Intro to Sculpture

Art 208 • Spring 2018 • TuTh 11:00 am – 12:30 pm • Russell Hall 003

Instructor: Summer Zickefoose
Contact: email zickefse@westminster.edu • phone (724) 946-7267 • campus mail 7
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

“When you slow down enough to sculpt, you discover all kinds of things you never noticed before.” - Karen Jobe

Course Description:
This course revolves around three-dimensional, sculptural media as a vehicle for creative expression. The course projects address a range of physical, spatial, and thematic properties of sculptural media. There will also be an emphasis on experimentation, concept, and collaboration throughout the projects. A range of materials and processes will be utilized throughout the course; materials will be considered for their physical properties as well as the meaning they carry. Demonstrations of three-dimensional processes or tools will be given periodically or as needed per project. Students will keep a sketchbook that will include drawings, observations, responses to readings, and other research related to the problem solving of each project.

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 how the materials, methods, and concepts related to sculptural media. (FA 1,3, 7)
2. Problem-solving skills related to the technical and conceptual problems presented by the projects. (FA 1, 7)
3. Appreciation, knowledge, and control of three-dimensional form and space as a vehicle for the communication of ideas. (FA 2, 5, 7)
4. Applying critical thinking skills through brainstorming exercises, individual/group critiques, readings, and project development. (FA 3, 4, 5, 6)
5. Consideration of how the process, time and techniques applied to artmaking affects craftsmanship, presentation and visual communication. (FA 1, 2, 7)
6. Making informed aesthetic choices in the design of sculptural form. (FA 1, 2)
7. Recognition and appreciation for the historical precedence and contemporary diversity of sculptural artwork. (FA 3, 5)

Related Fine Art Program Outcomes (see labels FA 1,2, etc above):
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.
Text:
No formal textbook; articles and other readings will be assigned throughout the semester to supplement the projects and lectures.

Reference Texts and Resources:
Sculpture Magazine – inspiration and visual resources on contemporary sculpture
Art 21 – a PBS series on contemporary art and artists
Part Object Part Sculpture by Helen Anne Molesworth
Vitamin 3-D: New Perspectives in Sculpture and Installation by Editors of Phaidon Press
The Comfort of Things by Daniel Miller
Stuff by Daniel Miller
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. 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.

**Discussion:**
Discussions can occur as a group in class or as online discussion forums. Discussions are an opportunity to utilize the concepts and terminology or the course towards considered responses to readings or topical questions by the professor related to projects. They are evaluated according to depth of content and facility with course concepts.

**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:**

<table>
<thead>
<tr>
<th>Component</th>
<th>Points</th>
<th>Grade Range</th>
<th>Grading Scale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projects (4)</td>
<td>200pts</td>
<td>240-226 = A</td>
<td>184-175 = C</td>
</tr>
<tr>
<td>Artist Assignment</td>
<td>10pts</td>
<td>225-216 = A-</td>
<td>174-168 = C-</td>
</tr>
<tr>
<td>Gallery Assignments</td>
<td>10pts</td>
<td>215-209 = B+</td>
<td>167-161 = D+</td>
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<tr>
<td>Critiques (4)</td>
<td>20pts</td>
<td>208-199 = B</td>
<td>160-151 = D</td>
</tr>
<tr>
<td></td>
<td>240pts possible</td>
<td>198-192 = B-</td>
<td>150-144 = D-</td>
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<tr>
<td></td>
<td></td>
<td>191-185 = C+</td>
<td>143-0 = F</td>
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Grade Evaluation Standard:
A — A student who clearly excels in the concept and fabrication of each project and displays a sense of commitment to their work that is far beyond normal expectations. This student exhibits the self-motivation and self-discipline needed for success. This student also arrives to class prepared at all times, completes assignments on time, is always active in class critiques and discussions, and has virtually perfect attendance.

B — A student who consistently obtains good results on each project and has a good understanding of concepts and materials. This student displays a sense of commitment to their work that is beyond normal expectations; is relatively self-motivated, but requires some outside stimulus. This student also arrives to almost every class prepared, completes assignments on time, is regularly active in class critiques and discussions, and has good attendance (missing 3 classes or less).

C — A student who obtains mediocre or inconsistent results on each project in concept and/or technique or both and clearly does not completely understand the material. This student displays a reasonable commitment to their work within normal expectations and exhibits an average level of motivation that relies on outside stimulus. This student also arrives to class prepared more often than not, completes assignments on time, is somewhat active in class critiques and discussions, and has good attendance (missing only a few classes).

D — A student who obtains poor results on each project in both concept and technique, and has little understanding of the material. This student displays only occasional commitment to their work and lacks self-motivation. This student also arrives to class prepared only half the time, has difficulty completing assignments on time, is seldom active in class critiques and discussions, and has poor attendance.

F — A student who obtains poor results on each project in both concept and technique, and clearly does not understand the material. This student displays little commitment to their work and lacks self-motivation. This student rarely arrives to class prepared, rarely completes assignments on time, is rarely active in class critiques and discussions, and has poor attendance.

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. Anyone who mistreats or steals equipment and supplies or anyone who fails to clean up after him/herself will be dealt with harshly. 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 courtesy for others using the studio, cell phones are not to be used in the studio at any time. Cell phone use during class, including texting, tweeting, and/or ringtone disruptions will result in a tardy for each instance. 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, X-acto knife

*other materials will be assigned or needed 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
Course Calendar

This syllabus sets forth a tentative schedule of project topics, learning activities, and due dates. However, as your instructor, I reserve the right to modify this schedule to enhance learning for students. Any modifications will not substantially change the intent or objectives of this course and will be clearly stated during class sessions.

Week 1:  
Jan 16/18  
• introduction to course, review syllabus, assign project #1, Plaster: Nonobjective Dualities  
begin cutting out box template  
• finish boxes, mixing plaster

Week 2:  
Jan 23/25  
• work session, begin carving  
• work session

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

Week 4:  
Feb 6/8  
• work session  
• assign project #2, Book Sculpture

Week 5:  
Feb 13/15  
• critique project #1  
• demos on tools to shape books

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

Week 7:  
Feb 27/Mar 1  
• work session  
• assign project #3, Wood: Volume, Density, Mass

Week 8:  
Mar 6/8  
• no class, Spring Break  
• no class, Spring Break

Week 9:  
Mar 13/15  
• critique project #2  
• demos on tools

Week 10:  
Mar 20/22  
• work session  
• work session

Week 11:  
Mar 27/29  
• work session  
• no class, Easter Break

Week 12:  
Apr 3/5  
• no class – Monday classes meet  
• work session

Week 13:  
Apr 10/12  
• work session  
• assign project #4, Land Art

Week 14:  
Apr 17/19  
• critique project #5  
• work session

Week 15:  
Apr 24/26  
• work session  
• work session

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

Week 17:  
• Final, Monday May 7, 3:00 - 5:30pm