

San José State University
Department of Art and Art History
Art 68, Beginning Sculpture: Object and Concept
Section 01, Spring, 2021

Course and Contact Information

Instructor:	Lynn Dau
Office Location:	SJSU Foundry, located at 1036 S. 5 th St.
Telephone:	(650) 799-8405
Email:	Lynn.dau@sjsu.edu
Office Hours:	Mondays and Tuesdays 1:00 – 2:00 or by appointment via Zoom
Class Days/Time:	Monday/Wednesday 9:00 – 11:50 a.m.
Classroom:	SJSU Foundry, located at 1036 S. 5 th St. and online via Canvas/Zoom
Prerequisites:	Art 13: 3D Concepts or instructor permission

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

Technology Intensive Hybrid

This is a hands-on studio class taught in a hybrid format. The class will primarily consist of synchronous online instruction with some in-person instruction. Those who cannot attend in-person sessions will be able to complete the course completely online. Although this class has a scheduled meeting time, all class presentations will be recorded with a link posted to Canvas for viewing outside of class. For this course you must have access to an internet connected device such as a computer, tablet, or smartphone. Your device should have a functioning camera and microphone to participate in synchronous class meetings. You must have the ability take digital photographs and upload them to Canvas.

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](http://sjsu.instructure.com) course website at <http://sjsu.instructure.com>. You are responsible for regularly checking with the messaging system through [MySJSU](http://my.sjsu.edu) at <http://my.sjsu.edu> to learn of any updates. **For help with using Canvas see [Canvas Student Resources page](#)**

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 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,

CL06 – 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

Textbook

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

Other Suggested 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.

Other materials

Most materials will be provided to those students who can pick them up from the SJSU Foundry. Students who cannot come to the foundry will be responsible for acquiring all necessary materials and tools. All students must supply their own sketchbook/art journal approximately 8” x 10”. I will do my best to keep costs down. Expect to spend no more than \$85.00 (remember there is no textbook). I will provide a list of materials and you will have ample time to acquire listed items before they are needed for class. You do not need specialized shop equipment, only those students who can attend in-person instruction will use woodshop or metal shop equipment.

Library Liaison

Gareth Scott

email: gareth.scott@sjsu.edu

phone: (408) 808-2094

Dr. Martin Luther King, Jr. Library

4th Floor Administration Offices

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, art@sjsu.edu

Course Requirements and Assignments

Module 1: Let's get started:

Biographical Object – Presentation/discussion 1: CLO 8, 9 – due 1/31

Read: excerpts from the Critique Handbook from chapter 2 discussion 2 - CLO 5, 8, 9 – due 2/10

Read: How to Give Feedback and take quiz 1 – due 2/10

Read: How to document your work and take quiz – due 2/22

Module 2: Wrap it Up (found object assemblage – concept development)

Discussion: preliminary concepts – CLO 1, 3, 5, 6, 8, 9 - due 2/7 and 2/9

Final Project: CLO 1, 2, 3, 5, 6, 8, 9 – due 2/28

Reading Response – Wrap it Up: CLO 1, 5, 6, 8, 9 – due 2/28

Class Discussion (participation) CLO 5, 9 – due 3/1

Module 3: Introduce a Sculptor (written report and presentation)

Written research paper – CLO 5,9 – due 4/13

Oral slide presentation – CLO 5,9 – due 4/13

Presentations on 4/14 and 4/28

Module 4: Multiply It (silicone moldmaking and casting)

Project 2: CLO 1, 2, 3, 4, 5, 6, 7, 8 –

Instructional video quiz due 3/2

In progress discussion (what to mold) - CLO 1, 3, 5, 6, 8, 9 – due: 2/23

Discussion preliminary concepts – CLO 1, 3, 5, 6, 8, 9 – due 3/2

In progress discussion (two molds and two castings) – due: 3/7

In progress discussion (composition and joinery) – due: 3/16

Final project - CLO 1, 3, 5, 6, 8, 9 – due: 4/6

Reading Response – Multiply It: CLO 5, 6, 8, 9 – due: 4/6

Module 5a: Rhythm and Repetition (steel fabrication and welding – in-person)

Project 3 in-person alternative: CLO 1, 2, 3, 4, 5, 6, 7, 8

Quiz based on instructional videos: CLO 2,3,4,5,8,9 - due: 3/22

Canvas course: returning to campus during Covid – due: 3/22

Maquettes CLO 1, 3, 5, 6, 8, 9 – due 4/12

Final project - CLO 1, 3, 5, 6, 8, 9 - due: 5/11

Or (you will only due 5a or 5b not both)

Module 5b: Morph It (packing tape sculpture – online only)

Project 3 online only alternative: CLO 1, 2, 3, 5, 6, 7, 8

Discussion 1: preliminary concepts - CLO 1, 3, 5, 6, 8, 9 – due: 3/23

Discussion 2: in progress - CLO 1, 3, 5, 6, 8, 9, - due 4/20

Final project - CLO 1, 2, 3, 5, 6, 8, 9 - due: 5/16

Your final grade will be assessed as follows:

Relative weight of course requirements:

For those doing the in-person assignment:

Projects 53%

Participation (includes class discussions, in-progress Zoom discussions, and critiques) 10%

Presentations – 10%

Written Assignments – 15%

Quizzes – 12%

For online only:

Projects 51%

Participation (includes class discussions, in-progress Zoom discussions, and critiques) 10%

Presentations – 10%

Written Assignments – 20%

Quizzes – 9%

University policy F69-24 at <http://www.sjsu.edu/senate/docs/F69-24.pdf> states, “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.”

“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.” More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Final Examination or Evaluation

The culminating activity for this course is a creative project.

Grading Information:

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

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. You will be expected to work outside of the scheduled class time in order to complete projects. 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.

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 contact 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.

Classroom Protocol for online instruction:

- **Zoom:** All classes will meet via Zoom during the regular class hours. Questions and comments may be entered anytime during the session in the “chat” box. Students are asked to remain on mute until called on to speak. Students wishing to speak should use the “hand raise” icon in the participant list.
- **Camera:** It is optional to have video on, and I encourage you to have it on to help foster a sense of community. However, anyone with video on should be seated and properly dressed for classroom attendance.
- **Attendance:** Students are asked to arrive punctually for the Zoom classes. Late arrivals may have to wait a few minutes before entering the Zoom session as late admission requires intermittently checking the “waiting room.” All sessions will be recorded and uploaded to Canvas." Zoom provides a roster of people who attended the meeting along with the times they joined and left the meeting.
- **Zoom Meeting Transcripts** Zoom allows participants to communicate with group messages to all of the meeting participants and/or to send private messages to individual participants. Although it seems reasonable that private messages stay between two people, please be aware that all of the group messages and all private messages will be included in the meeting transcript.

Classroom Protocol for **in-person** instruction at the foundry:

- **COVID 19 Precautions:** For your safety and the safety of others:
 - Stay home if you are sick, feel feverish or have a cough or have been around anyone who is sick.
 - You must wear a face covering at all times, if you forget yours, one will be provided. Neck gaiters and bandanas are not permitted as they do not provide adequate filtration.
 - Wash your hands when you arrive (for at least 20 seconds) and before and after handling any shared facility tools or equipment.
 - Maintain a minimum six foot distance from others working at the facility at all times and work outside whenever possible.
 - Sanitize tools and equipment after use.
 - Use of the restrooms is strongly discouraged as the spaces are small and not ventilated.
- **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 will 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.
- **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.

University Policies

Per [University Policy S16-9](http://www.sjsu.edu/senate/docs/S16-9.pdf) (<http://www.sjsu.edu/senate/docs/S16-9.pdf>), relevant university policy concerning all courses, such as student responsibilities, academic integrity, accommodations, dropping and adding, consent for recording of class, etc. and available student services (e.g. learning assistance, counseling, and other resources) are listed on [Syllabus Information web page](http://www.sjsu.edu/gup/syllabusinfo) (<http://www.sjsu.edu/gup/syllabusinfo>), which is hosted by the Office of Undergraduate Education. Make sure to visit this page to review and be aware of these university policies and resources.

Consent for Recording of Class and Public Sharing of Instructor Material

[University Policy S12-7](http://www.sjsu.edu/senate/docs/S12-7.pdf), <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course and the following items to be included in the syllabus:

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor’s permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
 - In order for students to gain instructor permission for recording they must submit a written request prior to recording and must receive written confirmation from the instructor; an email exchange will suffice for written requests and confirmation of permission.
 - In classes where active participation of students or guests may be on the recording, permission of those students or guests must be obtained by the instructor prior to recording.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as recorded lectures, and demonstrations without instructor consent.”

ART 68, Section 1/Beginning Sculpture Spring 2021 Course Schedule

This schedule is subject to change with fair notice via Canvas or instructor email.

Course Schedule

Week	Date	Topics, Readings, Assignments, Deadlines
1	W 1/27	Welcome Announcement and syllabus review (sorry ☹ - so dry and boring, but important). Start Here – Things you Need to Know About the Course – review canvas site on your own. Start Module 1: Let’s Get Stated: Biographical Object discussion post due Sunday 1/31 by 11:59 Reading assignments: <ul style="list-style-type: none"> • Excerpts from: Chapter 2 of the Critique Handbook: Zoom Discussion W 2/10 post questions to discussion by T 2/11

Week	Date	Topics, Readings, Assignments, Deadlines
		<ul style="list-style-type: none"> • How to Give Feedback: quiz due 2/10 • How to photograph your work: quiz due 2/22
2	M 2/1	<p>Zoom discussion: Biographical Object – present yourself and your chosen object.</p> <p>Start Module 2: Wrap it Up:</p> <ul style="list-style-type: none"> - PowerPoint lecture - Wrap it up – preliminary concept small group of discussion 3 proposals: <ul style="list-style-type: none"> • Post concept development proposals by Sunday 2/7 at 11:59pm • Reply posts for concept development due by Tue. 2/9 at 11:59 • Final Wrap it Up project images due Sunday 2/28 by 11:59pm • Wrap it Up Reading Response and Assessment due Sunday 2/28 by 11:59 • Class discussion of final project M 3/1
2	W 2/3	Lecture: “What should I Make” (aka concept development)
3	M 2/8	Discussion: Critique Handbook – breakout groups followed by full class discussion.
3	W 2/10	Zoom discussion Wrap it Up concept development.
4	M 2/15	<p>Zoom lecture: Module 3: Introduce a sculpture presentation and paper.</p> <ul style="list-style-type: none"> • Discussion: post your chosen sculptor by M 3/8 at 11:59 – first come first served. • Presentations and papers due by 4/13 by 11:59. • Class presentations via Zoom on W 4/14 and W 4/28
4	W 2/17	<p>Zoom lecture: introduce Module 4: Multiply It project (silicone mold making and casting)</p> <ul style="list-style-type: none"> • Homework: watch instructional videos on mold making and casting quiz due by 3/2 at 11:59 • Discussion 1: post images of 5 objects to mold and cast by Tuesday 2/23 by 11:59 for discussion on Monday 2/24 • Discussion 2: Concept development - post 3 concept proposals due by Sunday 3/2 by 11:59pm for discussion on W 3/3 (my birthday ☺) • Discussion 3: work in progress tests – post images of 2 molds and two castings by 3/7 at 11:59 for class discussion on 3/8. • Discussion 4: work in progress composition and joinery – post images of work done so far by T 3/16 at 11:59 for class discussion on 3/17. • Multiply It final project due Tuesday 4/6 by 11:59 • Multiply It Reading Response and Assessment due T 4/6 by 11:59 • Final Critique in class discussion W 4/7
5	M 2/22	Zoom lecture: Multiply it – mold making and casting information and demonstrations
5	W 2/24	Discussion 1: Multiply It - What to mold and cast, post 5 objects to cast.
6	M 3/1	Critique Wrap it Up – Zoom meeting synchronous class critique
6	W 3/3	Discussion 2: Multiply It - 3 preliminary concept proposals - What will you make with your castings? What will you cast in what material and why?
7	M 3/8	Zoom discussion 3: Multiply It work in-progress tests: 2 molds and 2 castings.

Week	Date	Topics, Readings, Assignments, Deadlines
7	W 3/10	Zoom Check-in Multiply – Questions? Problems? Introduce Module 5b Rhythm and Repetition: <ul style="list-style-type: none"> • Purchase welding gloves by 3/22 – bring to every in-person class. • Homework: watch instructional videos – quiz due by 3/22 9:00 AM • Canvas course returning to campus during Covid – due by 3/22 9:00 AM • Discussion: 3 maquettes due by the beginning of class on 4/12. • Discussion: final project critique 5/12 post images by 5/11 at 11:59
8	M 3/15	Introduce Module 5a Morph It Module 5a: <ul style="list-style-type: none"> • Discussion 1: 3 proposals due by T 3/23 at 11:59 for discussion on W 3/24 • Discussion 2: work in progress post images by 4/20 at 11:59 • In class discussion of in progress work W 4/21 • Final project images posted to discussion by Sunday 5/16 at 11:59 • Discussion class critique M 5/17
8	W 3/17	Discussion 4: Multiply It: in progress discussion of composition and joinery.
9	M 3/22	Module 4b – in-person demonstrations meet at the foundry at 9:00 am Welding and metal fabrication demonstrations. No Zoom meeting: Work day for Multiply it and Morph It
9	W 3/24	Zoom Discussion 1: Morph It 3 concept proposals.
10	M 3/29	SPRING BREAK – NO SCHOOL
10	W 3/31	SPRING BREAK – NO SCHOOL
11	M 4/5	Module 5a – in-person meet at the foundry at 9:00 am Welding and metal fabrication demonstrations. No Zoom meeting: Work day for Multiply it and Morph It
11	W 4/7	Discussion Final Critique: Multiply It project
12	M 4/12	Module 5 – in-person the foundry at 9:00 am Maquettes due. No Zoom meeting: Work day for Morph It
	T 4/13	ATC (Advancement to Candidacy for 2 nd year graduate students.) – 9:00-1:30 - extra credit – attend and write a paper (Grad school is all about concept development.)
12	W 4/14	Zoom Discussion: Finish Multiply It critiques. Begin Introduce a Sculptor Presentations.
13	M 4/19	Module 5a – in-person meet at the foundry at 9:00 am Welding and metal fabrication No Zoom meeting: Work day for Morph It
13	W 4/21	Discussion 2: Morph It – in progress
14	M 4/26	Module 5a – in-person meet at the foundry at 9:00 am Welding and metal fabrication No Zoom meeting: Work day - Morph It
14	W 4/28	Introduce a Sculptor Presentations continued

Week	Date	Topics, Readings, Assignments, Deadlines
15	M 5/3	Module 5a – in-person meet at the foundry at 9:00 am Welding and metal fabrication No Zoom meeting: Work day for Morph It
15	W 5/5	Introduce a Sculptor Presentations continued
16	M 5/10	Module 5a – in-person meet at the foundry at 9:00 am Welding and metal fabrication No Zoom meeting: Work day for Morph It
16	W 5/12	Discussion: Final Critique Rhythm and Repetition
17	M 5/17	LAST DAY OF INSTRUCTION Begin critique of Morph It All extra credit projects and resubmissions due today by 9:00 AM
Final Exam	W 5/19 7:15 – 9:30	Conclude critiques for Morph It, extra-credit, and resubmissions.