CATALOG DESCRIPTION

Basic experiences in various sculpture media with an emphasis on the aesthetic interrelationship of techniques and concept. Prereq: Art 101(P), 106(P) & 109(P).

COURSE DESCRIPTION

This course will focus on a process of discovery and innovation that is essential to developing one's own voice as an artist. Each step in the process of making should open up a new set of possible directions and techniques. Students will be encouraged to venture out in directions they could not have imagined. In this course, concept will not be understood as a separate component to the work. Rather, the development of both concept and form will be worked to be a unified process.

There will be 4 main projects assigned to you this semester. Each project will address different areas within the definition of Sculpture and expose the student to the exploration of materials and building processes.

COURSE OBJECTIVES

The objectives of Introduction to Sculpture are that the student:

- Be introduced to the structural and communicative possibilities of materials; primarily found object assemblage, wood, plaster, mold-making materials and metal.
- Develop their ability to apply the formal and visual principles in Sculpture.
- Be exposed to the content and context of past and present art forms.
- Apply their gained knowledge to work in the three scales of sculpture; the intimate, which relates to the head or hand; the human, to which the body relates; the architectural, which the body fits into.

PERFORMANCE OBJECTIVES

The student who successfully completes Introduction to Sculpture will have demonstrated the ability to:

- Create visually compelling multi-dimensional projects that demonstrate an understanding of form and concept.
- Develop planning systems for problem solving, tool usage, and effective time management in and out of class time.
- Competently handle material and technique in a self-directed manner.
- Learn how to research and compare artists, periods and techniques.
- Learn how successfully and meaningfully critique and evaluate personal works and those of others.

PREPARATION

You must be prepared for every class. You must come to class with the materials and tools you need to work every day. This is a studio class. You are required to have a sketchbook but are discouraged from working in it solely during class time. If you are stuck for ideas, work between your sketchbook and direct work with the given materials. That means you should never, under any circumstances, come to class without the materials and tools you need to work. Trips to the hardware store should be taken outside of class time.

CLASSROOM PROTOCOL

No phone calls, cell phones, text messaging, checking of social media or email activity in class. Turn your phones on silent. Laptop use to make notes is considered a convenience I expect you not to abuse. Everyone is encouraged to speak their voice and their mind while being respectful of others— their opinions, work, space, tools, materials and differences.
HEALTH INSURANCE

Norris Health Center [http://www4.uwm.edu/norris/] provides many services, which are prepaid as part of tuition and fees. However, Norris Health Center does not cover hospital inpatient, emergency room, or immediate care treatment provided outside our facility. We strongly encourage students to have insurance to cover medical expenses outside of Norris Health Center [http://www4.uwm.edu/norris/]. You do not need health insurance to use Norris health center and Norris Health Center does not bill insurance. There are new options for health insurance since 2014. Learn more about the health insurance marketplace at [www.healthcare.gov](http://www.healthcare.gov). International Students: [http://uwm.edu/cie/students-scholars/students/health-insurance/] (*The University of Wisconsin System Policy requires all international students to have health insurance.)*

FACILITIES AND REGULATIONS

This is a working sculpture studio that is in use at all times by many students and artists. The studio may, at times, be in heavy use. Sculptures and/or related projects will be in various stages of completion. Do not take materials without asking. Be mindful of artwork under construction, and follow safety procedures:

- If you don’t know, ask.
- Never use an unfamiliar tool before receiving proper instruction.
- Put your work in storage area at end of every class.
- Put studio tools back in cage after use.
- Clean up and work with others to keep the studio in a safe working order.
- Do not set food or drink on machinery.
- Take absolute care when using shop equipment and handling materials.
- Report any broken machinery to instructors or studio assistants immediately.
- Label all work and materials in the space with the following: name, instructor, course, term

COURSE POLICIES AND PROCEDURES

ATTENDANCE

Attendance is important and mandatory due to the nature of the course content and structure. All absences must be excused absences (hospitalization, death in the family, etc.). More than two unexcused absences will lower your final grade (see me for special circumstances). For each class missed, after your “allowed” 2 absences, your grade will be dropped a letter grade, allowing for pluses and minuses. For example, your grade will be reduced from a B, to a B-, C+, C, C-, etc.

It is important that the student be on time and prepared to work. Habitual tardiness, excessive breaks, and leaving class early will be counted as class absences. If the student is absent, the student is responsible for the information presented during that class session. There are no make-up presentations. Failure to attend class regularly and or arriving late suggest poor motivation on the part of the student. Perfect attendance can help your grade. Leave messages at martinke@uwm.edu.

TARDINESS

Since the class will begin with writing, sketchbook time, announcements, and new information, critiques, tardiness is inconvenient, annoying, and disruptive to the rest of the class. Tardiness is noted in the attendance book and will affect the final grade. Coming to class late four times will equal one absence in the grade book. You will be considered late if you are 2 minutes late, or 20 minutes. Be on time. It will benefit you and our class as a whole.
DEADLINES AND CRITIQUES

Each project has a due date announced when the project is assigned. On this designated date all projects will be shown for critique. Your presence and the presence of your finished work at these critiques is important to the structured learning in this course. Projects not available for critique will be considered late and downgraded one full letter grade for each day late. No grade is given after two weeks. It compounds the problem if you miss class because your project is incomplete. Come to class anyway. Lost work is viewed as work not complete. Protect all work with great care.

PROJECT ASSIGNMENTS

Students are required to respond to all written assignments with constructed three-dimensional solutions. The assignments will center on key concepts of three-dimensional, sculptural form, concept, and the elements and principles of craft and construction. The completed projects will be defended and discussed in critique. Each project receives a written evaluation and a letter grade. Late projects will receive letter grades only – no comments.

GRADING POLICY

Students will receive a grade for every practical project. At midterm, a written assignment assessment will be given that will reflect your progress in detail and will advise you on the successful completion of the course work. A “C” grade reflects average work that demonstrates understanding of the ideas explored in the course and competence with materials and techniques. An “A” reflects exceptional work.

The final grade is calculated as follows:

- 70% Practical Studio Projects
- 15% Participation
- 15% TED talk reflections

Grades will reflect the following:

- The extent to which the projects solve the visual problem given
- The creativity, inventiveness, and overall visual appeal of the project solutions
- The willingness to explore new ideas
- The demonstrated competence with the media and general craftsmanship
- The degree and quality of participation in class critiques and discussions
- Your overall work ethic, studio principles, and efforts to your work and each other.

SKETCHBOOK

Students are required to maintain a sketchbook, a portable studio. Sketchbooks are the most effective way to collect visual and other information, analyze your thoughts and problem solve. I will be working with you, through these sketchbooks throughout the semester – expect to share it.

MISSING PROJECTS

No student will pass this course unless all assignments are turned in. A date will be announced which will be the last date to turn in missing or reworked assignments. An “Incomplete” will be given only for a reasonable excuse and only if the bulk of the work is in, and then only if the student can make arrangements with me to complete the course work.

CANVAS

The school strives to be as paperless as possible. We will utilize the university’s CANVAS technology. Our CANVAS site is where you will find and can download copies of assignments and other course information. You should look at it regularly as I post messages about what you need to do to be prepared for each class. If you need help using the system reach out to the Center for Excellence in Teaching and Learning (CETL) at help@uwm.edu or 414-229-4040.
CANCELLATION OF CLASS

If the canceled class is a work period, the assignment is still due on the scheduled date. If a critique is canceled, it will be held on the next class day. If weather conditions warrant the cancellation of class, the radio or TV will announce the closing.

E-MAIL POLICY

Students will need to have a UWM email account and use our CANVAS site. If contacting an instructor by email, students should consider the email to be a formal communication, and make sure that they are giving the instructor the respect due him or her by virtue of the teacher/student relationship. The student must use their first and last name as part of their signature, and the content of the e-mail should be polite, necessary, and considerate of the instructor’s time. Students should not expect immediate response to an email communication.

COPYRIGHT

What is copyright?

Copyright is a form of protection provided by the laws of the United States (title 17, U.S. Code) to the authors of “original works of authorship,” including literary, dramatic, musical, artistic, and certain other intellectual works. This protection is available to both published and unpublished works. Section 106 of the 1976 Copyright Act generally gives the owner of copyright the exclusive right to do and to authorize others to use their materials. You must get permission to use copyrighted original works of authorship if you plan to make your project available to the public in any way. For more on gaining permission see: http://www4.uwm.edu/ltc/copyright/getting-permission.cfm

STUDENT ACCESSIBILITIES CENTER - http://www4.uwm.edu/sac/

Reasons you may need to work with the SAC include but are surely not limited to: depression, anxiety, learning challenges, physical challenges, etc. If you will need accommodations in order to meet any of the requirements of this course, please contact me as well as the Student Accessibility Center ASAP. They will create a plan and give you support, but these services will be most helpful if configured in the first couple of weeks of the semester. Please note that it will be the student’s responsibility to provide the SAC and Instructors with proper documentation. Students are also responsible for the timely arrangement of SAC quiz/test administration, usually 1-2 weeks ahead of scheduled in-class exam time.

WORKLOAD STATEMENT

This class meets twice weekly for 120 minutes each, totaling 60 hours of required class time. You should expect to take at least 60 hours, outside of class time, to read the textbook and other required texts, work on homework and class projects and do what is required for the next class. You will have to come in, outside of class time to work in the wood and plaster labs. All told, this class is likely to take 120 hours of your time.


SUPPLY LIST * this list is not exhaustive

<table>
<thead>
<tr>
<th>Sketchbook</th>
<th>Dremel</th>
<th>#11 X-Acto knife w/supply blades</th>
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<tbody>
<tr>
<td>Drawing/sketching mediums</td>
<td>Plastic or rubber bucket</td>
<td>Scissors</td>
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<tr>
<td>Apron</td>
<td>Several old cloth rags</td>
<td>Various glues &amp; tapes</td>
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<tr>
<td>Carving tools</td>
<td>Several plastic buckets and tubs</td>
<td>Sandpaper of various grits</td>
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SAFETY EQUIPMENT - you will need by week 3

| Eye protection | Ear protection | 3M 8511 Respirator N95 or N100 (dust mask) |
CLASS RULES “10 RULES FOR STUDENTS AND TEACHERS” by Sister Corita Kent and John Cage

Rule One
Find a place you trust, and then try trusting it for a while

Rule Two
(General duties as a student)
Pull everything out of your teacher.
Pull everything out of your fellow students.

Rule Three
(General duties as a teacher)
Pull everything out of your students.

Rule Four
Consider everything an experiment.

Rule Five
Be Self-Disciplined.
This means finding someone wise or smart and choosing to follow them.
To be disciplined is to follow in a good way.
To be self-disciplined is to follow in a better way.

Rule Six
Follow the leader. Nothing is a mistake.
There is no win and fail. There is only make.

Rule Seven
The only rule is work. If you work it will lead to something.
It is the people who work all of the time who eventually catch onto things.
You can fool the fans, but not the players.

Rule Eight
Do not try to create and analyze at the same time.
They are different processes.

Rule Nine
Be happy whenever you can manage it. Enjoy yourself.
It is lighter than you think.

Rule Ten
We are breaking all the rules, even our own rules, and how do we do that? By leaving plenty of room for “X” qualities.

Helpful hints:
Always be around.
Come or go to everything.
Always go to class.
Read everything you can get your hands on.
Look at movies carefully and often.
Save everything. It may come in handy later.