



**San José State University  
Department of Art & Art History  
Art 13, 3D Concepts  
Spring 2017**

**Course and Contact Information**

<b>Instructor:</b>	Shannon Wright, Associate Professor Teaching Assistants: Megan Moriarty, Marcia Boyajian, and Trish Ludovici
<b>Office Location:</b>	Art 119
<b>Telephone:</b>	Use email
<b>Email:</b>	shannon.wright@sjsu.edu
<b>Office Hours:</b>	Wednesday 1.00-3.00 PM
<b>Class Days/Time:</b>	Tue/ Thur 12-2.50
<b>Classroom:</b>	Art 108

**Faculty Web Page and MYSJSU Messaging**

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on the Canvas learning management system course website. You are responsible for regularly checking with the messaging system through MySJSU (or other communication system as indicated by the instructor) to learn of any updates.

**Course Description**

Theories and applications of three-dimensional form in visual art and design. Studio practice.

In this class you will make the transition from working with the illusionistic space of two-dimensional art, to "real," three-dimensional space. We will look at the world of manufactured objects, and how artists and designers engage in cultural critique by playing with our expectations about these objects. The assignments for this class are intended to blur the boundaries of functional design and art, while teaching you the important concepts and principles of three-dimensional design. You will learn a new fabrication technique with each assignment, through a series of hands-on demonstrations. Formal issues and expressive potential will be discussed in relation to each assignment, as well as issues like creative problem-solving. Slide lectures will be a common event, to provide you with ideas and inspiration and to improve your knowledge of current art-and-design-world practice.

**Learning Outcomes**

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

CLO 1 Make an object using a process of *abstraction*: use an existing form (natural or man-made) as

the basis or inspiration for a new object that captures the “essence” of the original form without directly mimicking it.

CLO 2 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.

CLO 3 Design objects with the capacities and qualities of a given material in mind, allowing these to influence the form of each object.

CLO 4 Integrate joinery and connective systems into the design of an object from its inception.

CLO 5 Assess an existing object or render a new object in two dimensions using cross-section drawings or the principles of patternmaking.

CLO 6 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.

CLO 7 Make objects that tell a story or offer “cultural critique,” the questioning of established societal conventions.

CLO 8 Recognize and use terminology specific to the field of three-dimensional design and sculpture.

### **Required Texts/Readings**

A selection of excerpted course readings will be available online in PDF form, on the class Canvas site.

Paula Crawford and Kendall Buster, *The Critique Handbook* Chapter 1

Paula Crawford and Kendall Buster, *The Critique Handbook* Chapter 2

### **Materials and Tools Needed**

Most tools will be checked out from the shop. However, it is advisable to acquire a Stanley utility knife (I prefer the retractable kind) from Home Depot, and a cork-backed metal ruler (24" is best). Materials will be provided for your first two projects. The third project allows for a wide range of materials, and some of these may not be available in class. Expect to spend up to about \$40 on materials if you don't work with what we already have available.

### **Clothing:**

Dress for working in the Shop— No open-toed shoes (sandals), no loose clothing or jewelry, long hair must be tied back securely.

### **The Shop Safety Test**

Students who use the shop facilities will be required to pay a \$20 fee to take the Shop Safety Test before they can use the facility. The fee must be paid prior to the student taking the Shop Safety Test.

Students may pay at the Bursar's Office, located in the Student Services Center, directly into Fund 62089 with cash, check, or ATM debit card. The test and fee are required only once a calendar year, so if you took the test during the Fall 2016 semester, you will not be required to pay this fee again until Fall 2017. If you paid the fee in Spring 2016, you must pay the fee again for Spring 2017. The shop test is valid for one (1) calendar year.

In order to take the Shop Safety Test and use the School of Art & Design Shop Facilities, you must:

- Bring a receipt for the fee paid at the Bursar's Office into Fund 62089. The Bursar's Office accepts cash, check, or ATM debit card payments.
- Be enrolled in at least one 3-unit Art or Design course during the spring 2017 semester.

We will watch the Shop Safety Test online at:

<http://www.sjsu.edu/at/atn/webcasting/events/shopysafety/index.html>

The test is an open-notes test. I suggest writing EVERYTHING down that you can as you watch the video. When you have finished, answer the questions in the Shop Test review handout you were given on the first day of class. In our next class meeting we will go around the room and each student will give their answer for several questions, and we will discuss the answers.

### **Classroom Protocol**

You must attend all equipment demonstrations in order to be allowed to use the equipment in the Wood Shop. If you did not see my demonstration on how to use a particular machine or perform a particular process, you must request a repeat demonstration from the TA. There will be a sign-in sheet for each class's demonstration.

**Do not perform any process for this class if you did not see a safety demonstration on that process, or if you have forgotten any detail of the demonstration.**

Cell phones and laptops should remain put away in this class, unless we are specifically doing a Google search or a calculation within a critique or a discussion. Texting during a slide lecture or a technical demonstration is absolutely unacceptable.

### **How to Email Your Professors**

If you need to email me, here is an example of how to do it:

Dear Professor Wright,

I am enrolled in your Art 13 class. I am emailing to request a meeting during your office hours, to discuss a problem I am having with my second project. If it's available, I would like to sign up for the 1.00 PM slot on Wednesday.

Thank you,

(Your name.)

**Material Data Safety Sheets (MSDS)** must be on file for all potentially hazardous materials before they can be used in any of the Art & Design facilities. Submit one copy of the material's MSDS to the department in Room 104 and a second copy to the faculty member or technician responsible for the facility where the material will be used. This is a commonly missed question on the shop safety test and should be discussed with your class prior to the shop orientation.

### **DATES AND HOURS OF OPERATION- Spring 2017 (TBA)**

NOTE: the operating hours below are based on historic allocations and do not reflect the impact(s) of any budget cuts that may occur.

Check the posted schedule outside the shop for updated hours of operation. Please be aware that clean-up starts 30 minutes before closing.

The safety orientation and test are given only during the first 3 weeks of the semester.

If a student misses more than three (3) questions on the safety test, and fails the Second Chance Test, your presence is required in the shop at all times while that student is working in the facilities. All students who wish to use the shop facilities must pass the shop safety test, no exceptions.

### **Email addresses:**

Faculty can email a whole class at once through MySJSU. Make sure the University has your correct email address, or you won't receive my or other instructor's emails about class-related issues.

### **Questions:**

It is important that you ask any and all questions you have as we go along. If you are confused about an assignment, or if I haven't made something clear, please ask me in class or stop by during my office hours. I will be happy to discuss a project at any stage with you.

### **Emergency Phone Numbers:**

Emergency: dial 911 (FROM A SCHOOL PHONE, NOT A CELLPHONE!)

Escort Service: dial 42222

### **Library Liaison**

Rebecca Kohn - [rebecca.kohn@sjsu.edu](mailto:rebecca.kohn@sjsu.edu)

### **Course Requirements and Assignments**

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in [University Policy S12-3](#) at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

*Insert descriptions of course requirements and assignments here.*

### **Projects**

- |              |     |
|--------------|-----|
| 1) Project 1 | 25% |
| 2) Project 2 | 25% |

3) Project 3	25%
5) First Vocabulary Quiz	5%
6) Second Vocabulary Quiz	5%
7) First Reading Response Blog	5%
8) Second Reading Response Blog	5%
9) Class Participation	5%

NOTE that [University policy F69-24](http://www.sjsu.edu/senate/docs/F69-24.pdf) at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states that “Students should attend all meetings of their classes, not only because they are responsible for material discussed therein, but because active participation is frequently essential to insure maximum benefit for all members of the class. Attendance per se shall not be used as a criterion for grading.”

**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 classroom! You will be expected to sign in on a sign-in sheet each class period. If you don’t like to speak up a lot in class, at least the sign-in sheet will show me that you were (quietly) participating.

### Grading Policy

(Instructor reserves the right to change an assignment or a due date with adequate advance notice.)

**Grades will be assigned according to University policy from A to F as outlined in the SJSU catalog.** All work must be finished and turned in according to ascribed deadlines and instructions.

I will assign you a numerical grade for each of your projects in this class, as follows:

- 97-100 = A+
- 93-96 = A
- 90-92 = A-
- 87-89 = B+
- 83-86 = B
- 80-82 = B-
- 77-79 = C+
- 73-76 = C
- 70-72 = C-
- 67-69 = D+

63-66 = D

60-62 = D-

59 and below = F

A= Excellent work

B= Above average work

C= Average work

D= Below average work

F= Unsatisfactory work

Note that “All students have the right, within a reasonable time, to know their academic scores, to review their grade-dependent work, and to be provided with explanations for the determination of their course grades.” See [University Policy F13-1](http://www.sjsu.edu/senate/docs/F13-1.pdf) at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

### **Penalty for Late Work**

Projects will lose 7 points per week that they are late, unless proof of illness or extraordinary circumstances is presented.

Instructor reserves the right to move a due-date with adequate notice, to a later date than the one listed on the course calendar.

“Success in this course is based on the expectation that students will spend, for each unit of credit, a minimum of 45 hours over the length of the course (normally 3 hours per unit per week with 1 of the hours used for lecture) for instruction or preparation/studying or course related activities including but not limited to internships, labs, clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

For a class that meets 6 hours per week, this means a MINIMUM of 3 hours per week of work outside of class is expected.

### **Attention!!!**

Recycling projects already turned in in another class counts as cheating!! All work made in this class must be new work—a “customized” response to each assignment. It is essential that I see your work in progress in the weeks prior to each critique, for your piece to receive credit. Work that appears completely out of the blue will be considered highly suspect.

### **University Policies**

Per University Policy S16-9, university-wide policy information relevant to all courses, such as academic integrity, accommodations, etc. will be available on Office of Graduate and Undergraduate Programs’ [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>”

## Art 13, 3D Concepts

Spring 2017

### Course Schedule

### Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	1/26	Intro to class. Intro to Project 1
1	1/31	Sheet metal demos. Begin cardstock models of Project 1.  <b>Homework:</b> Begin reading Chapter 1 of The Critique Handbook.
2	2/2	Shop Safety Video <b>Homework:</b> Fill out the safety review questions for discussion in class. Each student will be called upon on Wednesday for several of the questions. Pay <b>\$20 fee at Bursar's office before Monday. You will need to bring the receipt to the next class meeting!</b>
2	2/7	Shop safety review and walk-through. Take the shop safety test. Discussion of paper models of Project 1.
3	2/9	First vocabulary review. Revise paper models and begin sheet-metal versions of Project 1. <b>Reading response for Chapter 1 of the Critique Handbook is due.</b>
3	2/14	Work day for Project 1. Homework: begin reading Chapter 2 of The Critique Handbook.
4	2/16	Second vocabulary review. Project 1 work time and demos as needed.
4	2/21	Work day for Project 1. Intro to Project 2.
5	2/23	Final work day for Project 1. <b>Reading response for Chapter 2 of the Critique Handbook is due.</b>
5	2/28	<b>Critique of aluminum project, Photo Shoot.</b>
6	3/2	Second reading blog entry due. Demos for Project 2.
6	3/7	Laser-cutter demo, bent-lamination demo. Begin process samples.
7	3/9	10 minute discussions with me on your plan for Project 2.
7	3/14	<b>Vocab quiz 1. Present process samples/ models for Project 2.</b>
8	3/16	Work time for Project 2.
8	3/21	Third vocabulary review, work time for Project 2.
9	3/23	Introduction to Project 3. Work time for Project 2.
9	3/28	<b>Spring Break</b>

<b>Week</b>	<b>Date</b>	<b>Topics, Readings, Assignments, Deadlines</b>
10	3/30	<b>Spring Break</b>
10	4/4	Second vocabulary quiz. Watch Beauty Is Embarrassing: The Wayne White Story.
11	4/6	<b>Critique of Project 2. (Includes outdoor event, see Canvas.)</b>
11	4/11	Demos towards Project 3.
12	4/13	Demos. Begin materials tests for 3 D Font Project
12	4/18	Fourth vocabulary review. Ten-minute meetings with me to present your plan for Project 3.
13	4/20	Critique of materials testing/ prototypes for Project 3.
13	4/25	Work day plus visits to ATC exhibitions
14	4/27	<b>Advancement to Candidacy at MLK library</b>
14	5/2	Work day for Project 3
15	5/4	Final workd day for Project 3.
15	5/9	<b>Critique of Project 3</b>
16	5/11	Second vocab quiz, photo shoot
16	5/16	9.45-12.00 Classroom cleanup
Final Exam		