

**BOWIE STATE UNIVERSITY
SCHOOL OF ARTS & SCIENCES
DEPARTMENT OF FINE & PERFORMING ARTS**

ART 408 Visual Culture

Fall 2008 (3 Credits)

THURS 4:55-7:25 PM

Center for Business and Graduate Studies (CBGS)– RM 2201

Instructor: Tewodross Melchishua	ART 408 (2675)
Office Location: RM 238	Section 001
Office Telephone: 301.860.3731	Email: tmelchishua@bowiestate.edu

Office Hours: MON - 11:00-12:00 AM & 1:30-5:00 PM; WED - 11:30-1 PM
& 2-5:00 PM & by appointment

COURSE DESCRIPTION:

A visual study and critical discourse on the aesthetics of contemporary art and theory as it intersects with urban culture, and artistic movements such as hip-hop (and others). This course explores the aesthetics, philosophies and foundations of contemporary Black art and culture, by focusing on pop culture, music, technology, new media art and other visual expressions rooted within the culture.

PREREQUISITIES: ENGL 102.

COURSE OBJECTIVES: *Upon completion of this course, student will be able to:*

- Identify the foundations of hip-hop and urban culture and artists (both musical, and visual) that have shaped or contributed to this form of expression
- Analyze the history and aesthetics of the main elements of hip-hop and B-Boy culture: graffiti, breakdancing, the MC/rapper and the deejay
- Conduct research on popular Black art, music and culture and how hip-hop has influenced these forms and an industry
- Develop a project, blog and research paper based on discussions, field trips, events, research and critiques
- Produce an oral presentation or artistic exhibition/performance based on a topic matter related to hip-hop, urban and contemporary art technology
- Contrast the art, culture of hip-hop to the commercialization and often negative, exploitive and stereotypical aspects of this art form.
- Analyze and contrast various artistic genres, influences and forms of modern, contemporary and urban art and technology

Required Texts:

Chang, J. (2005) *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*, New York, NY: St. Martin's. ISBN 031230143X

Watkins, S. Craig. *Hip Hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement*. Boston, MA: Beacon Press, 2006. ISBN: 9780807009864.

Black Art and Culture in the 20th Century (World of Art) (Paperback) by Richard J. Powell, Publisher: Thames & Hudson, ISBN-10: 0500202958

Recommended:

Doy, Gen (2000) *Black Visual Culture: Modernity and Post-Modernity (Paperback)* by Gen Doy, Publisher: I. B. Tauris, ISBN-10: 1860643825

Forman, Murray, and Mark Anthony Neal, eds. *That's the Joint!: The Hip-Hop Studies Reader*. New York, NY: Routledge, 2004. ISBN: 9780415969192.

Gastman, Roger (2007) *Street World: Urban Culture and Art from Five Continents* Abrams Books ISBN-10: 0810994380

George, N. (1998) *Hip-Hop America*, New York, NY: Penguin

Rose, T. (2004) *Black Noise: Rap Music and Black Culture in Contemporary America*, Middleton, CT: Wesleyan University Press

Turabian, K. (1996), *A Manual for Writing of Term Papers, Theses, and Dissertations, Chicago Guides to Writing, Editing, and Publishing (Paperback)*, Chicago, IL: University of Chicago Press, ISBN-10: 0226816273

MODES: Methods and activities for the course include:

Traditional Experiences

Lectures/Discussions

Written and oral critiques/reports

Journal/Book of Notice/Blog

Critiques/Research Papers

Viewing/Listening of Hip-hop related media (music, slides, films, video, art, the web)

Library Visits

Field Experiences

Visits to hip-hop related events and experiences such as performances, exhibitions; visits to professional artist studios, galleries, museums, theatres and other venues

COURSE GRADE DERIVATION:

Journal (Notebook, Typed Assignments).	10%
Projects, Assignments	20%
- Blog/Website of Research	
- Reaction/Position/Artist Papers (3)	
Critiques (Using Feldman Method)	5%
Participations (Group/Class/Discussions)	10%
Presentations	5%
Attendance to class & office meetings)	5%
Events (4) Hip-Hop/Contemporary/Urban	10%
Art related events performances/exhibitions)	
Events (3, for a total of 7 events)	5%
Tests/Exams/Quizzes/Evaluations	10%
*Final Project/Paper	20%
Total	100%

* All Papers, Sources must use the Turabian/Chicago Manual of Style

Grading Scale

90% or higher	= A
80% - 89%	= B
79% - 70%	= C
69% - 60%	= D
59% or lower	= F

Grading of tutorials, creative projects:

A= Excellent, scores of 90 to 100 reserved for aesthetically sound, well designed artwork that could be included in a portfolio. This is also given for adherence to the instructions for the project as well as meeting deadlines.

B= scores 80 to 89, satisfactory completion of most of the projects' instructions, a moderately successful project turned in on time.

C= 70 to 79, work was turned in on time but may be lacking some elements as dictated by the instructions.

D= 60-69, Poor work; directions not followed, or poor usage of elements and principles of animation and art, software or other design methods; criteria for assignment not met.

F= 50-59, Extremely poor work and directions not followed.

The instructor will make an effort to assist students with general principles of animation, art/design and composition. Points may be taken off for late projects. Total Possible Points for Projects: 100%, unless otherwise stated.

Requirement Materials

** A journal, or "book of notice" and a small sketchbook is required for working out ideas and for keeping notes, readings, critiques, handouts, etc. that will be given. A 3 ring binder w/dividers is recommended to keep this information.

- ** USB Flash (or Jump) Drive. This should be a 250 MB or larger USB Jump Drive. This will replace the usage of zip disks, and will allow you to go from MAC to PC and from computer to computer.

- A pack of about 5-10 (or more) blank CD ROMs (CD-R) for submitting files.

- Access to a computer, printer and the internet (for some class assignments, email and critiques) and A DVD-R recordable disk for saving files for submission of final completed projects/portfolio at the end of the course.

- RECOMMENED: Art supplies for storyboards (such as black illustration boards, pencils, pens, colored pencils, etc.)

**** These MUST be brought to class each day.**

Classroom/Studio Policies

No food, candy, gum, drink, etc., hats or cel phones are allowed in the classroom or VCDMA computer lab or during class/studio time. Also, during class and studio time, there is no texting, "surfing the net", checking email or using unauthorized software. Class assignments and/or projects and lesson(s) will be due the following based on the required deadlines, unless otherwise stated.

PLEASE NOTE:

Special equipment, project needs, printing/mounting, exporting various file formats is the student's responsibility. Lost, unsaved or damaged files are no excuse to complete and submit assignments on time. Backing up of coursework is the students' responsibility.

Students must back up all files including papers, critiques to additional storage medium (i.e. the computer, CD-R, or DVD-R). Print and save two copies of EVERYTHING! Emailed papers will not be accepted as final copies, only for review purposes. Students will be expected to utilize Blackboard, to participate in discussions threads, and other assignments/communications.

Class Participation

I assign frequent and unannounced classwork to guide group activities, monitor students' learning, obtain feedback on my teaching, and reward thoughtful and consistent class participation. Therefore, since students cannot make up exams or classwork (see below), students who are absent or tardy will miss not only valuable instruction but also credit.

Events

Attendance at * seven (7) VCDMA, DFPA related activities and events. All students are required to attend a minimum of seven (7) outside of class creative activities. Students will choose activities from VCDMA/ART, music and theater experiences, and approval from Instructor. Some will be required and off campus at a movie theatre (film), gallery. Museum and/or artist talk. Some events will be on campus as well. A minimum of 3 off-campus events is required. Typed Critiques/Reviews are to be submitted after each event. Failure to meet this requirement will deduct from your final grade. *Mandatory trip to see Recognize! The National Portrait Gallery in Washington, DC.

Extra Credit

I will offer extra credit only during the term and only to the class as a whole (especially through extended or more advanced projects and video competitions). Therefore, you cannot improve your grades at the last minute by requesting additional work. Also, if you earn a borderline course average (i.e., 59, 69, 79, 89), you will not receive an additional point to capture the higher grade—unless you earn that grade (or higher) on your final paper and presentation.

Example: If a student with a 79 course average earns a “B” or better on the final project/portfolio, that student will qualify for a “B” on the final grade report. Please note, though, that this policy applies only to course averages ending with “9.”

Incomplete Grades and Withdrawals

A grade of Incomplete (I) is given only if an emergency prevents you from submitting the final portfolio. Such an emergency must be documented (with a written note from a doctor) by your dean or advisor. However, if you wish to withdraw from the course, please see me before the Registrar's deadline.

Lateness

I cannot accept late journal entries, projects or homework. However, if you cannot submit the work on time because of an emergency, you should submit a memo in which you document the emergency and ask to be excused from the assignment. (For instance, submit a doctor's note with your memo.) If you experience computer-related problems, you should request a note from a technical assistant and/or you must IMMEDIATELY e-mail tmelchishua@bowiestate.edu to document your problem and bring in a hard-copy of this information within one (1) day of the absence, or return to class.

Missed Exams, Crits or Classwork

There will be no make-up quizzes, projects or make-up classwork. However, if you miss a quiz, crit or other classwork because of a documented and acceptable emergency, you should submit a documented excuse as explained above.

Academic Integrity

Please read the "Academic Code of Conduct," which is published in the Student Handbook or Directory of Classes. If you are suspected of cheating, you must submit your sources and/or make up the assignment in my office. If you are caught cheating, you will receive a "0" for the assignment.

To support a community committed to academic achievement and scholarship, the University advances the principle of honest representation in the work that is produced by students seeking to engage fully in the learning process. Be original and honest and use/create (100%) YOUR OWN digital-based classwork.

This includes avoiding copyright/trademark infringement, illegally using, scanning or downloading images, music, software or using images, words, videos, prerecorded music etc. that do not belong to you, or were not created by you. Use links and give proper credit and contact authors when necessary. Look into Creative Commons Use also.

Obey the laws in terms of intellectual property and respect copyright and even if you are not sure if author/work has a copyright. **IF YOU'RE NOT SURE...YOU CAN'T USE IT!**

American Disabilities Act (ADA)

Bowie State University is committed to providing an educational environment that is accessible to all students. Students who have a disability and who would like accommodations should report immediately to Disability Support Services (DSS), located in Room 1328 in the Business and Graduate Studies Building or call Mr. Michael S. Hughes, DSS Coordinator at 301-860-4067.

In accordance with the ADA policy, students who need accommodations because of a disability should contact the Disability Support Services Office immediately, and as soon as possible after admission to the University or at the beginning of each semester.

If you need a special accommodation required by the American Disabilities Act, please document and discuss your disability with me during the **FIRST TWO WEEKS** of classes. Any student with a documented disability (including learning disabilities) that the student feels may affect classroom performance should discuss the matter privately with the instructor at the beginning of the semester so that reasonable accommodations can be made.

It is also recommended that the student make contact with the appropriate office for Academic/Student Services for additional assistance with classes and campus activities.

Attendance

Attendance will be factored into your overall grade. Please see university's policy) as poor attendance, leaving early/unexcused tardiness to class can lower your overall grade and/or be grounds for failure; the lack of attendance and failure to submit all projects and lessons will result in a lowered grade and student will be in jeopardy of failing this course.

Snow/Inclement weather: Class does not automatically close when the public schools close. School closings are announced on TV channels 4, 5, 8, and 9 and radio stations, WAL, WPGC, WPFW, WOL, WRC, WTOP, WMAL, WHUR, & WKYS. Also check the web for internet news organizations that list local school closings.

Note: Instructor withholds the right to substitute projects, alter/delete projects, or introduce alternative/special projects for the overall improvement of the learning experience. Students shall be given this information in advance and in writing.

PROJECTS:

1. Research, Readings and Reviews on Hip-hop Culture
2. Oral Presentations & creative projects developed with a research group.
3. A Blog related to research, final paper and assignments from class must be created by all students.
4. Each student will hand in individual research notes in a journal and develop a presentation based on critical listening, viewing of hip-hop music, art film/video
5. Visits to exhibitions, studios or artists who use hip-hop in their work
6. Discussions and dialogues of Hip-hop Culture, Urban/Contemporary Art & Technology
7. Visiting visual and hip-hop artists; spoken word artists to class
8. Attendance and written critiques of "hip-hop" or related performance, exhibition and/or screenings, as well as ART/DFPA events on/off campus and throughout the Baltimore/DC area
9. A final paper/presentation/project on selected hip-hop topic. The final project should integrate discussions, critiques, research and material covered during the semester.

Important Dates

September 2: First day of class. Late Registration begins until Sept. 2, 2008

September 8: Late registration & Add/Drop ends

September 8: Last day to add

September 8: Last day to drop/without a "W" grade

September 9: Comprehensive Exam - (All Programs)

September 17: Career Services – Fall 2008 Career Fair

September 18 & 20: English Proficiency Exam, 1st 8 Week Classes, 9 AM.
Requirement for graduation

September 30 Last day to withdraw (1st 8 week classes)

October 1: Deadline to Apply and pay for Dec 2008 Graduation

October 5: Last day to remove Spring 2008 Incomplete Grade

October 5-11: Homecoming Week 2008

October 6-13 Graduate Comprehensive Examination

October 18-20: English Proficiency Exam, 1st 8 Week Classes, 9 AM.
Requirement for graduation

October 20-24: Mid-term evaluation for Undergraduate students

October 27: 1st 8 week classes end

October 28: Mid Semester grades due no later than 5 PM

October 28: 1st 8 Week Classes End. 2nd 8 Week Classes Begin; 2nd Late
Registration Begin

November 1: Deadline to Apply and pay for May 2009 Graduation

November 6-8: English Proficiency Exam, 2nd 8 Week Classes, 9 AM.
Requirement for graduation

November 10: Last day to drop/with "W" grade. Last Day to change from Credit
to Audit (UG only).

November 17-21: Advising Week for Undergraduate Students

November 21: Last Day to withdraw from 2nd 8-week class

November 24: Spring & Winter 2009 Registration opens

November 25: Last day of classes for students before Thanksgiving Break

November 26-30: Thanksgiving Break. BSU offices close at 5 PM.

December 1: Classes Resume

December 5-11: Final Exams for December graduating seniors

December 14: Final grades due for Graduating seniors by 3 PM

December 15: Last Day of classes

December 16-22: Final Exams for all students.

December 17: Graduation Clearance 11am-6: 30pm

December 18: Graduation Clearance 9am-4pm

December 19: Commencement Rehearsal

December 20: Commencement Ceremony

December 22: Last Day to change Fall 2008 Incomplete Grad grades

December 23: Last Day of 2nd Eight-Week Classes

December 23: End of semester

December 26: Last Day to submit Fall 2008 Grades

ART 408 FALL 2008 WEEKLY COURSE OUTLINE:

A. Module I - Back In the Day (To The Motherland, Kid)

I. The African Oral Tradition; The Signifying Monkey; African roots of Hip-Hop Culture

II. The Elements of Hip Hop

II. A Brief History of Black Musical Traditions; The Blues and Jazz. Rhythm, Blues and Soul: The Politics and Foundations of Black Art & Music

IV. The Revolution Will Not Be Televised; The Black Power Movement and Hip-Hop

V. The Deejay and the Dancehall: Reggae Music & the Evolution of Hip-Hop

Readings: The Power of Black Music: Chap. 1: African Music, Religion and Narrative, Chap 2: Transformations Chap 4: African-American Modernism, Signifyin(g) and Black Music; Can't Stop, Won't Stop: Introduction and Loop 1: Babylon Is Burning 1968-1977; Hip Hop Matters: Introduction/Back In the Day Hip Hop America: Introduction and Chap 1: Post Soul; Black Art & Culture in the 20th Century: Introduction/The Dark Center; Hip Hop As Performance and Ritual: Chapter One: Hip Hop And the African Diaspora and Chapter Four: From Esu to Dolemite: Cosmology and Storytelling in the African Diasporic Tradition; The History of Hip-Hop by Davey D (<http://www.daveyd.com/raptitle.html>)

Review: Turabian/Chicago Manual Of Style & Feldman Method Of Art Criticism

Listening: Minnie The Moocher, by Cab Calloway; The Signifying Monkey, by Oscar Brown Jr; Muddy Waters, Lee Scratch Perry, King Tubby, The Upsetters, Bob Marley & The Wailers, Studio One, Babatundi Olatunji, James Brown, Motown, Staxx, Gil Scott Heron, The Last Poets, Malcolm X, Dr. Martin Luther King, Jr., Grand Master Flash, Kool DJ Herc, Afrika Bambaataa, Chief Rocker Busy Bee, Grandmaster Flash and the Furious Four, The Cold Crush Brothers, Grand Wizard Theodore and the Fantastic Romantic Five, Funky Four Plus One More, Crash Crew, Master Don Committee and more TBD.

Viewing: Looking For the Perfect Beat (PBS)

B. Module - Yes, Yes, Yall! And You Don't Stop

VI. "MC Means Move The Crowd": The MC, Rappers; Call & Response

VII. Hip-Hop Dance, Movement and Form (The B-Boy).

Readings: Can't Stop, Won't Stop: Loop 2: Planet Rock: 1975-1986; Black Art & Culture in the 20th Century: Chapter 5: Black Is A Color; Hip Hop Matters: Part One: Pop Culture and The Struggle for Hip Hop; Hip Hop As Performance and Ritual: Chapter 2: Urban Ethnomusicology & The Holographic Model

Listening: KRS-ONE; Eric B & Rakim, Funky Four Plus One, Treacherous Three, Busy Bee, Kurtis Blow, Big Daddy Kane, Run-DMC, Doug E. Fresh/Slick Rick, Public Enemy, The Beastie Boys and more TBD.

Viewing: Wild Style

C. Module – Let's Bomb This: Visualizing Hip Hop & Urban Arts

VIII. Contemporary Visual Art, Installation/New Media & Graffiti Arts. Urban Arts Movement

IX. The Video, Film and Evolution of Hip-Hop Cinema

X. Spoken Word, Poetry & Literature; Theatre, Performance Art & Hip-hop

Readings: Hip Hop America: Hip Hop Wasn't Just Another Date; Hip Hop Matters: Part One: Pop Culture and The Struggle for Hip Hop

Listening: TBD

Viewing: Style Wars; and more TBD.

October: 16 and/or 23rd. Class visit to see Recognize! Hip Hop Portraiture; The National Portrait Gallery, Washington, DC. Before October 26, 2008.

D. Module – The Real? The Art Vs. The Industry

XII. Le Rap or Hip-hop? Hip-hop's Global & Commercial Influence

XIII. Players, Pimps & Thugs, Oh, My! (Misogyny, Gender & Materialism)

Readings: Hip Hop Matters: Part One: Pop Culture and The Struggle for Hip Hop; Hip Hop America: Gangsters-Real and Unreal; Can't Stop Won't Stop: Loop 3 – The Message: 1984-1992 & Loop 4: Stakes IS High: 1992-2001

Listening: Notorius BIG, Tupac, NWA, Dr. Dre & Snoop Dog, JAY-Z, Orishas, Tribe Called Quest, Gangstarr, Wu-Tang, De La Soul, Queen Latifah, Lil Kim, Salt-N-Pepa

Viewing: Style Wars, Wild Style; Hip-Hop: Beyond Beats & Rhymes (PBS);
E. Module : Yo! The Future will be Ill, Son!

XIV. The Future of Hip-hop? Technology, Black Art and Afrofuturism;
Underground Hip Hop/The information age/internet and technology and hip-hop

XVI. Final Project, Presentations and Evaluations

Readings: Selected readings essays on/by Keith Piper, Kobena Mercer (TBD);
Can't Stop Won't Stop: Loop 3 – The Message: 1984-1992 & Loop 4: Stakes Is High: 1992-2001 and Appendix: Words, Images and Sounds; Hip Hop Matters: Part One: Pop Culture and The Struggle for Hip Hop

Listening: Tricky, Asheru, Storm The Unpredictable, Outkast, Dizzie Rascal, Mos Def, Kanye West, Asheru, Talib Kweli, DJ Spooky, Pharrell/Neptunes, Missy Elliott, TI, Lil' Wayne, 50 Cent, others TBD.

Viewing: Art 21 series, AfroPop series (NBPC/CPB/PBS) others TBD

PROJECTS AND DEADLINES	DUE DATES
PR 1: Paper: Free Writing Paper Hip Hop to Me Is... ? (2 PGS.) Review of the Chicago Style Manual;	9/11/08
PR 2: Paper: Contrast Hip Hop Culture/Music With One Other Musical Genre, Era (Time Period) And/Or Artistic Movement (Min. 3 Primary Sources) Due Typed w/Title Page (2.5-5 pages)	9/25/08
PR 3: 1 Page Outline For Final Research Paper (10 Pgs.) - Typed	10/2/08
PR 4: Bibliography/List Of Sources For Paper - Typed	10/2/08
EVENTS 1: Gallery Visit To Nat'l. Portrait Gallery (Counts 1 Visit) *Note: This Counts As (1) One Event And <u>Cannot Be Used</u> For Other Art/DFPA Related Events	BY 10/16 or 10/23/08
PR 5: 3 Page Critique/Review Of Recognize! Exhibition	10/30/08
EVENTS 2-3: Gallery/Exhibition/Performance (3) Three By Midterm 1.5-2 Page, Double-spaced, Typed Review For Each Event	10/23/08
Journal Entries/Responses - Midterm from Class: (Music/Art/Web/Films/Discussions)	10/23/08
MIDTERM EXAM (Review Of Journal, Research & Blog);	10/23/08
PR 6: INTRODUCTION & 1 ST 3 Pages Of Final Paper Due For Review (35-75% Written)	11/6/08
EVENTS 4-7 TOTAL: Gallery/Performance/Performance (3) Three By Final 1.5-2 Page, Double-spaced, Typed Review For Each Event	11/20/08
PR 7: 1 st Draft of Final Paper	11/20/08
PR 8: Artist paper. Create a paper based on two or more Contemporary Artist of African Descent who incorporates aspects of technology, Hip Hop and New Media into their work. Discuss a minimum of three works by the artist and include supporting information, images and sources. ((Min. 3 Primary Sources) Due Typed w/Title Page (2.5-5 pages)	11/4/08
PR 9: 2 nd Draft Of Final Paper (80-100% Written) MUST MEET W/PROFESSOR AT LEAST TWICE BEFORE SUBMITTING FINAL	12/4/08
FINAL RESEARCH PAPER (NO LATE PAPERS ACCEPTED)	12/11/08
Journal Entries/Responses - Final from Class: (Music/Art/Web/Films/Discussions)	12/11/08
Final Class Critique & Presentations	12/18/08

VIII. BIBLIOGRAPHY:

Bradley, L. (2000) *This Is Reggae Music: The Story of Jamaica's Music*, New York, NY: Grove Press/Penguin Books

Chang, J. (2005) *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*, New York, NY: St. Martin's

Cooper, C. (2004) *Sound Clash: Jamaican Dancehall Culture at Large*, New York, NY: Palgrave MacMillan

Dee, K & Ernie Paniccioli (2003) *There's a God on the Mic: The True 50 Greatest MCs*, New York: Thunder's Mouth Press

Floyd, S. (1995) *The Power of Black Music: Interpreting Its History From Africa to the United States*, New York, NY: Oxford University Press

Forman, M. & Mark Anthony Neal (eds.) (2004) *That's the Joint! The Hip-Hop Studies Reader*, New York, NY: Routledge

George, N. (1998) *Hip-hop America*, New York, NY: Penguin

Katz, D. (2003) *Solid Foundation: An Oral History of Reggae*, New York, NY: Bloomsbury

Kitwana, B. (2003) *The Hip-hop Generation: Young Blacks and the Crisis in African American Culture*, New York, NY: The Perseus Books Group

Paniccioli, E. & Kevin Powell (2002) *Who Shot Ya? Three Decades of Hip-hop Photography*, New York, NY: HarperCollins

Perkins, W., ed. (1996) *Droppin' Science: Critical Essays on Rap Music and Hip-hop Culture*, Philadelphia, PA: Temple University Press.

Rose, T. (2004) *Black Noise: Rap Music and Black Culture in Contemporary America*, Middleton, CT: Wesleyan University Press

Rose, T. & Andrew Ross, eds. (1994) *Microphone Fiends: Youth Music & Youth Culture*, New York, NY: Routledge

Stolzoff, N. (2000) *Wake the Town and Tell the People: Dancehall Culture in Jamaica*, Durham, NC: Duke University Press

Watkins, S. (2006) *Hip-hop Matters: Politics, Pop Culture, and the Struggle for the Soul of a Movement*, Boston, MA: Beacon Press

IX. SITES:

www.allhiphop.com

www.hiphopassociation.org

www.zulunation.com

www.hiphopcity.com

www.templeofhiphop.org

www.h2oiff.org

www.wildstylethemovie.com

www.hiphopfilmfestival.com

www.hiphop-directory.com

www.ohhla.com

www.daveyd.com

www.okayplayer.com

www.whitney.org

www.dcartz.dc.gov/dcartz/cwp/view,a,3,q,528356.asp : DC Hip-hop Theatre Festival

<http://www.chicagomanualofstyle.org/home.html>

ART 408 VISUAL CULTURE
NAME:

SEMESTER:
STUDENT ID:

STUDENT PROJECT AND PARTICIPATION SHEET: Use the following to record your grades, points, and comments as necessary. Also keep track of the project descriptions, and take notes for any special grading factors/criteria, dates and possible deadlines. Use points, percentages and add up as you receive grades. Refer to your course syllabus for the grading factors, attendance policy and percentages. All projects must be submitted with proper name typed, with cover page (PRINT 2 COPIES) and save/back-up to your storage medium first. Please confirm that your papers were received. You must keep a copy of all assignments until the end of the semester. Instructor will withhold the right to refuse to accept any late work unless you receive instructions/directions. You are to maintain a professional journal and blog of all papers and research.

GRADING RUBRIC:

Time: Project was submitted on time and by the deadline: 20 pts.
Technique: successful execution of concept; elements/principles of art: 20 pts.
Creativity: original idea (s), problem solving, development of ideas, research: 20 pts.
Complete: Project is completed, finished as assigned; all criteria met; error-free: 20 pts.
Presentation: Project submitted in correct file and research paper standards, formats; neatness as well overall presentation for critique & grading. 20 pts.

PROJECTS = 15%:

Project Points Earned GRADE Comments/Critique Feedback Due Date

	Points Earned	Grade	Comments/Critique	Feedback	Due Date
1.	_____	_____	_____	_____	_____
2.	_____	_____	_____	_____	_____
3.	_____	_____	_____	_____	_____
4.	_____	_____	_____	_____	_____
5.	_____	_____	_____	_____	_____
6.	_____	_____	_____	_____	_____
7.	_____	_____	_____	_____	_____
8.	_____	_____	_____	_____	_____
9.	_____	_____	_____	_____	_____
FINAL Project	_____	_____	_____	_____	_____

EVENTS = 5% EVENT 1: _____ EVENT 2: _____ EVENT 3: _____ EVENT 4: _____
EVENT 5: _____ EVENT 6: _____ EVENT 6: _____ EVENT 7: _____

PARTICIPATION = 10 % Studio time, readings, journal, class discussions:
MIDTERM = _____ FINAL = _____

ATTENDANCE= 5% MIDTERM = _____ FINAL = _____
- # OF LATE: - # OF LATE: - # OF ABSENCES: - # OF ABSENCES:

MIDTERM EXAM = 10 %: MIDTERM EXAM = _____
QUIZZES/TESTS OTHER EXAMS = _____
MIDTERM = _____ FINAL = _____

FINAL EXAM CRIT = 10% Y/N
FINAL CD-R OR DVD & PORTFOLIO =5%
FINAL PROJECT = 20 % FINAL = _____

TOTAL MIDTERM = _____ TOTAL FINAL = _____

DFPA/VCDMA Student Survey
PLEASE PRINT LEGIBLY!! Return to Instructor

Date: This Course Title:.....
Course Number: Section:
Student ID:
Your Name: Semester:
Address (local, campus):.....
Address 2:
City: State: Zip:

Email: Emergency Contact & #:
Emergency Contact/Cel Phone #:

Phone #: Additional Phone/Cel.....

Your status (senior, junior, etc.): Expected graduation date/year:

Your Major: Minor.....

Your Advisor: Department:.....

Ph: School:

I have taken these prerequisite(s) and/or related courses:

Describe your learning style (the way you learn, ex. Lecture, hand-on, etc.)

Describe any experience using computers & software:

Reasons for taking this class and your overall expectations, goals or objectives:

Other Activities, interests, hobbies, campus or community activities:

Please write a brief biographical statement:

I have read the syllabus for this course, course requirements; as well as grading factors, computer lab and attendance policy and agree to the terms set therein:

NAME (SIGNATURE)