world.

Grant, Daniel. *The Fine Artist's Career Guide*. New York: Allworth Press, 1998.

A resource guide for the emerging artist beginning with art school, job opportunities, establishing oneself in the art market, funding and arts related careers, using skills and knowledge to earn a living, and discussion on various opportunities in the art world.

The Houston Independent School District. *Graduate Profile*. 2004.

A document created by H.I.S.D. through research in the education and business communities of Houston to define those attributes necessary for graduation into our technological global society.

Lang, Cay. *Taking the Leap: Building a Career as a Visual Artist*. San Francisco: Chronicle Books LLC, 1998.

This resource provides invaluable information for the emerging artist regarding actions and strategies for training, self promotion, approaching a gallery, networking, artist statements, and legal issues that affect the artist.

Wilkins, David G., Bernard Schultz, and Kathryn M. Linduff. *Art Past Art Present*. New York: Harry N. Abrams Inc. Publishers, New York, 1997.

This is a good introductory text in art history and art appreciation.

Teacher Resources

Books

- Arnheim, Rudolf. *Art and Visual Perception: A Psychology of the Creative Eye*. Berkley: University of California Press, 1974.
This book analyzes the art of looking at art and producing art; it is a good resource for the teacher, but I think the reading level is too high for my students.
- Aronson, Marc. *ART ATTACK -- A Short Cultural History of the Avant-Garde*. New York: Clarion Books, 1998.
This is a resource book that both the students and I will use in a number of activities to produce timelines and define the contemporary movements in art history. The art reproductions are in black and white and the text is a little dry, but still a good source.
- Atkins, Robert, *Art Speak: A Guide to Contemporary Ideas, Movements, and Buzzwords, 1945 to present*. New York: Abbeyville Press, 1997.
An excellent resource for discussion of contemporary art movements and trends, students will also enjoy the format of the book; it's very edgy as is the material it covers.
- Bahn, Paul G. *The Cambridge Illustrated History of Prehistoric Art*. New York: Cambridge University Press, 1998.
This text is an excellent reference for the history of art, tracing the roots back to Cave paintings of France and Spain, but it also covers North American Prehistoric Art.
- Barnet, Silvan. *A Short Guide to Writing about Art*. New York: Longman Publishers, 2003.
This is a great resource for both student and teacher as it provides examples and excellent suggestions. I will be using this source to help my students improve their writing skills.
- Benhamou-Huet, Judith. *The Worth of Art: Pricing the Priceless*. New York: Assouline Publishing, 2001.
This book discusses the pricing and value of great works of art in a historical perspective and then takes an honest look at the contemporary art market, auction houses, collectors, museums and art critics.
- Brandon, Ruth. *Surreal Lives: The Surrealists 1917-1945*. New York: Grove Press, 1999.
This book relates the lives and times of the surrealist art movement. The book will serve to enlighten the students about the visionary young artists in the Surrealist Movement. They can compare their lives to today's art movements and artists.
- DiYanni, Robert. *Writing About the Humanities*. Upper Saddle River: Pearson Prentice Hall, 2004.
This source is an excellent handbook for all the various writing exercises that students will be assigned to. It has also helped me to organize my writing. It has excellent information on writing with citations and a helpful Bibliography.
- Fineberg, Jonathan. *Art Since 1940: Strategies of Being*. New York: Harry N. Abrams, Inc., 1995.
This is an excellent reference for the emergence of modern art and the change of the location of the art world from Europe to New York. This will be used as a reference for students as well. This source tracks the art movements and trends in contemporary art up through the 80s.
- Gayford, Martin, and Karen Wright, eds. *The Grove Book of Art Writing*. New York, Grove Press, 1998 p561.
This is an excellent source for artist quotes and statements; some of the readings are difficult due to the reading level, but I think the students will enjoy working from this resource.
- Grant, Daniel. *How to Start and Succeed as an Artist*. New York: Allworth Press, 1997.
This resource provides information in a handbook format for the beginning artist. This will be a great resource for both teacher and student in the seminar. Topics range from work habits, training and education, marketing, resources and community support, philosophies and artist's experiences are shared.
- Greenberg, Clement. *Homemade Esthetics: Observations on Art and Taste*. New York: Oxford University Press, 2001.
Greenberg discusses great theories on art and taste; he brings a contemporary view to the theories of Kant and other great formalist theorists.
- Hughes, Robert. *American Visions: The Epic History of Art in America*. New York: Alfred A. Knopf, Inc., 1997.
This book grew from a television series and traces the roots of the American artist including the Native Americans as well as the early Spaniards. The book is easy to read, and a good source for the teacher; the color plates and art reproductions are wonderful. This will be a good source to share when discussing the value of the artist in American society.

- Lacy, Suuzanne. *Mapping the Terrain-New Genre Public Art*. Seattle: Bay Press Publishing, 1995.
One of my favorite things about this book is the quote on the cover. This resource is a wonderful collection of essays written about art in public places. I found it interesting and plan to share many of the essays with the seminar students, especially on funding for public art and censorship.
- Lucie-Smith, Edward. *The Story of Craft: The Craftsman's Role in Society*, New York: Van Reinhold Comp. 1981.
This book traces the origin of craft throughout the world, and discusses the separation of craft from high art.
- Maranci, Christina. *Survival Guide for Art History Students*. Upper Saddle River: Pearson, Prentice Hall, 2005.
I wish I had had this book when I was studying Art History. Now that I will be teaching it, I am thinking about ordering a class set for the students. This is an excellent guide to looking at art. It provides suggestions on analysis and also provides information on writing about art and preparing a bibliography and how to cite sources.
- Niemeyer, Suzanne. *Money for Visual Artists: A Comprehensive Arts Resource Guide*. New York: American Council for the Arts, 1991.
This resource guide provides information on grants, awards, fellowships, artist's colonies, loan programs and technical assistance.
- Sayre, Henry M. *A World of Art*. Upper Saddle River: Prentice Hall, Inc. 2003.
This textbook is wonderful for an overview of the arts in a historical perspective as well as a contemporary viewpoint. I will pull selected reading out for the seminar students.
- Smagula, Howard. *Re-Visions: Perspectives of Art Criticism*. EnglewoodCliffs: Prentice-Hall, Inc., 1991.
This resource takes a look at art criticism since the 1980s; it includes a discussion on art and money, art and politics, the feminist movement, art theories and art's social/political climate.
- Rosenberg, David. *Art Game Book*. New York: Assouline Publishing, 2003.
An excellent source for art trivia and artist quotes. The students are already utilizing it; it has great color reproductions and contains a wealth of knowledge.
- Senie, Harriet and Sally Webster. *Critical Issues in Public Art-Content, Context, and Controversy*. New York: Harper Collins, 1992.
This resource contains 22 selections written on critical issues in public art. The text also covers the contemporary art world and the changes and developments of the acceptance and support for public art. This book will be useful in discussing funding for artist in the public sector and censorship as well.
- Withers, Lawrence K. *How to Art Direct*. Glenbrook: Art Direction Book Company, 1991.
This is an excellent resource on how to develop ideas, manage an art department, how to hire artists, estimate jobs, how computers have changed the arts management and production.
- Pamphlets**
- Bringham, Don L. *Focus on Fine Arts: VISUAL ARTS*. Attleboro: National Education Association of the United States, 1989.
This is a great resource for promoting your art department, the information will be used to give students selected readings on the value of art education.
- Savannah College of Art and Design. *Guide to Portfolio Preparation and Scholarships/Fellowships, 2004*.
An excellent resource for the students to use in preparing the portfolio for slides.
- Tyler, Ralph W. *Basic Principles of Curriculum and Instruction*. Chicago: The University of Chicago Press, 1949.
This is a dated work, but the information is truly valuable in writing curriculum.
- Internet Resources**
- "Aesthetics-Clive Bell." 3/10/05. <http://www.rowan.edu/philosop/clowney/Aesthetics/philos_artists_onart/bell.htm>
This was an excellent reading for the student group activity and compares the theory of Bell with Kant.
- "Aesthetics-Plato's Aesthetics." 3/10/05.
<http://www.rowan.edu/philosop/clowney/Aesthetics/philos_artists_onart/plato.htm>
This was a great help in selecting the important thing to remember about Plato, I believe my students will be able to use this source as well. The reading level is appropriate for my students and it is a brief reading perfect for the group work I have planned.
- "Dewey, John." 3/10/05.
<http://www.press.jhu.edu/books/hopkins_guide_to_literarytheory/johndewey.html>
This was an articulate review of the theories of John Dewey edited by Michael Groden and Martin Kreiswirth.

- Danto, Arthur C. "Art, Philosophy, and the Philosophy of Art" *Humanities*, Vol.4, No.1 (February 1983), pp1-2. 2/22/05. <http://www.csulb.edu/~jvancamp/361/361_rl.html>
This selection from Danto is a series of discussion questions and bibliography I found it helpful, but I think my students would find the reading level too high.
- "Danto model-After the End of Art." 2/22/05. <http://calvin.linfield.edu/~rmills/lectures_folder/lect_danto_html.>
This was an excellent source for Danto and the model will really help organize the group working with his theory. Danto's model is an excellent visual construct for viewing the theory in an art history context.
- Hawk, Byron. *Baudrillard and Simulation*. 3/10/05. <<http://www.uta.edu/english/hawk/semiotics/naud.htm>>. The author here relates Baudrillard in relation to popular music and musicians on MTV, I think the students would enjoy the subject but the reading level is pretty high.
- "Immanuel Kant (1724-1804) Theory of Aesthetics (the Critique of Judgment)." 3/10/05. <<http://sally.fowler.faculty.noctrl.edu/220/KANT-220/sld001.htm>>. This Power Point was very easy to read and gave the most important points of Kant's theory in a slide presentation. It also had information on David Hume, which was very helpful.
- Kellner, Douglas. *Boundaries and Borderlines: Reflections on Jean Buadrillard and Critical Theory*. Illuminations. 3/10/05. <<http://www.uta.edu/huma/illuminations/kell2.htm>>. This selection will be good for the students to use when studying the theorists, it was a little high on the reading level but broken up so that it was easy to comprehend.
- Lewis, Rick. *The Library Living Philosophers: Arthur Danto*. Philosophy Now-a Magazine of ideas. 3/10/05. <<http://www.philosophynow.org/archive/articles/27lewis.htm>>. This was a very helpful selection to reflect on the writings of Arthur Danto. I find it will help the students; however, the vocabulary is quite high.
- "NSW HSC ONLINE-A Charles Stuart University Initiative, Visual Arts Glossary." 3/10/05. <http://hsc.edu.au/visual_arts/glossary/2248/Cdoc7.html>. This is an excellent source for obtaining brief summary information on the great theorist who wrote about aesthetics from Plato to Baudrillard, in the format of a timeline beginning with Classical Antiquity through Post Modern. The reading level is appropriate for my students.
- Vine, Richard. *The "Ecstasy" of Jean Baudrillard. The New Criterion-on line*. 3/10/05. <<http://www.newcriterion.com/archive/07/may89/vine.htm>>. This Internet selection was very helpful in understanding the theories of Jean Baudrillard. Some of the events seemed familiar, but much of what I absorbed was a little hard for me to grasp. I think the author did well in explaining Baudrillard; I just felt like much of it went over my head.
- Worth, Sarah. *Review of Introduction to Aesthetics -An Analytic Approach*. Oxford University Press, 1997. <<http://www.aesthetics-online.org/ideas/worth.html>>. This review of George Dickie and his Introduction to Aesthetics was very easy to read and helped organize my thinking on how I wanted to proceed with the theorists.

Student Resources

- Barlett, Gillian. *Great Career for People Interested in Art and Design*. Detroit; UXL An imprint of Gale Research, 1996.
This resource profiles artists in a variety of careers.
- Camenson, Blythe. *Careers in Art*. Chicago; VGM Career Horizons, Contemporary Publishing Group, Inc., 2000.
An excellent resource for the student researching art careers.