

Sculpture I

Art 109

Fall 2018
ART_OX 109
Tarbutton Art Studio
Wednesday 1:00pm - 5:00pm

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Office hours Wed. 10am -12pm
(in Studio)

Course Description

This course is designed as an introduction to the basic tenets and techniques of sculpture. The works completed in this class will demonstrate understanding of three-dimensional form and a knowledge of various sculptural materials and techniques. Students will engage various subject matter and explore a variety of media, techniques, and concepts. Students will demonstrate an understanding of the formal elements of line, shape, plane, volume, space, and texture as they relate to the principles of three-dimensional design (harmony, variety, balance, rhythm and repetition, dominance, and proportion). The studio will focus on the exploration of the formal elements of art through the construction of three-dimensional artworks.

Course Goals and Objectives

The goals of this course are to introduce students to an array of materials and sculptural techniques, provide students with opportunities to speak about their process and their work, and engage critical thinking skills through proposing sculptural problems with variable solutions.

In order to familiarize the student with basic methods of three-dimensional fabrication, the class will explore various materials and their relation to different types of sculpture. This will enable more critical engagement with the physicality of sculptural art through prolonged sessions of construction and introduce students to different ways of thinking about the creation of artworks. The assignments are meant to follow an initial plan with room for each student to have creative choices that will require attention to detail and creative problem solving.

The class will consist of classroom exercises, out-of-class assignments, and critique of work. All projects and class time will be designed to provide the student with hands-on instruction and independent learning opportunities that will enable each student to gain proficiency in the area of sculpture.

This class will revolve around:

- Classroom (Studio) Exercises - The surest (and only) way to learn to make is by making. This course will focus heavily on the physical production of sculptural objects in order to develop technical and perceptual skills.
- Out-of-Class Work - This involves applying skills formed in the classroom by completing studio assignments outside of class without my supervision. This component will reinforce the topics discussed and developed in class and will include completing assignments that were begun in class.
- Critique - Students will experience planned discussions regarding the analyses of compositional development, technical execution, and implemented processes.

Class Components:

Studio Exercises	Each class period is an extremely important time for each student. It is crucial that every person be present and on time in order to receive instructions for the class. Classroom exercises are invaluable learning opportunities for students to receive one on one instructions from myself as well as personal interaction with each other. This time is an extremely vital aspect of the class where students critically engage in learning new techniques and correcting errors. This will also involve getting guided, hands-on tutorials on each new method of construction.
Studio Assignments	There will be five assignments that will be due throughout the duration of the course. Each assignment will be introduce different sculpture media. Assignments will be completed over a couple weeks and will have check-in times during each studio. These assignments will result in a finished work of sculpture that showcases the student's proficiency and effectiveness in communication through three-dimensional form. The grade for this class will primarily come from these assignments which make up 90 percent of your final grade. Each assignment will require extensive periods of time throughout several weeks.
Critique	Critiques will be held regularly during class meetings. The purpose of critiquing is to aid in discussion on the progress of the work before the assignments are completed. This will allow useful comparison and contrast of each student's work and allow the class to see examples of success and failure in order to correct errors and reinforce good habits. Each student is to take part in the discussion. A more formal critique will take place on the day each studio assignment is due. These will be occasions for students to begin to learn how to talk about their artwork and explain their choices.
TBA Projects	Other projects will be assigned based on the evolution of the individual interests of the class.

Attendance

Class attendance is required. Therefore, because each ****There are no "excused" absences. It would be wise to save your one allowable absence in anticipation of emergencies or illness.** Failure to come to class with adequate materials for participating in class activities will result in a recorded absence for that day. Failure to arrive on time will be recorded as half an absence. A student arriving to class more than 10 minutes late will receive half an absence for the class period. Similarly, leaving the studio before I have dismissed the class will be recorded as half an absence.

Roll will be taken at the beginning of each class. Any student who misses information, directions, or assignments due to tardiness or absence will be the responsible for attaining this information on his or her own time. Absences may be excused due to prolonged illness, religious holidays, or other extreme or unusual circumstances defined by the university. It is the student's responsibility to notify the instructor and to give a written excuse in these cases.

Grading

Factors that will influence the final grade:

- Proper execution of sculptural techniques
- Full completion of out-of-class and in-class assignments
- Effective use and handling of materials
- Overall work habits, attitude and preparedness
- Participation in critiques and discussions

All studio assignments will implement the material focused on in class and require longer periods of time outside of class meetings. Each assignment will be looked at and given a letter grade. Participation in critique discussion will also raise or lower the overall grade. Critiques are valuable learning experiences that fail when students are silent and/or mentally absent.

****Like all art classes, grading will seem somewhat subjective, however the class will be working on specific techniques and measurable results. Grading will be determined by how well one demonstrates understanding and proficiency in the execution of the techniques involved. Not everyone will be at the same level, therefore a large significant factor of grading will be based on marked improvement and apparent effort.**

Standards for letter grades

A = Excellent. Outstanding work; significant progress shown; strong work ethic, strong compositional and technical skills; active and consistent participation in all discussions and critiques

B = Above Average. Strong work; extra effort demonstrated; moderate improvement; good work ethic; consistent participation in all discussions and critiques

C = Average. Fulfilled requirements of the assignments with no remarkable distinction in studio work; some progress; passable work ethic; limited participation in discussions and critiques

D = Inadequate: Requirements not adequately met; no progress; poor work ethic; no participation in discussions and critiques

F= Grossly Inadequate: Multiple inadequacies

A: 93-100	B: 83-86	C: 73-76	F: below 60
A-: 90-92	B-: 80-82	C-: 70-72	
B+: 87-89	C+: 77-79	D: 60-69	

* If you are unhappy with your grade on an assignment, you will be given the opportunity to rework it to achieve a higher grade. Late assignments will receive an "F" unless authorized in advance by consultation.

Grading Percentages

90% - Completed Studio Projects

10% - Participation (attitude, work ethic, punctuality)

Materials

The materials listed here will be provided for each student through Dick Blick. Supplies are included in the studio fee for this class: \$130.

**** Subject to Change:**

The course syllabus provides a general plan for the course. With the exception of grading and attendance policies, deviations may be necessary and adequate notification of any changes will be provided.

Look up these artists' sculptures! Alberto Giacometti, Frank Stella, Alexander Calder, Alina Szapowcznikow, Eva Hesse, Claus Oldenburg, Aaron Curry, Pablo Picasso, Thornton Dial, Lonny Holley, Toby Ziegler, Doug Jeck, Berlinde de Bruyckere, Ron Nagle, Ken Price, William J. O'Brien, Cy Twombly, Peter Reginato, Elizabeth Murray, Barbara Hepworth, Mel Edwards, Steven Destabler, Urs Fischer, Huma Bhabha, Franz West, Phyllida Barlow, Tim Hawkinson, Isamu Noguchi, Henry Moore

Student Honor Code

Article 1: Academic Misconduct

Academic misconduct is an offense generally defined as any action or failure to act which is contrary to the integrity and honesty of members of the academic community.

A. Such offenses include, but are not limited to, the following:

1. Seeking, acquiring, receiving, or giving information about the conduct of an examination, knowing that the release of such information has not been authorized
2. Plagiarizing
3. Seeking, using, giving, or obtaining unauthorized assistance in any academic assignment or examination
4. Intentionally mis-shelving, damaging or removing library materials without authorization
5. Intentionally giving false information to professors or instructors for the purpose of gaining academic advantage
6. Intentionally giving false testimony in an Honor or Conduct Board hearing or refusing to give evidence when requested by the Honor Council
7. Intentionally giving unauthorized information regarding hearings of the Oxford College Conduct Board or Honor Council
8. Breach of any duties prescribed by this code

B. A duty of confidentiality is implicit in the Honor System. It is academic misconduct under this Code for any member of the Honor Council, a student witness, or any student (other than the accused) who has obtained knowledge of an Honor Council proceeding, past or present, to breach this confidentiality. Nothing in this paragraph shall restrict communications to officials of the University where knowledge is necessary to the performance of the officials' duties nor shall it restrict disclosure required by law.

C. Harassment of witnesses or anyone involved in an Honor Council hearing, before, during or after the hearing constitutes academic misconduct.

Article 2: Honor Pledge and Obligation

A. A student's submission of any work to be evaluated for course credit constitutes a declaration that he or she has neither given nor received unauthorized information on the work, nor has condoned the giving or receiving of unauthorized information by others.

B. Each student at Oxford College of Emory University agrees to abide by the honor pledge and takes upon himself or herself the responsibility of upholding the Honor Code. Each student is urged to inquire of the Honor Council about any doubtful case at any time throughout the year.

C. Each professor shall explain to his or her classes at the beginning of each semester any special aspects of the Honor Code as it pertains to that course.

D. "State of the Honor Code" meeting of the student body and the Council shall be held periodically upon the call of the Council. The purpose of these meetings will be to discuss how the Honor Code is working, to strengthen understanding of the Code among members of the College community, and to promote improvements.

Emory Statement on Civil Discourse:

We believe the manner in which we interact with each other is critical to cultivating and maintaining a meaningful and effective intellectual environment. We encourage a climate of respect and inclusiveness that welcomes and embraces community members with diverse backgrounds and life experiences. We deliberately seek multiple perspectives and support the free and open exchange of ideas and civil discourse. We affirm the inherent dignity in all of us and we strive to maintain a climate of justice marked by respect for each other. Our community can only continue to thrive when we approach each conversation with an open mind and when each member can contribute fully.