

**San José State University**  
**Department of Art & Art History**  
**Art 68, Beginning Sculpture: Object and Concept, Section 2, Fall, 2017**

**Course and Contact Information**

<b>Instructor:</b>	<b>Lynn Dau</b>
<b>Office Location:</b>	<b>SJSU Foundry 1036 S. 5<sup>th</sup> St.</b>
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<b>Email:</b>	<b>lynn.dau@sjsu.edu</b>
<b>Office Hours:</b>	<b>Mondays 12:00-1:00 or by appointment</b>
<b>Class Days/Time:</b>	<b>Monday/Wednesday 9:00-11:50</b>
<b>Classroom:</b>	<b>SJSU Foundry 1036 S. 5<sup>th</sup> St.</b>
<b>Prerequisites:</b>	<b>Art 13 or Instructor permission</b>
<b>Department Office:</b>	<b>ART 116</b>
<b>Department Contact:</b>	<b>Website: <a href="http://www.sjsu.edu/art">www.sjsu.edu/art</a> Email: <a href="mailto:art@sjsu.edu">art@sjsu.edu</a></b>

**Faculty Web Page and MYSJSU Messaging**

Access to your grades as well as copies of course materials such as the syllabus, major assignment, handouts, notifications etc. will be made available through the SJSU Canvas system (<http://www.sjsu.instructure.com>), accessible through your SJSU One account. You are responsible for regularly checking with the messaging system through MySJSU.

**Course Description**

Introduction to core sculptural media: woodworking, welding, mold-making, metal-casting and working with found objects. Emphasis on concept development and critical thinking. This lower division undergraduate course is designed to broaden your skill set with regard to object making. The course will focus on the aesthetic elements of creative objects while at the same time focusing on the conceptual development underlying the creative process. You will

learn basic skills and techniques used in woodworking, metalworking, moldmaking, and mixed media. This is a fast-paced hands-on shop intensive class. **Three units**

### Course Learning Outcomes

Upon successful completion of this course, students will be able to:

CLO1 - Practice iterative design processes, using a problem solving routine that begins with brainstorming and sketching, refining of ideas, model making, testing, reassessment, and construction of a final solution.

CLO2 – Explore the application and expression of personal, social, and political concerns in the creative process.

CLO3 - Design objects with the capacities and qualities of a given material in mind, allowing these to influence the form of each object.

CLO4 - Integrate joinery and connective systems into the design of an object from its inception.

CLO5 – Identify and explore different methods of sculpture presentation.

CLO6 Fabricate objects using a wide variety of power tools and hand tools. Practice a variety of woodworking, metalworking, moldmaking and other constructive, subtractive and manipulation techniques.

CLO7 Make objects that tell a story or offer “cultural critique,” the questioning of commonly held assumptions.

### Required Readings

O'Brien, Tim. *The Things They Carried*. New York, NY: Houghton Mifflin, 1990. Print.

An online PDF can be found here:

<https://docs.google.com/viewer?a=v&pid=sites&srcid=ZGVmYXVsdGRvbWFpbXkZW1hcmlvc3dlYnNpdGV8Z3g6M2E3YzVjM2MwOTdhYTlz>

You can find additional PDF copies available online by searching the title. We will only read “The Things They Carried” which is the first short story in a book of short stories.

### Other Readings

Any art magazines or journals (such as Art Forum or Sculpture Magazine) so you know what is going on in the contemporary art world.

Any newspaper, or news magazine (PBS television or NPR radio) so you know what is going on in the world at large. An artist that knows only art makes boring art.

### Hazardous Materials (HAZMAT)

All studio classes that use any “hazardous materials” should include one graded assignment that helps students understand HAZMAT regulations and develop consistently safe practices—this might be as simple as a labeling assignment. Note that food containers cannot be used for chemical storage and that common household items (bleach, vinegar, etc.) are deemed hazardous materials and must be stored appropriately. The campus EHS

(Environmental Health & Safety) office and the County will schedule inspections with increasing frequency; fines assessed by the County are now high enough to put us out of business, so this is a serious matter. The techs are NOT responsible for cleaning up facilities and classrooms and offices—this is your responsibility. If you need information or help, please let us know. Additional note: clutter is deemed a hazard, and we can be fined for clutter.

Basic training powerpoint: <http://www.sjsu.edu/fdo/docs/hazmatandlabsafetyguidance.pdf>

## Shop Safety

Shop safety test: Students who use the shop facilities will be required to take the Shop Safety Test before they can use the facility. There will be a lecture on basic safety and following that lecture the test will be administered. This test is for basic safety only, it does not qualify you to use any of the machines or equipment in the shop. Each student must attend the demonstration and be qualified by the instructor, shop technician, or TA in order to use the shop machines and equipment.

## Material Safety Data Sheets

Forms called MSDS sheets are required for all potentially hazardous materials and are to be supplied to the department by students bringing hazardous materials into the building. They are available from the vendor (store) where the material was purchased, and are required to be on file with the department before materials can be used in any department facility including the foundry. Potentially hazardous materials could include spray paints and adhesives, epoxy resins, etc. Students are required to supply MSDS sheets to the department whenever bringing hazardous materials into the facility.

## Library Liaison (Required)

Elisabeth Thomas ([elisabeth.thomas@sjsu.edu](mailto:elisabeth.thomas@sjsu.edu))

Website: <http://libguides.sjsu.edu/collectiondevelopment/CDhumanities>

## Course Requirements and Assignments

### Assignments:

Presentation 1: Biographical Object: CLO 2

Project 1: Contrasts in Wood: wood fabrication: CLO 1, 2, 3, 4, 5, 6, 7

Project 2: Rhythm and repetition: metal fabrication: CLO 1, 2, 3, 4, 5, 6, 7

Project 3: Make it work: Mixed media with cast element: CLO 1, 2, 3, 4, 5, 6, 7

Project 4: Cultural Critique: Mixed media with found objects: CLO 1, 2, 3, 4, 5, 6, 7

Reading Response: Tim O'Brien, "The Things They Carried": CLO 2, 7

### Your final grade will be assessed as follows:

Presentation 1: 5%

Project 1: 20%

Project 2: 20%

- Project 3: 20%
- Project 4: 20%
- Reading Response: 5%
- Participation 10%

**Class participation:** This includes: discussion of your colleagues’ work in critiques, discussion of the artists’ work presented in videos and slide presentations, discussion of readings, presence during technical demonstrations, input concerning desired technical demonstrations, interaction with visiting lecturers, and cleaning up after yourself in the shop! All work must be finished and turned in according to ascribed deadlines. **ATTENDANCE ON CRITIQUE DAYS IS REQUIRED.**

**Final Examination or Evaluation**

Critique of the final project will begin on the last meeting of class and any remaining projects will be critiqued during the time allotted for our scheduled final exam (see schedule below). The final exam period will also include a thorough facility clean up. **Attendance at the schedule final is mandatory.**

**Grading Policy**

- I expect a high degree of commitment to this class. Your persistence, imagination, and level of involvement in solving visual problems determines the quality of your work. Be sure to challenge yourself within the parameters of each assignment. The criteria I use in assigning grades for studio assignments are the quality and complexity of the ideas being explored (including preparation, research, preliminary sketches and models) and your success in executing these ideas (problem solving, craftsmanship, attention to detail, presentation). Lack of time is not an excuse for poor performance on an assignment. The foundry employs a volunteer system that keeps the facility open outside of class hours usually from 9:00 a.m. to 9:00 p.m. Monday through Friday. If another class is in session you must have that instructor’s permission to work in the facility during that time.
- All work must be finished and turned in according to described deadlines and instructions. I will accept late assignments, but they will be downgraded by one full letter grade for each class meeting they are late. If your work is not finished by the due date it will not be presented at critique which is an essential part of the leaning process. You will miss out on the very valuable analysis and feedback of the instructor and your learned classmates.

A+ = 100-97%	A = 96-93%	A- = 92-90%
B+ = 89-87%	B = 86-83%	B- = 82-80%
C+ = 79-77%	C = 76-73%	C- = 72-70%
D+ = 69-67%	D = 66-63%	D- = 62-60%
F = 59-0% Unsatisfactory		

A= Excellent work  
 B= Above average work  
 C= Average work  
 D= Below average work  
 F= Unsatisfactory work

### **Classroom Protocol**

We learn by researching, experimenting, creating and discussing. I encourage mistakes and failures as part of the learning process. Through critiques and discussions, we will all learn and we will all teach. I expect students to have fun, be imaginative and expressive, but I also expect that they will be respectful toward the instructor and each other. No electronics are to be used during class unless they are used as research tools for the assigned projects. Critiques are a very important part of the learning process and I expect all students to be attentive and actively participate. Because this is a hands-on class with many demonstrations and slide lectures I expect all students to be mindful of attendance. Too many unexcused absences or tardies may negatively impact your grade because you are likely to miss crucial information. Be on time, arriving late disrupts class and is disrespectful. If you miss a demonstration, it is up to you to make arrangements with the instructor to make it up. Artistic integrity is a must. Your work should be your own original work. You may look to other artists and online resources for inspiration, techniques and skill building purposes, but you may not copy someone else's idea or concept.

**Proper Attire:** This is a shop facility and for your safety you must dress appropriately in order to work here. Appropriate means: long natural fiber pants (no matter how hot it is in here), close toed (natural fiber) shoes (this does not mean pumps or high heels), and no loose or dangling clothing. Long hair must be securely tied back.

**Clean up:** Clean up begins 15 minutes before class ends. ALL areas that you have used must be cleaned before you leave the foundry. An additional and mandatory facility wide cleanup will take place on the date scheduled for our final exam.

### **University Policies**

Office of the Graduate and Undergraduate Programs maintains university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. You may find all syllabus related University Policies and resources information listed on GUP's [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>

## **Art 68 / Beginning Sculpture: Object and Concept, section 2, Fall 2017,**

### **Course Schedule**

*This schedule is subject to change with fair notice. Any changes will be announced both in-class and via Canvas.*

**Course Schedule**

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
1	8/23W	Greensheet review, meet and greet, shop tour. Homework:Purchase a sketch book at least 8” x 10” and bring to every class.
2	8/28 M	Shop safety presentation and test. Introduction of Autobiographical Object assignment.
2	8/30 W	Introduce Project 1: woodworking assignment and begin demonstrations of related equipment. <b>Homework:</b> develop concepts for wood project, at least 3 ideas and bring your sketches, words, images, and reference materials to class to discuss. <b>Bring: your autobiographical object to next class.</b>
3	9/4 M	<b>LABOR DAY – NO CLASS</b>
3	9/6 W	<b>Autobiographical Object Presentations.</b> Project 1: work day generating cardboard maquettes. <b>Demo:</b> panel, miter, and band saw – curves and relief cuts.
4	9/11 M	Project 1: work day – sketch check/discussion and design cardboard maquettes. <b>Demo:</b> table saw, and angle grinder.
4	9/13 W	Project 1: work day start cutting wood from cardboard patterns. <b>Demo</b> gluing and sanding and wipe on poly.
5	9/18 M	Work day.
5	9/20 W	Work day.
6	9/25 M	Work day.
6	9/27 W	<b>PROJECT 1: CLASS CRITIQUE AND POTLUCK.</b>
7	10/2 M	Introduce project 2. Demo: shear, break, slip roller and finishing. <b>Homework:</b> bring at least 5 sketches of project proposals to next class.
7	10/4 W	Review and refine project concepts. Demo: m.i.g. welding, plasma cutter, and angle grinder.
8	10/9 M	Work day
8	10/11 W	Work day
9	10/16 M	Work day.
9	10/18 W	<b>PROJECT 2 CRITIQUE AND POTLUCK</b>
10	10/23 M	Introduce project 3. <b>Demos:</b> of connective systems (nuts and bolts, screws/counter sink, and pop rivets, etc.) and drill press. Start fabricating for green sand mold. <b>Homework:</b> bring in an object to cast due Wednesday 10/25.
10	10/25 W	Work day.
11	10/30 M	Green sand molds and aluminum pour.
11	11/1 W	Work day.
12	11/6 M	Work day. <b>Homework:</b> read ”The Things They Carried” for discussion at the beginning of next class.
12	11/8 W	Class discussion of “The Things They Carried”. Continue working on project 3.

13	11/13 M	<b>Introduce project 4. Demo:</b> Alginate molds and plaster mixing. <b>Homework:</b> develop five proposed ideas for project 4 due Monday 11/20.
13	11/15 W	<b>PROJECT 3 CRITIQUE AND POTLUCK.</b>
14	11/20 M	Review ideas and start working.
14	11/22 W	<b>THANKSGIVING HOLIDAY OBSERVED - NO CLASS</b>
15	11/27 M	Work Day progress check. You must have your found objects for project 4 by this day.
15	11/29 W	Work Day
16	12/4 M	Work Day
16	12/6 W	Work Day
17	12/11 M	<b>CLASS CRITIQUE OF PROJECT 4 AND POTLUCK</b>
Final Exam	12/18 M 7:15-9:30	Complete critiques if necessary and Mandatory class clean-up.