

San José State University
Department of Art and Art History
Art 68, Beginning Sculpture: Object and Concept,
Section 01, Fall Semester 2019

Course and Contact Information

Instructor:	Lynn Dau
Office Location:	SJSU Foundry: 1036 South 5 th Street
Telephone:	(408) 799-8405
Email:	Lynn.dau@sjsu.edu
Office Hours:	12:00 – 1:00 Monday and Tuesday or by appointment
Class Days/Time:	Monday and Wednesday 9:00 – 11:50 am
Classroom:	SJSU Foundry: 1036 South 5 th Street
Prerequisites:	Art 13, 3D Concepts or instructor permission
Units:	3

Additional Contact Information

- * E-mail is generally the best method of contact during non-office hours.
- * Please allow 48-hours for an e-mail response.
- * Emergency: 911 Campus Escort: 42222
- * Individuals with disabilities may contact the Disability Resource Center (DRC), Administrative Building 110, 408/ 924-6000, for a variety of formats such as Braille, large print, sign interpreters, assistive listening devices, audio tape and accommodations for physical accessibility.

Course Format

Activity: this is a hands-on shop intensive studio class.

Course Communication

Access to your grades, as well as copies of course materials such as the syllabus, assignments, handouts, notifications etc. will be made available through the SJSU Canvas system (on [Canvas Learning Management System course login website](#) at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](#) on [Spartan App Portal](#) <http://one.sjsu.edu>. I communicate regularly through both Canvas and email, you are responsible for checking your email regularly. All written assignments are to be submitted electronically through Canvas. Course materials may also be provided via Google Drive.

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.

Course Goals

This class is a lot of work, but it will also be a lot of fun. By the end of it you will have a greater knowledge about sculpture making materials and construction techniques and you will also know how to speak about, analyze, critique, and create three-dimensional art.

Course Learning Outcomes (CLO)

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

CLO1 - Practice and refine new sculpture making techniques that include the development of 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 – Develop, refine and sharpen the craftsmanship essential to being a practicing artist

CLO3 – Design objects with the capacities and qualities of a given material in mind, allowing these to influence the form of each object and identify different ways of presenting and installing your work,

CLO4 - Fabricate objects using a wide variety of power tools and hand tools and execute a variety of basic woodworking, metalworking, and moldmaking techniques to support your artwork ideas,

CLO5 – Utilize a vocabulary that allows for discussing, analyzing, and understanding art,

CLO6 – Apply and express personal, social, and political concerns in their artwork,

CLO7 - Design, execute, and record serious “portfolio” quality works of art,

CLO8 - Think of concept as a medium, just like wood or clay,

CLO9 – Express critical thinking about artwork both orally and in written form.

Required Texts/Readings

There is no required text for this class. All assigned reading will be provided via Canvas.

Other Recommended Readings

- *The Critique Handbook: The Art Student's Sourcebook and Survival Guide*, Kendall Buster and Paula Crawford, 2007.
- Any newspaper or new magazine or listen to NPR or some other new source. It is important to know what is going on in your neighborhood and the world. An artist that only knows about art is likely to be a boring artist.
- Any art magazine or periodical, even if you are just looking at the pictures, you should have a sense of what type of work is being made out there.

Required Materials

Most materials will be provided although supplies of any given material are limited. You will need to supply your own sketchbook/art journal around 8” x 10” and you might want to invest in some of your own personal

protective equipment. You may need to purchase additional materials, but I will do my best to keep costs down. Expect to spend no more than \$75.00 (remember there is no textbook).

Library Liaison

Gareth Scott

Email: gareth.scott@sjsu.edu

Phone: 408-808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration offices

Course Requirements and Assignments

Project 1: Express Yourself: steel fabrication: CLO 1, 2, 3, 4 – due 10/7

Project 2: Multiply It: mold making: CLO 1, 2, 3, 4 – due 10/30

Project 3: Mix It Up, mixed media: CLO 1, 2, 3, 4, 5, 6, 7, 8, 9 – due 12/9

Presentation: Introduce a Sculptor: CLO 5, 8, 9 – due 11/4

Reading Response: Chapter 3 of the Critique Handbook: CLO 5, 8, 9 – due 10/9

All extra credit due by 12/9

Extra credit opportunities:

Attend ATC presentations on Tuesday 4/23 MLK Library room 225, 9:00 AM to 12:30 PM

Attend Tuesday night lectures

Attend Tuesday night student gallery openings

Submitting extra projects

Your final grade will be assessed as follows:

Relative weight of course requirements:

Project 1 – Express Yourself 25%

Project 2 – Multiply It 25%

Project 3 – Mix it Up 25%

Presentation 2 - Introduce a Sculptor – presentation and paper: 10%

Reading Response – 5%

Participation 10%

Extra Credit:

Extra Credit is only available if all other class assignments are completed and requirements met.

- ATC extra credit 2 points: Attend ATC presentations on -----in the MLK Library room 225.
- Attend Tuesday night lecture(s) room 133 5:00 – 6:00, 1 point
- Tuesday night gallery openings 6:00 – 7:30, .5 points
- Extra Projects: up to 5 points

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 scheduled final is mandatory.**

Grading Information

Determination of Grades

Each assignment posted on Canvas includes a grading rubric specific to that assignment. Generally, 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, and presentation). Lack of time is not an excuse for poor performance. 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. You will be expected to be working at least as many hours outside of the class as you do during the scheduled class time. Successful projects will be the culmination of hard work, effort, thought, experimentation, creativity, and perseverance. The amount of time and thought you put into your work will be evident at critique.

“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 three hours per unit per week) for instruction, preparation/studying, or course related activities, including but not limited to internships, labs, and clinical practica. Other course structures will have equivalent workload expectations as described in the syllabus.”

Grade Scale:

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	

An “A” grade is reserved for exceptional work that shows inspiration and demonstrates significant insight developed to its fullest extent and presented with exquisite craftsmanship.

A “B” grade indicates good work that is definitely above average, though not of the highest quality. This work shows thorough exploration and development, and is well presented with good craftsmanship, but does not rise to the highest level of excellence.

“C” indicates fair work of average or medium character. Work in this category demonstrates complete fulfillment of the stated requirements and an understanding of the issues covered, but does not exceed the expectations of understanding, development, or execution.

“D” is the lowest passing grade and indicates work below average and unsatisfactory. Though work may meet the minimum requirements, it lacks depth, development or is poorly crafted.

“F” is for fail and indicates that the minimum requirements were not met. Work in this category may be unfinished, unimaginative, underdeveloped or poorly executed, and shows minimal understanding of issues.

Late work

I will accept late work, but late work will drop a full letter grade each week it is late. You will miss out on the very valuable analysis and feedback of the instructor and your learned classmates at critique. If you have a special circumstance, please make sure you call or email me before the class period in which the project is due. Communication is key, and I understand that life is sometimes unbending, and we will work together to find an appropriate solution. It is better to attend critique with unfinished work than to skip it. If you attend critique and present your work and it is not finished, you may resubmit an improved project up until the last regular meeting of class for a better grade. In order to receive a better grade for resubmitted work the work must be further refined or improved by additional effort taking into consideration the comments made during critique.

“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 at <http://www.sjsu.edu/senate/docs/F13-1.pdf> for more details.

Additional Note:

This syllabus is subject to change, in the event of unforeseen circumstances, or in the case that changes will significantly enhance the quality of the course. Students will collectively have the opportunity to shape the ways in which the course unfolds.

Department Advising

For information about majors and minors in Art & Art History, for change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART(H)/(PHOT) 116, 408-924-4320, art@sjsu.edu

Classroom Protocol

- **Attendance:** This is a fast paced studio class with many tool, technique, and equipment demonstrations. It is imperative that you attend every class. There are many pieces of equipment that you must be cleared by the instructor to use – that means being present for the basic use and safety demonstrations. Too many unexcused absences or tardies may negatively impact your grade because you are likely to miss crucial information.
- **Missed demonstrations:** It is up to you to make arrangements with the instructor to make up missed demonstrations.
- **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.

- **Electronic devices:** No electronics are to be used during class unless they are used as research tools for the assigned projects. Turn cell phones to silent when you get to class. Unless it is an emergency, or you are looking up relevant information regarding course materials or research for your project, there will be no cell phone usage tolerated during class time.
- **Clean up:** Clean up begins 10 minutes before class ends. ALL areas that you have used must be cleaned before you leave the foundry. This is a shared space be considerate of others. An additional and mandatory facility wide cleanup will take place on the date scheduled for our final exam.
- **Artistic Integrity:** 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, but you may not copy someone else's idea or concept.
- **Safety Data Sheets:** SDS forms 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 or online from the product's website, 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, adhesives, epoxy resins, etc. Students are required to supply SDS sheets to the department whenever bringing hazardous materials into the facility.
- **Shop Safety:** 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 followed by a test. 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.

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 the Office of Graduate and Undergraduate Programs' [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo/) at <http://www.sjsu.edu/gup/syllabusinfo/>."

Course Schedule

Art 68, Section 1: Beginning Sculpture: Object and Concept Fall Semester 2019

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	W 8/21	Syllabus review, meet and greet, shop tour. Homework: Purchase a sketch book at least 8" x 10" and bring to every class.
2	M 8/26	Shop safety tour and shop test (Steve) – REQUIRED TO WORK AT THE FOUNDRY!

Syllabus: Beginning Sculpture: Object and Concept

2	W 8/28	Introduce Project 1: steel fabrication; brazing demo and wire fabrication techniques - give it a try. Homework: bring in your inspirational object next class and preliminary sketches for at least 5 concepts. Upload sketches to canvas by the beginning of class W 9/4.
3	M 9/2	School Holiday
3	W 9/4	Project 1 documentation due. Bring your inspirational object to class for class concept review. Review presentation assignment: Introduce a Sculptor (research paper). Demo brazing and wire fabrication techniques. Begin project 1 brass brazing sample..
4	M 9/9	Work day Project 1. Demos: steel fabrication. Homework: read chapter 3 of the critique handbook found in the files section of Canvas – reading response due (uploaded to canvas) by the 11:59 Wed.. 10/9
4	W 9/11	School Holiday
5	M 9/16	Demo steel fabrication. Work day: Project 1.
5	W 9/18	Work day: Project 1.
6	M 9/23	Work day: Project 1.
6	W 9/25	Work day: Project 1.
7	M 9/30	Work day Project 1.
7	W 10/2	Work day Project 1. Introduce project 2 – Multiply It. Homework: bring at least 6 objects for replicating to next class Wed. 10/9. Upload concept sketches to canvas by Mon. 10.7.
8	M 10/7	Project 1 CRITIQUE AND POTLUCK – turn in completed project, brazing sample and welding sample. Demo: pourable urethane molds.
8	W 10/9	Project 2 documentation due. Discuss objects to cast and concept sketches, casting materials and connective systems. Read Response – Chapter 3 the Critique Handbook due 11:59 pm.
9	M 10/14	Work Day project 2.
9	W 10/16	Work Day project 2.
10	M 10/21	Work day project 2.
10	W 10/23	Work day project 2.
11	M 10/28	Work day project 2.
11	W 10/30	Project 2 CRITIQUE AND POTLUCK. Introduce Project 3. Documentation for project 3 due 11/6.
12	M 11/4	Introduce a Sculptor presentations and paper due. Submit paper via Canvas by 11:59 p.m. ATC - Monday, November 4, 8:45 AM - 5:00 PM, Room 225, Dr. Martin Luther King Jr. Library
12	W 11/6	Documentation for project 3 due via Canvas by the beginning of class. In class discussion of idea development.

Syllabus: Beginning Sculpture: Object and Concept

13	M 11/11	Demos: shop tools for working with wood.
13	W 11/13	Wood demos; Work day: Project 3 – Mix it up
14	M 11/18	Work day: Project 3 – Mix it up
14	W 11/20	Work day: Project 3
15	M 11/25	Work day: Project 3
15	W 11/27	School Holiday (non-instructional day)
16	M 12/2	Work day: Project 3
16	W 12/4	Work day: Project 3
17	M 12/9	Critique Project 3: Mix It Up. LAST DAY OF INSTRUCTION – all extra credit due
Final Exam	Friday Dec. 13	Foundry at 7:15 – 9:30 am Finish critiques and facility clean-up – attendance mandatory