

San Jose State University, Department of Art and Art History
Art 169, Section 1. Topics in Metal Sculpture. Metal Sculpture IX
Fall Semester, 2021

BASIC COURSE INFORMATION

Instructor: **Steve Davis**

Course: **ART 169, Metal Sculpture**

Date and Time: **Mondays/Wednesdays 6:00 pm – 8:50 pm**

Office Hours: **Wednesdays, 5:00 pm – 6:00 pm. In Person: Foundry Facility, or by Zoom Meeting.**

E-mail: steven.davis@sjsu.edu

Prerequisite :

Classroom: **Online, Art Foundry, located at 1036 S. 5th Street.**

Units: **3**

ADDITIONAL CONTACT INFORMATION

- Email is the best method of contact during non-office hours
- Please allow 48 hours for email response
- Emergency: **911** Campus Escort: **(408) 924-2222**
- Individuals with disabilities may contact the Disability Resource Center (DRC). The DRC is located in Administrative Building, RM 110, (408) 924-6000. You can request a variety of formats such as Braille, large print, sign interpreters, assisted listening devices, audio tape, and accommodations/ for physical accessibility.

COURSE FORMAT

Hybrid. We will meet as many times in person as the public health situation will allow. (You will not be required to attend in person classes. It is understood that these are challenging times for all of us). All other instruction will be conducted via Zoom meetings. For this you will need internet access and a device capable of accessing CANVAS as well as connecting to zoom meetings. Any information presented in class can be found on the ART 169 CANVAS page. All discussions and in progress checks will be submitted to CANVAS. *For help with using Canvas see [Canvas Student Resources page](#)*

COURSE DESCRIPTION

This course will introduce you to the history, theories and techniques of creating sculpture in cast aluminum and bronze. The exploration of different mold making and casting techniques, connective systems, and materials will allow you to develop a personal vocabulary and repertoire of skills for creating your work. My goal is to assist each student in developing a unique visual vocabulary through honest, constructive criticism and informed debate.

3 unit(s)

Conception and creation of three-dimensional aesthetic form using metal techniques including casting, welding, fabrication and other forming processes. Repeatable for up to 9 units when topic changes.

Misc/Activity: 6 hours activity

Course may be repeated for credit for up to 9 units.

VIRTUAL CLASS MEETING POLICY

You are expected to be present and attentive during virtual class time. I ask that you keep your cameras on, and your mics muted during my lectures and demonstrations. **IF I SEE YOUR CAMERA IS MUTED, I WILL CALL ON YOU TO CHECK TO SEE IF YOU ARE THERE!!!** You should expect a few questions to establish that you have been present the whole time. Teaching /Learning is a two-way street. If I am lecturing to a bunch of blank screens, you can expect the energy level to drop significantly!! Please be present and an active participant in your education.

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.

Zoom Meeting Attendance Report Zoom provides a roster of people who attended the meeting along with the times they joined and left the meeting.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, <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.”
 - o 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.
 - o 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.”

IFaculty Web Page and MYSJSU Messaging

Course materials such as syllabus, handouts, notes, assignment instructions, etc. can be found on my faculty web page at <http://www.sjsu.edu/people/firstname.lastname> and/or on [Canvas Learning Management System course login website](#). You are responsible for regularly checking with the messaging system through MySJSU on [Spartan App Portal](#) (or other communication system as indicated by the instructor) to learn of any updates. For help with using Canvas see [Canvas Student Resources page](#).

N CLASS POLICY

Due To COVID-19 concerns. It is very important that we follow all CDC, State, County, and University guidelines to help prevent the spread of COVID-19. In person classes will be held at the Foundry on the days listed in the calendar.

When you come to the foundry you must:

- Wash your hands with soap for a minimum 20 seconds.
- Masks are required at all times when on the premises. Neck gaiters and bandanas are not permitted as they do not provide adequate filtration.
- You must stay at least 6 feet away from people at ALL times. (10 feet is preferred)
- IF YOU ARE SICK, OR HAVE BEEN AROUND ANYONE SICK, DO NOT COME TO CLASS. You can always make up the work. It is not worth getting someone else sick.
- Use of the restrooms is strongly discouraged as the spaces are small and not ventilated.
- Wipe down all tools and equipment that you use, especially any PPE you have used.
- Work outside as much as possible.

It is strongly encouraged that you purchase your own PPE. As this is an upper division class, you might think of it as a professional investment. PPE includes but is not limited to: Face shields, respirators, welding helmets, ear protection, gloves, casting leathers. **Face shields, gloves, and respirators are the most important of these items.**

EXPECTATIONS

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 casting molten metal can be an exciting activity, be advised that it can also be very dangerous. Students will understand and abide by the foundry 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 tools and equipment, ask me. Casting metal, unlike most other art processes is a team activity that requires a relatively large number of people to do safely and effectively. You will not be able to do most of the processes involved alone so be prepared to participate in investing, pouring and clean up even if you do not have anything in a particular pour. This is an advanced level class that demands a large commitment of your time, energy and resources. To complete all assignments on time you will need to work on your projects outside of class meetings. Expect to have additional expenses beyond class fees for personal materials and supplies as well.

CASTING POLICY

Anyone casting a mold must be present. It is unfair to your fellow students and additional casting crew to do work for you in your absence. If you cannot be present during the pour, you must make prior arrangements with me. On casting days, it is expected that you will be present for the whole event, start to finish. Participation during cleanup is a must.

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 foundry facility 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 GOALS

Exercises and projects are designed to expand and widen the range of technical skills and conceptual perspectives that students can draw upon-to clearly communicate ideas and physically manifest their artistic visions.

Students in this course will:

Explore different casting and welding techniques, connective systems, materials and readings to develop a personal vocabulary and repertoire of skills from which to draw on when creating their work.

COARSE LEARNING OUTCOMES (CLO)

Course Skill Learning Outcomes

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

CLO 1. Manipulate microcrystalline wax using a wide variety of techniques including direct sculpting, mold casting, fabricating “welding” and brushed texturing to create wax patterns for the lost wax casting process.

CLO 2. Reproduce and replicate forms through basic mold making techniques including ridged plaster molds and clay press molds.

CLO 3. Effectively gate, sprue and invest wax patterns in plaster and sand slurry as well as rammed greensand molds.

CLO 4. Safely clean, chase, weld, grind, sand and polish metal castings to prepare for surface treatment.

Course Content Learning Outcomes

Upon successful completion of this course, students will have mastered:

CLO 5. Cast bronze and aluminum sculpture and use the process and medium of cast metal to solve technical, visual and conceptual problems in their artistic practice.

CLO 6. Apply traditional patina chemical color treatments as well as “alternative” surface treatments to a variety of metals to enhance their work.

CLO 7. Join various sculptural elements and materials through the use of “cold” or mechanical connective systems, such as tap and die, positioning and locking pins and epoxies as well as “hot” systems such as welding and brazing.

CLO 8. Clearly communicate their artistic methods, techniques and conceptual intent through written report, visual presentation and critical discussion.

REQUIRED READINGS

To Be Determined.

COURSE WEB MATERIAL

I will be placing class information on Canvas.

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>

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

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 3 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. DUE TO COVID-19 CONCERNS, critiques will most likely be held via zoom meeting. 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. As we will be mostly online this semester, your attendance and participation during virtual class meetings are required. Your video must be turned on so that I can see that you are present and not otherwise distracted.

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= 30% of your final grade
Project 2= 30% of your final grade
Project 3= 30% of your final grade
Class participation= 10% of your final grade
Total: 100%

NUMERIC GRADE EQUIVALENTS

A plus = 1000 to 970 points
A = 969 to 940 points
A minus = 939 to 900 points
B plus = 899 to 870 points
B = 869 to 840 points
B minus = 839 to 800 points
C plus = 799 to 770 points
C = 769 to 740 points
C minus = 739 to 700 points
D plus = 699 to 670 points
D = 669 to 640 points
D minus = 639 to 600 points

F = 599 points or lower

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 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](#), 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](#) (<https://www.sjsu.edu/curriculum/courses/syllabus-info.php>). Make sure to visit this page to review and be aware of these university policies and resources.

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 The Foundry/Facility Safety Test

There will be a shop safety test that must be passed successfully to be able to use the foundry facilities. Long pants, closed toed shoes and shirts that come at least to the elbow are required at all times while using the foundry facilities. These should be of fire resistant material (such as cotton, wool or leather) NO SYNTHETIC MATERIALS. Safety clothing, respirators, safety glasses/shields and ear protection must be worn when appropriate for the given work environment.

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 Foundry 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 2021 (all dates subject to change)

Week/Lesson /Module	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add extra column(s) to meet your needs.)	Learning Outcomes
1	8/23	First day Introductions. Zoom class	
1	8/25	Get to know the foundry. Casting basics. Techniques. Meet at the Foundry.	
2	8/30	SHOP TEST	
2	9/1	Project 1 Introduction. Sand Casting. Discussion. How to ART.	
3	9/6	LABOR DAY. NO Class	
3	9/8	Green Sand Demo. Make quick molds, then cast	
4	9/13	Green continued, basic chasing tools demo	
4	9/15	Resin Bonded Sand Demo	
5	9/20	Patterns for Resin bonded sand due	
5	9/22	Make Sand mold	
6	9/27	Sand mold continued.	
6	9/29	Pour	
7	10/4	Project 2: Lost wax. Ceramic shell and standard investment demo	
7	10/6	Critique. Project One	
8	10/11	Gating demo, Shell vs Investment	
8	10/13	Work on waxes	

Week/Lesson /Module	Date	Topics, Readings, Assignments, Deadlines (If appropriate, add extra column(s) to meet your needs.)	Learning Outcomes
9	10/18	Gating, dipping of waxes	
9	10/20	Gating complete for project 2	
10	10/25	Work day	
10	10/27	Shells complete, Investments complete	
11	11/1	Pour	
11	11/3	Project 3 intro: Casting meets fabrication.	
12	11/8	Work day	
12	11/10	Work Day	
13	11/15	Pour. Have your shells, investments, Sand molds ready	
13	11/17	Work Day	
14	11/22	Work Day	
14	11/24	THANKSGIVING NON-INSTRUCTION DAY. No class	
15	11/29	All molds/shells/investments ready.	
15	12/1	Pour. Have your shells, investments, sand molds ready	
16	12/6	Last Day of instruction	

Final critique will be held the last day of instruction on 12/7 during normal class time.

Final Exam time is Monday, December 14, 17:15-19:30 PM (5:15 to 7:30 PM.)