Basic Studio Art: Three Dimensional

Art 200 • Spring 2018 • TuTh 9:20 – 10:50 am • Russell Hall 003

Instructor: Summer Zickefoose
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Office: TC 303 and Russell Hall 005
Office Hours: Tuesday 3:30 - 4:00pm (RH), Thursday 8:30 – 9:20am (RH), Wednesday 1-2pm (TC), and by appointment

“Art-making is not about telling the truth but making the truth felt.” Christian Boltanski

Course Description:
This course is designed as an intro level art course for both the beginning studio art major and non-major alike. Basic Studio Art: 3D is an investigation into how we design visually engaging forms and communicate meaning through three-dimensional objects. Course concepts are presented through projects, lectures, demos, readings and discussions. Each project emphasizes particular design elements and principles as we build a visual language through which to communicate. The projects will also provide experience working with a variety of materials, emphasizing the accessibility and visual and structural qualities of each material. The projects combine the materials with a range of art-making methods. Students will investigate the subject matter not only through their own projects, but also by viewing work shown in class, visiting art exhibitions, readings, and participating in critiques.

Course Outcomes:
Solo and collaborative projects are the primary means of teaching and learning in the course. The studio projects are supplemented with lectures, readings, demos and critiques. Upon successful completion of the course, students should be proficient at the following:
1. Understanding and applying the elements, principles, and methods of three-dimensional design through course projects.
2. Experimenting to learn the limits and possibilities of each new material introduced.
3. Utilizing a range of materials and techniques involved in designing and making three-dimensional objects.
4. Applying problem-solving skills related to the technical and conceptual problems presented by the projects.
5. Applying critical thinking skills through brainstorming exercises, individual/group critiques, readings, and project development.
6. Intentionally selecting the forms, materials and content of visual communication through project solutions.
7. Understanding how artists working in three-dimensional media conduct research, generate ideas and make choices about materials and processes.

Related Fine Art Program Outcomes:
1. Conceptualize, identify, create, and solve aesthetic art and design experiences.
2. Demonstrate an understanding of art elements and principles of design.
3. Become aware of and analyze ideas and content behind aesthetic creations and related experiences.
4. Provide a critical analysis of their own work and the work of others.
5. Demonstrate the ability to communicate the conceptual information in their work when applicable.
6. Develop team skills including taking and giving constructive criticism, leading and or following directions.
7. Develop diverse studio skills, with opportunities to pursue their studio art preferences.
No formal textbook; articles and other readings will be assigned and/or made available throughout the semester to supplement the projects and lectures.

Reference Texts:
* Launching the Imagination 3D: A Guide to Three-Dimensional Design* by Mary Stewart  
* Principles of Three-Dimensional Design: Objects, Space and Meaning* by Stephen Luecking  
* Shaping Space: The Dynamics of Three-Dimensional Design* by Paul Zelanski and Mary Pat Fisher  
* The Design of Everyday Things* by Donald A. Norman

Methodology:
This structure of a studio art course includes multiple “studio days” for each project where students develop and construct projects during class. This allows for ongoing dialogue with the instructor and classmates in relation to the project as well as opportunities for brainstorming, problem-solving, and project assistance. Additionally, the course is taught through critiques, demonstrations of tools and techniques, slide lectures of contemporary and historical work, and readings on related topics. Homework in this course consists of occasional assigned readings, sketchbook/creative exercises and gallery assignments, as well as the extra work outside of class required to complete each project.

Out of Class Work:
In order to complete the projects on time, with care and ambition towards the project idea, it will be necessary to spend time outside of class working. In addition to the time spent working on the project, you will need to dedicate some time to the development/planning stage of the project. This may mean collecting materials, or developing your ideas through writing, brainstorming or sketching. You may find inspiration for your project ideas in any number of ways—collecting found images, taking photographs, sketching, making lists, diagrams, or mathematical equations, collecting color samples, etc. I will often check in with you and ask to see some of your ideas/documentation.

Evaluation:
You will be evaluated in this course by the quality of work and the degree to which this work demonstrates your understanding of the concepts presented in this course. Your effort, enthusiasm and ambition towards each project is an important factor in your overall evaluation. Your evaluation will also include class participation with an emphasis on collaborative problem-solving and critiques. You will receive a grade for each project completed and discussion, critique and participation grades at the completion of the course.

Projects:
There are four main projects assigned in the course and a shorter, collaborative assignment. The projects are structured around sculptural processes, materials and themes. They ask that students come up with ideas and strategies for addressing these themes in their own way. Brainstorming, problem-solving and experimenting are all part of the process of making the sculptures. Additionally, students are incorporating design and aesthetic choices into their solutions for the projects.

A range of materials and processes will be utilized throughout the course and vary per project and according to student ideas. Demonstrations of three-dimensional processes or tools will be given periodically or as needed per project. Projects are evaluated according to the rubric criteria below and in relation to the course outcomes. Depending on the goals of each project, these areas will weigh differently on the final grade for the project. A specific project evaluation rubric will be available with each project.
Project Rubric Criteria: (example)

**Design/Formal Qualities**  
16 pts (course outcome 3, 4)
aesthetic choices are evident in the sculpture created – successful use of color, shape, texture, value, line, mass, volume and space as visual design elements  
careful consideration of the overall design and composition within three-dimensional space

**Creativity & Problem-Solving**  
18 pts (course outcome 1, 2, 6, 7)  
thoughtful consideration of project theme  
project solution illustrates experimentation and critical thinking throughout design process  
effort made to illustrate content/meaning through sculptural form

**Craft & Presentation**  
8 pts (course outcome 2, 5)  
materials utilized in project have been handled with skill and attention to detail  
project is presented with consideration of all viewing angles

**Effort/Ambition/Preparation**  
8 pts (course outcome 2, 4, 5, 6)  
effective use of in-class time, prepared with sketches/ideas/materials  
ambition and scope of project proportional to time allowed for project and appropriate to level of skill

**Total:** 50 pts

**Process Book:**  
Students will keep a sketchbook that will include drawings, observations, responses to readings, and other research related to the problem solving and process of each project. This might include any form of brainstorming or collection of found images, photographs, sketches, lists, diagrams, mathematical equations, color samples, or absolutely anything that is part of your process of idea generation and problem-solving. The process book is turned in with each project and is evaluated as part of the Creativity & Problem-Solving and Effort, Ambition & Preparation sections of project rubrics.

**Critique:**  
Critiques will be used to evaluate in-process and finished works. Attendance on these days is extremely important, as it is your opportunity to provide and gain feedback on the projects. There will be a variety of critique methods utilized throughout the semester. It will be expected that you make every effort to offer your opinions and suggestions on your classmates’ work, in addition to making use of the art and design vocabulary introduced in projects, lectures, and readings. Each critique is evaluated and graded individually and separately from project grades.

**Gallery Assignments/Artist Assignment:**  
These assignments are in response to the exhibitions in the Foster Art Gallery and require that you describe and analyze the artworks you see. The assignments are also an opportunity to utilize the language of art and design that is introduced through projects and is useful in both the making and critiquing of artwork. The artist assignment will be a response to an artist lecture.

**Grading:**

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<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Grading Scale</th>
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<tbody>
<tr>
<td>Projects (4)</td>
<td>200pts</td>
<td>240-226 = A</td>
</tr>
<tr>
<td>In-class Field Station Project</td>
<td>15pts</td>
<td>225-216 = A-</td>
</tr>
<tr>
<td>Gallery Assignments (2)</td>
<td>10pts</td>
<td>215-209 = B+</td>
</tr>
<tr>
<td>Artist Assignment</td>
<td>5pts</td>
<td>208-199 = B</td>
</tr>
<tr>
<td>Critiques (4)</td>
<td>10pts</td>
<td>198-192 = B-</td>
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<tr>
<td></td>
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<td>240pts possible</td>
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<table>
<thead>
<tr>
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<tbody>
<tr>
<td>A</td>
<td>240-226</td>
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<tr>
<td>A-</td>
<td>225-216</td>
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<td>C</td>
<td>184-175</td>
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<tr>
<td>C-</td>
<td>174-168</td>
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<tr>
<td>B+</td>
<td>167-161</td>
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<td>B</td>
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<td>B-</td>
<td>150-144</td>
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<tr>
<td>C+</td>
<td>143-185</td>
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**Attendance:**
Students are responsible for attending class sessions and scheduled lectures/demonstrations. You should come ready to work with all necessary materials at the **beginning** of class. Your final grade will be affected if you miss more than 3 class periods due to unexcused absences. Absences will be excused at the professor’s discretion and only if notified by the student prior to the absence and with proper documentation. A student will automatically fail the course if they have missed more than 6 class periods due to unexcused absences.

Your ability to be mentally present while in class is equally as important as being physically present. This means paying attention to your work as opposed to your phone, being open to what the class has to offer, and participating to your best and fullest ability.

**What to do when you are absent:**
Before returning to class, contact a classmate to gather information missed during your absence. If you have an extended illness or other difficulties that inhibit you from being present in class, contact me ASAP to make arrangements to make up the work or drop the course. If you know that you will be absent (excused or unexcused), it is a good idea to send me an email so that I know you will be absent. **This does not** automatically excuse the absence.

**Studio Safety:**
There are some potentially dangerous materials and tools in this shop. Safety issues will be addressed in all lectures and demonstrations concerning each project, including general studio safety. It is the student’s responsibility to follow all safety procedures in the classroom.

**Studio Etiquette:**
All persons using this lab are responsible for its upkeep. This includes cleaning your own and class work areas, maintaining tools and equipment, and returning borrowed tools and materials to their proper location. Make sure all of your materials are properly stowed away before you leave. Westminster will not be held responsible for missing or damaged property/projects. Out of respect for our collective work time, cell phone use during class, including texting, tweeting, and/or ringtone disruptions is prohibited. Due to the nature of the course, headphones **may not** be used during class. Always respect the work and working environment of other students in the class.

**Academic Integrity:**
You are expected to follow the academic integrity policies outlined in the Westminster College Student Handbook. Cheating is not tolerated in any form including but not limited to the following: plagiarism, submitting work from previous projects or other classes, misrepresentation, falsification, deception, fabrication, sabotage, collusion to cheat and professional misconduct. Any form of cheating designed to unfairly enhance your efforts or damage/harm/hinder the work or efforts of others will result in an automatic F for the course and the matter will be taken to the Academic Dean for review.

**Accessibility Statement:**
Westminster College actively strives for the full inclusion of all our students. Students with disabilities who require access solutions for environmental or curricular barriers should contact Faith Craig, Director of Disability Resources, located in 209 Thompson-Clark Hall. phone – 724-946-7192  e-mail – craigfa@westminster.edu

**General Supplies:**
sketchbook or notebook for keeping notes, sketches, idea generation
pen/pencil for sketching
items you may want to own – needle nose pliers, Sur-form tool, utility knife

*other materials will be assigned for specific projects
Where to Get Supplies:
Wilson’s Lumber & Building Materials – New Wilmington
Miller’s Hardware – New Wilmington
Lowe’s – Newcastle
Harbor Freight Tools – Newcastle
WalMart – Newcastle
Jo-Ann Fabrics – Hermitage and Newcastle, PA and Boardman, OH
Pat Catan’s - Hermitage, PA and Boardman, OH
Dollar Stores
Thrift Stores
Upcycle trash or found materials
Nature
Course Calendar

Week 1: • introduction to course, review syllabus, assign project #1, Wire: Scribbles in Space
Jan 16/18 • work session

Week 2: • work session
Jan 23/25 • work session

Week 3: • work session
Jan 30/Feb 1 • work session

Week 4: • critique proj. #1, assign proj. #2, Cardboard: Function & Fashion: Collaborative Chair
Feb 6/8 • work session

Week 5: • work session
Feb 13/15 • work session

Week 6: • work session
Feb 20/22 • work session

Week 7: • work session
Feb 27/Mar 1 • work session

Week 8: • critique project #2, assign project #3, Wood: Solid/Skeleton
Mar 6/8 • work session, demos

Week 9 • no class, Spring Break
Mar 13/15 • no class, Spring Break

Week 10: • work session
Mar 20/22 • workshop with visiting artist Rob Millard-Mendez

Week 11: • work session
Mar 27/29 • work session

Week 12: • work session
Apr 3/5 • critique project #3, assign project #4, Found Materials: 1,000 Pieces

Week 13: • tests/experiments
Apr 10/12 • no class, Easter Break

Week 14: • no class, Monday classes meet
Apr 17/19 • work session

Week 15: • in-class project @ Field Station (may use either day this week, depending on weather)
Apr 24/26 • work session

Week 16: • work session
May 1/3 • critique project #4

Week 17: • Final, Wednesday May 9th, 8:00 - 10:30am