

San José State University
Department of Art and Art History
Art 68, Beginning Sculpture: Object and Concept,
Section 01, Spring Semester 2020

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

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 Format

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

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. You will gain the skills and knowledge necessary to create **professional quality** work. You will also learn how to speak about, analyze, and critique three-dimensional works of art.

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 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 what is going on in the art world.
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Required Materials

Most materials will be provided although supplies of any given material are limited. You will need to supply your own 8” x 10” sketchbook, pencil, and fine point Sharpe. 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

Phone: 408-808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration offices

Course Requirements and Assignments

Exercise 1: Tiny Box – wood fabrication – skill building CLO 2, 4, 5 due 2/24

Exercise 2: Let it Ring – steel fabrication – skill building CLO 2, 4, 5 due 3/16

Project 1: Multiply It - silicone mold making: CLO 1, 2, 3, 4 – due 4/15

Reading Response for Project 1: CLO 5, 6, 8, 9 – due 4/15

Project 2: Mix it Up, - mixed media: CLO 1, 2, 3, 4, 5, 6, 7, 8, 9 – due 5/11

Reading Response for Project 2: CLO 5, 6, 8, 9 – due 5/11

All extra credit due by 5/11

Extra credit opportunities:

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

Attend ATC - (Advancement to Candidacy for graduate students in the MFA program)

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:

Exercise 1: 15%

Exercise 2: 15%

Project 1: 25%

Project 2: 25%

Reading Response for Project 1: 5%

Reading Response for Project 2: 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 Tuesday, February 25, 8:45 AM - 1:00 PM, Room 225, Dr. Martin Luther King Jr. Library
- Attend sculpture related Tuesday night lecture(s) room 133 5:00 – 6:00, 1 point each for total of 2 points
- Tuesday night gallery openings 6:00 – 7:30, .5 points each for total of 2 points
- Extra Projects: up to 5 points possible

Final Examination or Evaluation

Critique of the final project will begin on the last regularly scheduled 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 imagination, persistence, and level of involvement in solving visual problems will determine 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 those 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 work outside of the scheduled class time. Successful projects will be the culmination of hard work, effort, thought, experimentation, creativity, and perseverance. The amount of time and attention 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:

<i>Grade</i>	<i>Points</i>	<i>Percentage</i>
<i>A plus</i>	<i>96 to 100</i>	<i>96 to 100%</i>
<i>A</i>	<i>93 to 95</i>	<i>93 to 95%</i>
<i>A minus</i>	<i>90 to 92</i>	<i>90 to 92%</i>
<i>B plus</i>	<i>86 to 89</i>	<i>86 to 89 %</i>
<i>B</i>	<i>83 to 85</i>	<i>83 to 85%</i>
<i>B minus</i>	<i>80 to 82</i>	<i>80 to 82%</i>
<i>C plus</i>	<i>76 to 79</i>	<i>76 to 79%</i>
<i>C</i>	<i>73 to 75</i>	<i>73 to 75%</i>
<i>C minus</i>	<i>70 to 72</i>	<i>70 to 72%</i>
<i>D plus</i>	<i>66 to 69</i>	<i>66 to 69%</i>
<i>D</i>	<i>63 to 65</i>	<i>63 to 65%</i>
<i>D minus</i>	<i>60 to 62</i>	<i>60 to 62%</i>

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 accept late work, but late work will drop a full letter grade each week it is late. If your work is not completed on time, 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.

Department Advising

For information about majors and minors in Art & Art History, for a change of major/minor forms and a list of advisors: <http://www.sjsu.edu/art/> or the Art & Art History department office in ART 116, [408-924-4320](tel: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 may use only after attending the instructor’s 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 that requires proper attire in order for you to work here. For safety purposes appropriate means: long natural fiber pants (no matter how hot the day), 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 you leave. ALL areas that you have used must be cleaned before you leave the foundry. This is a communal space be considerate of others.
- **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 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 technician (Steve Davis) or instructor 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 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: Beginning Sculpture: Object and Concept Fall Semester 2019

Schedule subject to change with fair notice to students via Canvas announcements.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	M 1/27	Syllabus review, meet and greet, shop tour. Homework: Purchase a sketch book at least 8” x 10” and bring to every class.
1	W 1/29	Shop safety tour and shop test (Steve) – REQUIRED TO WORK AT THE FOUNDRY!
2	M 2/3	Introduce Exercise 1 – Tiny Box: bandsaw boxes. Demo – Panel saw, table saw, band saw, gluing, sanding, finishing. Homework: create at least 3 box designs due and upload to Canvas by the beginning of next class W 2/5.
2	W 2/5	Continue woodworking demos - Work day exercise 1: start cutting and gluing laminated wood blanks.
3	M 2/10	Continue demos - Work day exercise 1

Syllabus: Beginning Sculpture: Object and Concept

Week	Date	Topics, Readings, Assignments, Deadlines
3	W 2/12	Work day Exercise 1.
4	M 2/17	Work day: Exercise 1.
4	W 2/19	Introduce Exercise 2: Let it Ring – steel fabrication. Homework: create at least 3 bell designs due and upload to Canvas by the beginning of next class W 2/24. Work day: Exercise 1.
5	M 2/24	Exercise 1 due: MINI-CRITIQUE AND POTLUCK Begin Exercise 2 steel demos: jump shear, straight shear, Beverly shear, break, porta band, mini handheld band saws, brass braising, drill press/hole drilling.
5	W 2/26	Discuss Bell ideas. Continue demos - work day Exercise 2.
6	M 3/2	Continue demos - work day Exercise 2.
6	W 3/4	Continue demos - work day Exercise 2.
7	M 3/9	Work day Exercise 2.
7	W 3/11	Introduce Project 1 Multiply It and Reading Response assignment – Chapter 2 the Critique Handbook. What can you cast? Homework: develop at least 5 ideas for the multiples project and upload to Canvas and bring castable objects to class M 3/16.
8	M 3/16	Exercise 2 MINI-CRITIQUE AND POTLUCK - Project 1 sketches due. Discuss objects to cast and concept sketches, casting materials and connective systems. Demo pourable silicone.
8	W 3/18	Work Day project 1.
9	M 3/23	Work Day project 1.
9	W 3/25	Work day project 1.
10	M 3/30	SPRING BREAK – NO SCHOOL
10	W 4/1	SPRING BREAK – NO SCHOOL
11	M 4/6	Work day project 1.
11	W 4/8	Work day project 1.
12	M 4/13	Work day project 1.
12	W 4/15	Introduce Project 2 – Mix It Up. Sketches for project 2 due M 4/20. Project 1 CRITIQUE AND POTLUCK Reading Response for project 1 due at the beginning of class.
13	M 4/20	Sketches for project 2 due via Canvas by the beginning of class. In class discussion of idea development. Demos: nail gun, slip roller. Work day: Project 2.
13	W 4/22	Work day: Project 2
14	M 4/27	Work day: Project 2
14	W 4/29	Work day: Project 2

Syllabus: Beginning Sculpture: Object and Concept

Week	Date	Topics, Readings, Assignments, Deadlines
15	M 5/4	Work day: Project 2
15	W 5/6	Work day: Project 2
16	M 5/11	Critique Project 2: Mix It Up. Reading Response for project 2 due at the beginning of class. LAST DAY OF INSTRUCTION – all extra credit due
Final Exam	Monday May 18	Foundry at 7:15 – 9:30 am Finish critiques and facility clean-up – attendance mandatory