Design II - Syllabus

Instructor: Alex Cooper  
Semester: Fall 2012
Day/Time: TR 6:30-9:20pm  
CRN: 70725
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Course Number: ARTS 1312.001
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Office Hours: TR 5:30-6:30  
Studio: CA 116

COURSE DESCRIPTION
This course is designed to provide students with the tools necessary in the thought process and physical construction involved in the creation of three-dimensional art. Special skills acquired previous to this course are not required; these practices will be fostered throughout the duration of this class. Each student will develop ideas and project designs in their sketchbooks before the physical creation of work. These sketchbooks must accompany their keepers at each and every class. Throughout the duration of the class, students will acquire and exercise scholarly vernacular when discussing three-dimensional artwork. Upon the completion of the course, students will have a great understanding of three-dimensional media and the methods and practices associated with it. This understanding will lend itself to both the actual creation of, as well as the discussion of three-dimensional art.

What is 3-D?
3-D is three-dimensions: length, width, and depth. Three-dimensional artwork can take on many forms that occupy our space, from bas-relief, to pedestal pieces, to large-scale installations. At the collegiate level, 3-D design functions to supply the student with the knowledge and skills from which to create sculpture. An understanding of three-dimensional art will allow for an appreciation of the medium, as well as bring forth a new perception in which to study fine art and personally create more dynamic work.

STUDENT LEARNING OUTCOMES
Each student will explore form and content through the assigned objectives. Through instruction, individualized problem solving, and the development of required skills obtained in the completion of assigned projects, students will acquire an understanding of three-dimensional media. Students will also develop means for scholarly articulation when discussing three-dimensional work in the form of the principles of design. The skills fostered in this course will lend themselves to creating sculpture in the future. Also, many of the methods and practices of three-dimensional design can be applied in the creation of two-dimensional work.

ACADEMIC RESPONSIBILITIES
Students have three main responsibilities:
1. Complete each assignment to the best of their ability by the allotted due date
2. Show up to class prepared to work (including proper attire, sketches, and materials)
3. Be respectful to and mindful of those around them, providing a positive and safe working environment

CLASS FORMAT
The format of this course is primarily a studio class, but there will be occasions in which the class is designated for art appreciation and lectures. There will also be demonstrations of tools and processes involved in the completion of each assigned project. The final component of each assignment is a group critique of each assignment.

CRITIQUES
Critiques are designed to provide students with reviews of their work, both from their instructor as well as their contemporaries. These reviews will allow students to present their work to the class and receive feedback, using the project objectives as criteria from which to base their responses. Each student will discuss the presented work in an educated manner, using the elements and principles of design as rubrics from which to wage their comments. Each student is expected to provide their fellow students with
thoughtful insight and their comments will be reflected in their participation grade. Critiques will be professional in nature and are utilized to enable a vehicle for growth into a professional artist. It is important to remember that critiques are reviews of the work, not the person.

Critique will start at the beginning of class, so projects must be completed by this time in order to be reviewed. Students will fill out a short assignment form that will help guide the critique.

ASSIGNMENTS

Sketchbooks:
Students will be prepared each class with their sketchbook, containing examples of the aforementioned steps involved in the development of three-dimensional projects. For each project there must be a minimum of 3 proposal sketches and 1 detailed sketch. These sketchbooks will be a major component of the grade, not-to-mention they play a significant role in the development of an artist.

Written Assignment:
Each student is required to submit a written critique of any student work exhibited during the semester. Evidence of a strong understanding in three-dimensional media, the elements and principles of design, and the objectives of the assignment must be exhibited. Intellectual insight in regard to the content of the work must also be displayed. The written assignment should be between 3-5 pages, double-spaced, in 12-point font. The student may pull examples and discussion used previously by the class during critique, but it is expected that they will be expanded upon in a way that makes those ideas their own. These critiques may be turned in at any point during the semester after the critique of our first project.

Three-Dimensional Projects:
These assignments will be handed out during class. The objectives of the projects will be explained and demonstrations of processes involved with construction will take place. Students will work in their sketchbooks to explore the assignment using general procedural methods:

1. Research (online, library, magazines, etc.)
2. Brainstorming (one-word lists, discussion, and thumbnail sketches)
3. Project Proposal and Detailed Sketches
4. Maquettes or Templates
5. Final Project
6. Critique

<table>
<thead>
<tr>
<th>Project Title</th>
<th>Objectives</th>
<th>Due Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wire Construction</td>
<td>Line, three-dimensional rendering</td>
<td>TBA</td>
</tr>
<tr>
<td>Abstraction</td>
<td>Abstraction, quantity of work</td>
<td>TBA</td>
</tr>
<tr>
<td>Cardboard</td>
<td>Creating volumetric forms through the use of planar materials</td>
<td>TBA</td>
</tr>
<tr>
<td>6” Cube</td>
<td>Plaster manipulation, surface texture</td>
<td>TBA</td>
</tr>
<tr>
<td>Plaster Armature</td>
<td>Abstraction, armatures, and additive process</td>
<td>TBA</td>
</tr>
<tr>
<td>Final Project (Found Objects)</td>
<td>Unity, relating objects to ideas, conceptualism</td>
<td>TBA</td>
</tr>
</tbody>
</table>

EVALUATIONS/GRADING
Grades are not simply given, they are earned. Typically, A’s go above and beyond what is expected in the
stated objectives, B’s are earned by completing what is required, C’s are given for slightly less than what is required, and so on.

**Project Grades**

Each project will be discussed at length when it is due. All grades are based on:

- **Concept**: how the project followed the parameters of the assignment
- **Craftsmanship**: execution of the work in handling of material(s) and presentation
- **Creativity**: displaying experimentation and growth within the parameters of the assignment
- **Commitment**: all-around effort and time-spent (especially through problem-solving)
- **Completion**: project finished to expectations and turned in on time
- **Challenge**: the difficulty level of the project

**Overall Grades**

1. Accumulated project grades
2. Attendance and active participation in discussions and critiques
3. Improvement of skill and overall effort

**Point Breakdown**

- Sketchbook: 100
- Written Critique: 100
- Participation (Attendance, Work Ethic, and Critique): 300
- Projects: 500

**ATTENDANCE**

After 3 absences, the student’s final grade will be lowered by one letter grade. Tardiness will not be tolerated. 3 occasions of arriving late or departing early will result in one absence. If the student does not come to class prepared (properly dressed with sketchbook, materials, and motivation to work), the student will be counted as absent. If a student has a legitimate excuse for missing class, due notice must be given to the instructor as well as written documentation upon their return-family emergencies and urgent cases permitting. Lectures and demonstrations will gladly be repeated for those with excused absences.

**CELL PHONES**

The use of cell phones during the allotted class time is prohibited. All cell phones and electronic devices will be either turned off or set to silent (the vibration setting does not count!). Cell phone use disrupts the learning process for both the individual as well as the group as a whole. These distractions also pose a safety threat while working around machinery in the studio. Students who are found using cell phones will be ejected from class and marked as tardy.

**SAFETY**

Upon entering the sculpture studio, students must be wearing close-toed shoes. Students are expected to be aware of their surroundings and peers, especially while working. Students will be briefed on all tools, equipment, and materials used to ensure a safe working environment. Safety gear will be made available for students and instruction on proper use of these items will be given.

The studio course instructor will be the ultimate judge of safe and unsafe behavior. Individuals involved in dangerous and improper use of materials and methods will be cautioned and re-instructed on proper studio practices. If a second occasion of unsafe behavior occurs, that student will be un-enrolled from the course and given a “wd”, complete with no refund of tuition or fees.

Students are expected to clean their work station before leaving the classroom. Plan on cleaning up 15 minutes before class ends. Return ALL tools and find a secure location for your project that is clear from working areas. Don’t forget that we share the studio with other classes. A messy space is an unsafe space.
**STUDENT RIGHTS**

Students have the right to a safe and positive working environment, free from discrimination of any kind. Any such problems should come directly to the instructor immediately.

**Notice to Students with Disabilities**
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be granted a learning environment that provides a reasonable accommodations of their disabilities. If you believe that you have a disability requiring accommodation, please call Disability Services at (361) 825-5816 or visit their offices in Driftwood 101.

If you are a returning veteran and are experiencing cognitive and/or physical access issues in the classroom or on campus, please contact the Disability Services office for assistance.

**ACADEMIC ADVISING**
The College of Liberal Arts requires that students meet with an Academic Advisor as soon as they are ready to declare a major. The Academic Advisor will set up a degree plan, which must be signed by the student, a faculty mentor, and the department chair. The College’s Academic Advising Center is located in Driftwood 203E, and can be reached at (361) 825-3466.

**GRADE APPEAL PROCESS**
As stated in University Rule 13.02.99.C2, Student Grade Appeals, a student who believes that he or she has not been held to appropriate academic standards as outlined in the class syllabus, equitable evaluation procedures, or appropriate grading, may appeal the final grade given in the course. The burden of proof is upon the student to demonstrate the appropriateness of the appeal.

A student with a complaint about a grade is encouraged to first discuss the matter with the instructor. If the problem cannot be resolved at this level, the student may take the following steps:

1. Presentation of grievance to instructor (This step must be taken within fourteen calendar days after the beginning of the next term)
2. Appeal to department chair or area coordinator
3. Written appeal to the University Academic Standards Grievance Committee
4. Preliminary review and advising by an ombudsman appointed by the Provost
5. Submission of file by department chair to the chair of the University Academic Standards Grievance Committee
6. Review of file by the committee chair and the submission of case to the committee
7. Proceedings of the University Academic Standards Grievance Committee (Committee holds hearing, reviews data, presents findings to all parties, and makes recommendation to Provost)
8. Decision by Provost
9. Final appeal in writing to the Provost if the student or instructor thinks appropriate procedures have not been followed.

For complete details, including the responsibilities of the parties involved in the process and the number of days allowed for completing the steps in this process, see University Rule 13.02.99.C2, Student Grade Appeals, and University Procedure 13.02.99.C2.01, Student Grade Appeal Procedures. These documents are accessible through the University Rules website. For assistance and/or guidance in the appeal process, students may contact the Office of Student Affairs.

*All items herein this document are subject to change. Due notice will be given to students upon this occurrence.*

**All projects must be moved out of the studio by the time class meets following critique. i.e.- Crit**
Tuesday=Projects out Thursday before class. The instructor will not be held responsible for projects or materials left in the studio after this time.

Contractual Agreement

Design II- Fall 2011  T/R 6:30-9:20
ARTS 1312.001  CRN 45789  Rm: CA 116
Instructor: Sebastian J. Stoddart

I, _____________________________, have read and understand the attached syllabus for Design II. I will be held liable for the expectations outlined in this document, as will be reflected in my grade. By signing this document, I hereby confirm that I acknowledge the ideas expressed in the attached document and that it is, in fact, a contractual agreement between instructor and student.

Signature: _____________________________  Date: ________________