

Be prepared to spend the time necessary to produce exceptional work, investigate, question, explore, look closely, dig deeply, harness your obsessions and put them to work. While art making can be an exciting activity, be advised that it can also be very dangerous. Students will understand and abide by the safety rules at all times. Do not use any tool you are not familiar with. If you are in doubt about the proper use of a tool ask me or the Shop Technicians Jordan Shepard and Lydia Black for assistance.

You are expected to clean up after yourselves. Clean up begins 15 mins before the end of class. **YOU ARE RESPONSIBLE FOR YOUR MESS!** Failure to clean up after yourself will result in poor participation grades.

MATERIALS AND SUPPLIES

You will be using a variety of materials over the semester, some of which will be provided, others you will need to acquire on your own. While the central shop has an extensive selection of hand and power tools, I highly recommend that you begin to put together your own “tool box” of your favorite tools and personal safety gear such as a good respirator, eye and ear protection and gloves. Expect to supply some of your own cut off and grinding wheels, sanding and polishing discs and drill bits.

Course Description

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

Course Goals

This course is an introduction to concepts, techniques, and vocabulary associated with the production of three-dimensional objects. The course is designed to develop our conscious awareness of objects and space in daily life. As we gain knowledge of the fundamental elements and organizing principles of three-dimensional design, we learn to communicate our ideas in three-dimensional form. We will experiment with tools, techniques, and processes to create three-dimensional works using inexpensive, easily obtainable materials such as wire, wood, plaster, and found objects. Research is an important part of an artist’s process. We will familiarize ourselves with artists whose work emphasizes physicality, space, and time. Three-dimensional art is a dynamic concept, continually adapting to new technologies and ideas. We will discuss the ways in which technologies have changed over time, and how variables like process, materials, setting, and scale impact meaning and messages. And we will have fun.

Course Learning Outcomes (CLO)

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, mold making and other constructive, subtractive and manipulation techniques.

CLO 7 Make objects that tell a story or offer a “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 READINGS

To Be Determined.

COURSE WEB MATERIAL

I will be placing class information on Canvas. It will take me a bit of time to work through the learning curve, so bear with me!

LIBRARY LIASON

Gareth Scott

email: gareth.scott@sjsu.edu
phone: (408) 808-2094
Dr. Martin Luther King, Jr. Library
4th Floor Administration Offices
Art and Art History Resources: <https://libguides.sjsu.edu/Art>

COURSE REQUIREMENTS

Class Attendance and Participation: Attendance is vital to your success in the course. It is your responsibility to find out about any missed schedule changes or announcement. Talking with your fellow classmates or me is the best way to achieve this. I WILL DO A DEMONSTRATION IN EVERY CLASS!! If you miss a class it is up to you to schedule an appointment with me to get the material you missed in class. These appointments can be made during my offices hours or at the end of class (time permitting). This course requires active participation so it is imperative that you attend every class section, arrive on time, come prepared, and stay for the duration of the class period. Showing up late to class, leaving early, coming unprepared, or being disruptive creates a disrespectful learning and work environment and will reflect poorly on your class participation grade. It is possible to produce “A” work in my class and still receive a final grade of “B” due to poor participation. The more interest you show (as evidenced by questions and comments), the better the class will be for you and your classmates. As proof that you have read this syllabus, bring nail or screw to class on the second day.

Materials: While your materials fee does cover some of the larger, more expensive, and long lasting equipment that can be utilized by a variety of classes and students, as with any art class, you are required to purchase consumable or specialized materials that cannot be shared among the student body. The materials you will need for this class are:

ASSESSMENTS

All projects and assignments are intended to help you reach the course objectives. Any work not turned in on the date it is due is considered late. Ten percent will be deducted from the grade for every class period it is not turned in.

Special circumstances will be taken into consideration (e.g. illness, you were injured while saving people from a nursing home fire, or you were busy eradicating small pox, etc.). The instructor reserves the right to alter assignments and change project due dates with sufficient notice to the students.

Sketchbook (Rolling Due Dates): You are required to keep a sketchbook. I will on occasion ask for drawings of projects you have been thinking about. This helps you get ideas out of your head and it helps me to better understand your intentions.

Projects and Grade Determination: You are required to produce a total of 4 unique projects utilizing the techniques and concepts introduced in the demonstrations. You are not to present another's ideas or projects as your own. This is called plagiarism; it is taken very seriously by the university and the art community. Specific instructions will be provided in class for each project on the day the project is introduced. Individual project grades will be assessed in 4 different categories, each worth 5 points: Craftsmanship, ambition, concept, and participation. You may submit your project up to one week after the original day of critique. However, there will be a 10% deduction per class day for late work.

Presentation: You are required to do a short presentation on an artist or process that is relevant to this class. In your presentation. This presentation will be explained in greater detail in class.

Critiques: Critiques are a group discussion where we will discuss all of your work. The goal of critiques is to ascertain areas of success and areas that could be improved with in the artwork presented. It is encouraged that discussion is critical and honest. However, it is not the goal of critiques to erode self-confidence. While honesty is expected, it is important to refrain from offensive and generally mean comments. In short, be kind.

Classroom Engagement: Students are expected to arrive on time and stay for the duration, attend class regularly, and be respectful of both the instructor and fellow students. Positive classroom engagement involves: paying attention during demonstrations, asking course content related questions, participating in critiques, not distracting your fellow classmates, etc.

GRADING

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 practice. Other course structures will have equivalent workload expectations as described in the syllabus.

Project 1= 20% of your final grade

Project 2= 20% of your final grade

Project 3= 20% of your final grade

Project 4= 20% of your final grade

Presentation= 10% of your final grade

Participation= 10% of your final grade

Total: 100%

NUMERIC GRADE EQUIVALENTS

93% and above	A
92% - 90%	A-
89% - 88%	B+
87% - 83%	B
82% - 80%	B-
79% - 78%	C+
77% - 73%	C
72% - 70%	C-
69% - 68%	D+
67% - 63%	D
62% - 60%	D-
Below 60%	F

FINAL EXAMINATION OR EVALUATION

A culmination critique will take place on the designated “Final Examination” date for the class.

GRADING INFORMATION

- 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 unsatisfactorily crafted.
- “F” is for fail and indicates that the student understands so little of the subject that it must be repeated in order for credit to be received. Work in this category may be unfinished, unimaginative, underdeveloped or poorly executed, and shows minimal understanding of issues.

CLASSROOM/SHOP WORK ENVIRONMENT AND CONDUCT

Work Environment

Sculpture work is technically demanding, physical, often messy, and involves the use of materials at extreme temperatures. It is VERY important to be on time, be aware, and come prepared which means dressing appropriately. Exposed skin may come into contact with irritants, sharp objects, and particles at high heat. Loose fitting clothing or hair, strings, or hanging jewelry can get caught in machines resulting in serious injury. Please dress accordingly.

Conduct

* No eating or drinking in the classroom (water bottles with lids are allowed).

- * DO NOT talk or make otherwise distracting noises/actions during a lecture or demonstration. It is rude to your fellow classmates and me.
- * No cell phone, gaming device, or music player use. If you are expecting a necessary call or text please let me know and sit in the back so you can leave without disrupting the class.
- * Laptop and tablet are allowed for instructional use only. The instructor reserves the right to deny use of laptops and tablets if they are found to be used for non-instructional activity.
- * Class materials are for classroom use only. If you would like to work at home, see the instructor and I will set you up. The materials are for everyone; if you take them all home, everyone cannot use them.
- * Be aware of your body, materials, and project's surroundings! It is very easy when working with materials such as wire and large pieces of material to hurt yourself and others. Be mindful where you are in relationship to others and aware of what is going on around you as others may not be aware of your presence.
- * Do not touch another person's project without permission or in any other way endanger or damage and another person's project
- * Students are expected to exercise academic honesty and integrity. Violations such as cheating and plagiarism will result in disciplinary action which may include recommendation for dismissal
- * It is not acceptable to create a hostile learning or work environment through the use of derogatory comments or language, sexual harassment of a classmate or the instructor.

Consequences for Disruptive Behavior: You will be made aware of and immediately expected to cease any disruptive behavior, this includes texting in class. If the disruptive behavior continues you will be asked to leave the class. If you are found to repeatedly disrupt the class after receiving a warnings and dismissal you will be referred to the judicial affairs officer.

ADDITIONAL NOTES

Please note: Except in cases of documented emergencies, incomplete grades are not given in this course. "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

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 at <http://www.sjsu.edu/gup/syllabusinfo/>.

Questions? Ask! Ask! Ask! Ask! Ask!

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, if you have a question it is likely that many of your classmates are wondering the same thing. You can also make an appointment during my office hours. I will be happy to discuss any stage of a project with you.

Dress Code and Shop Test

There will be a shop safety test that must be passed successfully to be able to use the foundry facilities. There is a fee associated with this test. The Fee is \$20, which must be paid to the Bursars Office prior to taking the test. Our Test date is January 30. Close toed shoes must be worn at all times in the shop. No, bikes, children, or unauthorized persons are allowed in the shop. Keep all loose clothing, jewelry, hair, and other dangly things tied back to avoid serious injury.

Safety Data Sheets:

Forms called SDSs 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 Shop or the 3-D room.) 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 building.

SJSU Policy on HAZMATS:

Students are not permitted to leave personal hazardous materials on site. Any chemical such as spray paint, solvents, patina chemicals you bring for your projects **MUST GO HOME WITH YOU THAT DAY.** In addition, even though you will not be storing your chemicals on site, you must have an SDS for all chemicals you will be using.

Course Calendar for ART 169 Fall 2019 (all dates subject to change)

Week	Topic	Date	Demonstration	Due
1	Introduction	1/23	Course Introduction Discussion: What is Art?	
2	Wire Cross sections Geometric/Organic	1/28	Project introduction Discussion: What is good art?	
		1/30	SHOP TEST	\$20 Must be paid to Bursar's Office Prior

3	Positive/Negative Abstraction Asymmetrical Balance	2/4	Wire Working DEMO Sketches due		
		2/6	Work Day Review Sketches		
4		2/11	Discussion of Juxtaposition		
		2/13	Work Day		
5		2/18	Project 2 introduction Work Day		
		2/20	Critique	Critique 1	
6		2/25	Demos: Band saws and Sanders		
		2/27	Sketches due		
7		3/3	Review Sketches Work Day		
		3/5	Presentation GROUP 1 DUE		
8		3/10	Presentation GROUP 2 DUE		
		3/12	Project 3 Introduction		
9		Rhythm And Repetition Mold Making Silicone Molds	3/17	Project 2 Critique	Critique 2
			3/19	Mold making Discussion and Demo	
3/24	Mold making demo continued.				
3/26	Sketches due				
11	3/31		SPRING BREAK!		
	4/2		SPRING BREAK!		
12	4/7		Work Day		
	4/9		Work Day		
13	4/14	Project 4 Introduction			
	4/16	Project 3 Critique	Critique 3		
14	Onomatopoeia! Visual interpretation of a non-visual sense	4/21	Discussion: What does Spicy look like?		
		4/23	Sketches due		

15		4/28	Work Day	
		4/30	Work Day	
16		5/5	Work Day	
		5/7	Final Critique	Critique4
17		5/13	9:45 to 12 Room 108 Clean up Attendance is Mandatory	