

## VPAS 6391: Creativity Visual Arts Workshop

Semester: Fall 2025

Credits: 3 Credit Hours (3-0)

Meeting Time: Tuesdays, 4:00 PM – 6:45 PM

Location: ATC 1.801A

Instructor: SV Randall (Email: SVRandall@utdallas.edu)

Office Hours: ATC 4.911 - Tuesdays 2:00 – 4:00 PM and By appointment

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### Course Description:

This course emphasizes the creation of original artistic works in a focused area of visual arts (e.g., sculpture, drawing, photography, mixed media). Students will engage in a series of hands-on workshops and tutorials while developing a sustained artistic inquiry throughout the semester. The first half of the semester focuses on weekly prototype assignments, each tied to an evolving conceptual thread. The second half emphasizes professional development, culminating in a final project and group critique.

This is a creative, studio-based class. An experimental workshop. A laboratory for taking risks. A space for hands-on making, leaping before looking, and seeing failure as fertile ground for growth. This course centers on an evolving process of self-learning and discovery, rooted in dialogue, community, and curiosity. We will teach, learn, and make together.

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### Student Learning Outcomes:

By the end of this course, students will be able to:

- Develop a consistent conceptual or research focus across multiple formats and materials
- Acquire hands-on skills with various tools, techniques, and visual art processes
- Build a professional portfolio including an artist statement, bio, and sample proposals
- Create a cohesive final project that demonstrates synthesis of concept, material, and form

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### Materials & Fees:

Students will need to purchase materials based on the needs of their individual projects. You are encouraged to build a personal materials library that supports your creative inquiry this semester.

- Please submit an ATC Building Locker Rental Request this week and label everything clearly.  
>>> <https://atlas.utdallas.edu/TDClient/30/Portal/Requests/ServiceDet?ID=261> <<<

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### Required Readings & Media:

Assigned readings and videos will be posted weekly in eLearning. These materials support the critical, conceptual, and contextual aspects of your studio work. You can expect:

- 15–75 minutes of assigned video content per week
- 10–60 pages of reading per week

Weekly written assignments are to be submitted online in response to readings, media, class discussions, artists, and prompts. We will discuss readings and videos collectively during class. Come prepared with notes, questions, and observations to contribute meaningfully to the conversation.

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## Grading Breakdown:

- 40% - 8 Prototype (Experimental) Projects
- 20% - 5 Professional Practice Assignments + 3 External Applications
- 20% - Final Project
- 10% - Final Portfolio
- 10% - Participation & Studio Engagement

## Structure & Schedule:

### >>> Part I: Hands-On Workshops + Weekly Prototypes

Each week's assignment is a prototype - a material exploration connected to your central concept.

Wk	Date	Topic	Assignment / Project <small>(due following Monday by midnight)</small>
1	Aug 26	Introductions - Pecha Kucha + Vector Design	eLearning
2	Sept 2	Workshop: Vector Cutting / Prototype Planning	Prototype 1 (bring tablet/laptop)
3	Sept 9	Workshop: 3D Printing	Prototype 2 (bring tablet/laptop)
4	Sept 16	Workshop: Mold Making + Casting	Prototype 3 (bring tablet/laptop)
5	Sept 23	Workshop: MIG Welding	Prototype 4
6	Sept 30	Workshop: Woodshop 1	Prototype 5 + App 1
7	Oct 7	Workshop: Woodshop 2 + Vacuum Forming	Prototype 6
8	Oct 14	Fieldtrip: Material and Contextual Research	Prototype 7

### >>> Part II: Professional Practice + Final Project Development

Focused studio time and assignments to build toward your Final Project, with weekly professional development deliverables.

9	Oct 21	Workshop: Final Project Proposal	Final Project Proposal
10	Oct 28	Workshop: Artist Statement + Bio	Artist Statement + Bio + App 2
11	Nov 4	Workshop: Thesis / Dissertation Bibliography	Reading List
12	Nov 11	Fieldtrip or Guest Visit (TBD)	TBD
13	Nov 18	Workshop: Portfolio Review + Grant Writing	Portfolio Draft (Digital) + App 3
<i>Nov 25 - Fall Break - No Class</i>			
14	Dec 2	Final Critique A	Grant Proposal
15	Dec 9	LAST CLASS - Final Critique B + Studio Clean	Final Project Due
16	Dec 16	(Exam week) Final Portfolio Due	

*\*Final grades viewable by Dec 19*

Ancillary activities / assignments / readings / videos / etc... will be provided weekly in eLearning

#### UPCOMING EXTRAS:

- \* International Sculpture Conference – October 23-26
- \* E-Scrap Conference / Exhibition – October 26-29 (SEEKING WORK - interested students please connect with me ASAP)
- \* NEW lab launching this fall - Research in Art, Rematerialization, + Ecology (RARE)
- \* Transplanting Natural Dye Garden to ATC this semester

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### **Final Project Guidelines:**

Your final project must evolve from the same conceptual or research focus explored in your prototype assignments. It should demonstrate clear integration of technical skills, material choices, and conceptual development. Presentation formats may include physical installation, digital portfolio/presentation, time-based media, or mixed formats. Final work must be accompanied by: High-quality documentation (photo/video), a refined artist statement, and a project statement.

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### **Studio Use:**

Starting 9/2, the studio will be available for individual work during posted Open Lab hours.

To ensure safety and shared responsibility:

- Sign in using the clipboard upon arrival.
- No food or drink is allowed in the studio while working.
- Always leave the space cleaner than you found it.
- Report any damaged equipment to Professor Kristen Cochran or me immediately.
- Wood and metal tools may only be used after completing a safety orientation and only under monitor supervision. You must work with a partner when using heavy machinery.

Open Lab + Monitor hours will be posted during Week 2.

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### **Late Work:**

Late projects will be penalized one full letter grade.

All late work must be submitted within two weeks of the original deadline to receive credit.

Late work cannot receive an “A”, regardless of quality.

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### **Online Submissions:**

We’ll discuss in class how to photograph, edit, and upload digital documentation of your projects.

In general:

- Submit **image** files via UTD Box to your designated folder.
- Submit **text** files (statements, reflections) via eLearning.

Files should be saved as directed: lastname\_firstname\_VPAS6391\_projectX

All online submissions will be due the Monday before class by midnight.

Late submissions in eLearning will not be accepted.

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### **Expectation For Working Outside of Scheduled Class Time:**

To succeed in this course, you should expect to spend at least 6 hours per week outside of class on studio work, research, reading, and preparation.

Once we begin working with wood or metal, these tools may only be used during designated open lab hours under monitor supervision. This is for your safety and the safety of others.

Your practice is shaped by time, attention, and curiosity. Show up for your work—it will meet you there.

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### **Feedback Sessions / Critiques:**

As a graduate student, you are expected to initiate and facilitate critique sessions that support your creative and research development. These are not moments for defending your work, but opportunities to open up dialogue and reflect deeply on your evolving practice.

Before each critique, you'll submit a written statement to peers. This should offer context including your goals, influences, process, and questions. These statements ground our conversation and help us engage your work critically and constructively.

Critique is a porous, reciprocal process. It requires vulnerability, generosity, and active listening. You are expected to provide specific, thoughtful, and supportive feedback that helps your peers grow. We'll co-create critique protocols together. Our goal is to create an environment that supports experimentation, inquiry, and mutual growth - not perfection or judgment.

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### **Studio Visits:**

Throughout the semester, we'll have regular studio visits (informal, one-on-one check-ins) to discuss your work in progress. These are not critiques but opportunities to reflect on your ideas, process, and development.

I use studio visits to understand how your work is evolving visually, conceptually, and in relation to your research. I expect to see ongoing engagement and thoughtful experimentation. These conversations are also a space for you to ask questions, share challenges, or test out new directions.

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### **A Note on Community:**

In this class, we'll work together to build a supportive, engaged community of creative thinkers and makers. Our classroom includes a diversity of perspectives and lived experiences. Disagreements may arise — that's a natural part of learning. What matters is how we treat one another.

In this space, all students are equally valid and valued. I ask that you show mutual respect and care in your interactions. If you have questions, concerns, or just want to talk, please come to office hours. I'm here to support your learning and well-being.

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### **Communication:**

Clear and timely communication is essential. If you are experiencing any issues accessing course materials, meeting deadlines, or navigating the workload - please reach out as soon as possible.

All email communication must be sent through your official UTD email address.

Please note:

- I respond to emails during regular business hours: 8:00 AM – 5:00 PM, Monday through Friday.
- Emails sent outside of these hours (including evenings, weekends, or holidays) will be answered the next business day.
- For time-sensitive matters, please include "Urgent" in the subject line so I can prioritize appropriately or call or message directly on MS Teams.

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### **Class Attendance:**

Regular and punctual attendance is essential to your success in this course. We meet only 15 times this semester, so each class is valuable.

You are allowed up to one unexcused absence without penalty. Two or more unexcused absences will result in a one-letter grade deduction from your final grade.

If you must miss class for any reason, please notify me in advance whenever possible. Documentation may be required for absences to be considered excused.

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### **Class Start Time & Punctuality:**

Class begins promptly at **4:00 PM**. Arriving late disrupts the learning environment and your own progress.

- Two late arrivals will be counted as one unexcused absence.
- As noted in the attendance policy, two unexcused absences result in a one-letter grade deduction.

If you anticipate being late due to a valid reason, please communicate with me in advance when possible.

Sample Agenda:

4:00–4:10 – Opening Activity

4:10–4:50 – Prototype Assignment Shares

4:50–5:00 – Break (10 minutes)

5:00–6:40 – Workshop / Tutorial / Lecture

6:40–6:45 – Reset Studio Space

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### **Use of Phones and Devices in Class:**

There will be times when we use phones or laptops for in-class research, activities, or documentation, but unless otherwise specified, all devices should be silenced and put away at the start of class.

During hands-on work sessions, phones should not be used, as they can distract from the process and pose a safety risk, especially when working with tools or machinery.

If you need to use your phone for an urgent matter, please step outside the studio to do so.

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### **Assignment + Academic Calendar:**

A tentative semester schedule with due dates will be posted in eLearning. Please note dates and specifics may change as the semester progresses, but I will notify you immediately of any changes.

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### **Syllabus Modifications Statement:**

The instructor reserves the right to modify any part of this syllabus as needed throughout the semester.

Flexibility, adaptability, and patience will be important for all of us as we navigate the evolving needs of the course. Any changes will be communicated clearly through in-class announcements and posted online. I look forward to working with each of you and believe we can make this a truly meaningful and productive semester together.