Basic Studio Art: Three Dimensional

Art 200 • Spring 2019 • TuTh 11:00 am – 12:30 am • Russell Hall 003

Instructor: Summer Zickefoose
Contact: email zickefse@westminster.edu • phone (724) 946-7267 • campus mail 211
Office: Patterson Hall 311 and Russell Hall 005
Office Hours: Tuesday 3:30 - 4:00pm (RH), Thursday 8:30 – 9:20am (RH), Monday 1-2pm (PH), and by appointment

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

Course Description:
This course is an intro level art course with a focus on three-dimensional media and processes. An intentional use of accessible materials such as cardboard or wire allows for experimentation while practicing basic principles of working with dimensional materials in space. The course lays the groundwork for additional three-dimensional courses in sculpture, ceramics or craft-based media. The class will emphasize how we design visually engaging forms, solve design problems and communicate meaning through three-dimensional objects. Slide lectures, technical demonstrations, readings and discussions will help contextualize and direct each project. 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.

Text:
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 work 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.

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.

Assessment Methods:
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 participation and critical thinking in critiques, gallery and artist assignments.

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** 12 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** 14 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** 6 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: 40 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 (or other gallery or museum visited in person) 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>Assignment</th>
<th>Points</th>
<th>Grading Scale</th>
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</thead>
<tbody>
<tr>
<td>Projects (4 @ 40 ea)</td>
<td>160pts</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 @ 10 ea)</td>
<td>20pts</td>
<td>215-209 = B+</td>
</tr>
<tr>
<td>Artist Assignment</td>
<td>5pts</td>
<td>208-199 = B</td>
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<tr>
<td>Critiques (4 @ 10 ea)</td>
<td>40pts</td>
<td>198-192 = B-</td>
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<tr>
<td></td>
<td></td>
<td>191-185 = C+</td>
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<tr>
<td></td>
<td></td>
<td>145-0 = F</td>
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</tbody>
</table>

Grading Scale:
- 240-226 = A
- 225-216 = A-
- 215-209 = B+
- 208-199 = B
- 198-192 = B-
- 191-185 = C+
- 180-169 = C
- 167-161 = D+
- 160-151 = D
- 150-144 = D-
- 143-0 = F

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. Arriving 10 minutes (or more) late or leaving 10 minutes early counts as a tardy. Three tardies will count as an absence. If you are absent, you are responsible for the information presented during the missed class; there are no make-up lectures or presentations.

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:**
Students are expected to abide by the academic integrity policies outlined in the Westminster College Student Handbook. The Westminster College faculty and students are bound by principles of truth and honesty that are recognized as fundamental for a community of teachers and scholars. The college expects students and faculty to honor, and faculty to enforce, these academic principles. All forms of cheating are prohibited, including but not limited to the following: plagiarism, submitting work previously submitted for grading in another course, misrepresentation, falsification, fabrication, or professional misconduct. Any form of cheating will result in an automatic F for the assignment, and the issue will be presented to the Academic Dean for review.

**Accessibility Statement:**
Westminster College actively strives for the full inclusion of all our students. Students who have special needs that may affect their academic or personal life should seek resources on campus to assist them, such as Disability Resources, the Learning Center and Diversity Services. In this course, accommodations consistent with college policy will be made for students who are utilizing appropriate support services. After consulting with the appropriate support service, students are encouraged to speak with me in a confidential appointment about necessary accommodations.
Disability Resources: Thompson-Clark 209, craigfa@westminster.edu, 724-946-7192
Diversity Services: Mc Kelvey Suite 240, diversity@westminster.edu, 724-946-6178
Learning Center: McGill Library 206, learningctr@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
Star Supply - Youngstown
Jo-Ann Fabrics – Hermitage and Newcastle, PA and Boardman, OH
Pat Catan’s - Hermitage, PA and Boardman, OH
Dollar Stores
Thrift Stores
Upcycle trash, found materials or natural materials
Calendar

Week 1: • introduction to course, review syllabus, assign project #1, Wire: Scribbles in Space
Jan 15/17 • work session

Week 2: • work session
Jan 22/24 • work session

Week 3: • work session
Jan 29/31 • work session

Week 4: • critique proj. #1, assign proj. #2, Cardboard: Function & Fashion
Feb 5/7 • work session, evening gallery reception, 4:30-6

Week 5: • work session
Feb 12/14 • work session

Week 6: • work session
Feb 19/21 • work session

Week 7: • field trip to Akron Museum of Art (weather permitting) ($8 entrance fee)
Feb 26/28 • work session

Week 8: • critique project #2, assign project #3, Wood: Solid/Skeleton
Mar 5/7 • work session, demos

Week 9 • no class, Spring Break
Mar 12/14 • no class, Spring Break

Week 10: • work session
Mar 19/21 • work session

Week 11: • work session
Mar 26/28 • work session

Week 12: • work session
Apr 2/4 • critique project #3, assign project #4, Upcycled Materials: 1,000 Pieces

Week 13: • tests/experiments
Apr 9/11 • work session

Week 14: • work session
Apr 16/18 • no class, Easter Break

Week 15: • no class, Monday classes meet
Apr 25/25 • in-class project @ Field Station (may use either day this week, depending on weather)

Week 16: • work session
April 30/May 2 • critique project #4

Week 17: • Final, Monday May 6th, 3:00 - 5:30 pm