

Course Code FAS248H

Course Name (Long) Sculpture 1



Section I: Administrative Information

Course Name (Short): Sculpture 1
Program(s): Art and Art History
Program Coordinator(s): John Armstrong

Course Leader or Contact: Carlo Cesta

Contact: lyn.carter@sheridancollege.ca

Credit Value: 6.0
Credit Value Notes:
Effective Term: The 6.0 credits reflect the total credit value of the course over 12 weeks. This is a one-semester course with six hours per week.
Effective Term: 12 weeks
Prerequisites: N/A
Corequisites: N/A

Equivalents: N/A
Pre/Co/Equiv Notes: N/A
Exclusion: VIS204H1, 306H1

Calendar Description

This course introduces students to basic sculptural processes and materials, such as casting, mold-making, construction in cardboard, and fabrication in wood, metal and found objects. A series of conceptual exercises provide opportunity for creative problem-solving and critical analysis while challenging conventional models of sculptural production.

<i>Instructional Format</i>	<i>Total hours (e.g. 3 hrs/wk x 14 wks. = 42 hrs)</i>
Lecture	12
Lab	18
Other (please specify): Studio practice	42
Total	72

Section I Notes:

Approved by

Name and Signature of Dean/Director or Designate

Date (08/09/15)

Section II: Course Details

Detailed Description

This half credit course offers an introduction to fundamental sculptural practices. Students work with materials such as wood, plaster, and industrial and found materials (including woodworking, mold making and casting). Students acquire a working knowledge of safe shop procedures. Topics in contemporary sculptural practices are identified through readings and images and students are encouraged to formulate their own responses.

Program Context

The Art and Art History Program offers multi-level courses in six studio streams: Design, Drawing, Painting, Photography, Print Media, and Sculpture. Sculpture 1 is one of six required half-credit studios that students usually take in their first two years of study. After the first two years of study, students choose two studio streams to pursue in their two senior years. Sculpture 3 and 4 allows students to focus and deepen their understanding of sculpture, installation and art in full-credit studios.

Program: Art and Art History Coordinator: John Armstrong

Course Critical Performance & Learning Outcomes

Critical Performance

By the end of this course, students will have demonstrated the ability to work with a variety of sculptural processes which include basic mold making, casting in wax and paper, construction in cardboard and fabrication in wood, fabric and found materials. Students will be introduced and become familiar with basic woodworking machines and processes. Students will gain familiarity with representation, abstraction, installation and process-based approaches to sculptural practice. Most importantly, students will develop critical problem solving skills and learn how to think and work as artists.

Learning Outcomes

To achieve the critical performance, students will have demonstrated the ability to:

- make 2-part plaster molds and cast in a variety of materials including wax and paper
- handle basic woodworking machinery and tools and employ safe shop procedures
- use a sewing machine and a variety of hand tools to reconfigure found objects as sculptures
- use research and visualizing tools, such as drawing, in order to develop and strengthen sculptural approaches
- create orthographic drawings
- develop a technical, formal and conceptual vocabulary for sculpture and installation
- gain familiarity with historical and contemporary sculpture
- develop a personal approach to form-making using a range of materials and processes
- employ both observational, conceptual and process-based approaches to making sculptures & installations
- present a sculpture in a professional manner with consideration of site and context

Evaluation Plan

Evaluation Criteria:

- Approach: degree of difficulty
- Investment of effort
- Level of inventiveness
- Concept development / thoughtfulness of approach
- Integration of materials, process and concept
- Skill in handling materials, craftsmanship
- Participation in Critique

Participation - includes the following:

- Participating in group discussions
- Offering your perspectives and giving constructive criticism
- Working cooperatively with your faculty member, technologist & other students
- Coming to class prepared
- Utilizing class time effectively to undertake studio assignments
- Contributing to classroom clean up and good maintenance of shared classroom tools

Grading Scheme

Assignment 1 – BLOCKHEAD	5%
Assignment 2 – CARDBOARD EXERCISES	5%
Assignment 3 – ORTHOGRAPHIC DRAWING	5%
Assignment 4 – ANALYTIC FORM	20%
Assignment 5 – HUFF 'N PUFF (including drawings)	20%
Assignment 6 – DUPLICATION	10%
Assignment 7 – CASTOFF (including drawings)	20%
Participation	15%

Attendance and Contact Information

Full attendance and professional conduct is presupposed at each session and critique. Attendance at each critique will be factored into the mark for each assignment. The instructor **must** be forewarned in the event of any absence from class or anticipated lateness via email at lyn.carter@sheridancollege.ca

Missing three classes or more will seriously jeopardize the student's grade.

Absence Policy

Penalties for Lateness

Late Assignments

Studio projects due throughout the term work must be submitted by the assigned date. A penalty of 10% per week of lateness up to and including work submitted on the last day of the term will be applied by the instructor. Studio projects that are more than three weeks late will not be accepted.

Procedures and Rules

Missed Term Work, Tests and Extensions

- Extensions or deferred tests (including final exams) can only be granted because of dire circumstances (severe illness, death of a loved one, etc.). We cannot make allowances because of work schedules, pre-arranged holidays, and so on.
- Student absences must be declared on ROSI. Supporting documentation is required (U of T medical certificate, death certificate, etc.).
- Students who missed a test due to circumstances beyond their control (e.g. illness or an accident) can request that the Department grant them special consideration.

All requests for make-up tests and for extended time to submit term work must be submitted **within 48 hours from the date of the missed test or assignment**. Requests must be submitted on a special form obtained from the DVS Office or <http://www.utm.utoronto.ca/dvs/current-students/missed-testextensions> and submitted to the Program Administrative Officer in the Sheridan Faculty of Animation, Arts, and Design (A100). If you submit medical documentation, make sure it contains the statement, "*This student was unable to write the test (or submit term work, if applicable) on [date] for medical reasons.*" You **MUST** see a physician **on the day of the missed test or the day after** or your request will be denied. A statement merely acknowledging a report of illness made by the student to the physician is NOT acceptable. For further information on this procedure visit www.utm.utoronto.ca/dvs.

Should an illness prevent you from submitting your form to the office in person within 48 hours, emailing your documents is acceptable. This is on the understanding that the originals will be submitted within one week from the date of the missed test or assignment. Late submissions will NOT be considered.

In case of emergencies (medical or other) contact the Program Administrative Officer at 905-845-9430 ext. 2324 or email tracey.smith1@sheridancollege.ca within 24 hours of the due date or an assignment or test. **No penalty will be assigned if your request for special consideration is successful.**

Academic Honesty

The principle of academic honesty requires that all work submitted for evaluation and course credit be the original, unassisted work of the student. Cheating or plagiarism including borrowing, copying, purchasing or collaborating on work, except for group projects arranged and approved by the faculty member, or otherwise submitting work that is not the student's own violates this principle and will not be tolerated. Instances of academic dishonesty, including assisting another student to cheat, will be penalized as detailed in the Student Handbook.

Students who have any questions regarding whether or not specific circumstances involve a breach of academic honesty are advised to discuss them with the faculty member prior to submitting the assignment in question.

Discrimination and Harassment

Sheridan is committed to provide a learning environment that respects the dignity, self esteem and fair treatment of every person engaged in the learning process. Behaviour which is inconsistent with this principle will not be tolerated. Details of Sheridan's policy on Harassment and Discrimination are available in the Student Handbook.

Provincial Context

The course meets the following Ministry of Training, Colleges and Universities requirements:

Essential Employability Skills: Essential employability skills emphasized in the course:

<input checked="" type="checkbox"/>	communication	<input type="checkbox"/>	numeracy	<input checked="" type="checkbox"/>	critical thinking & problem solving
<input type="checkbox"/>	information management	<input type="checkbox"/>	interpersonal	<input checked="" type="checkbox"/>	personal

Notes:

General Education: This General Education course relates to the following themes as specified by the Ministry of Training, Colleges and Universities.

<input checked="" type="checkbox"/>	arts in society	<input type="checkbox"/>	social and cultural understanding
<input type="checkbox"/>	civic life	<input type="checkbox"/>	science and technology
<input type="checkbox"/>	personal understanding		

Prior Learning Assessment:

PLA Contact:

Students may apply to receive credit by demonstrating achievement of the course learning outcomes through previous life and work experiences. This course is eligible for challenge through the following method(s):

Challenge Exam	Portfolio	Interview	Other	Not Eligible
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Notes:

Section III: Topical Outline

Some details of this outline may change as a result of circumstances such as weather cancellations, College and student activities, and class timetabling.

Effective As Of: Fall 2016

Instructor: Lyn Carter

Recommended Reading:

Krauss, Rosalind. *Passages in Modern Art*. Massachusetts: MIT Press, 1977.

Applicable student group(s): Art and Art History Major/Specialist, CCIT Major. VCC Specialist, and newly admitted students who indicate the Art and Art History code on their application.

Description: The following is to be considered as an outline only. Full explanations of the individual projects will occur in class each week. This outline may change to reflect new directions or timelines agreed upon by the instructor and the class or an individual student.

Course Details: See specific assignment handout for full description.

Assignment 1 – BLOCKHEAD**evaluation weight 5%****DUE: Week 2**

Build a cubic form of the dimensions: 15 x 15 x 15 cm. Consider the process of construction, the formal properties and what the aesthetic of the object communicates. Any process is acceptable except the use of a glue gun.

Assignment 2 – CARDBOARD EXERCISES**evaluation weight 5%****DUE: Week 3**

- 1) Make a geometric volume in cardboard as a **skin** structure
- 2) Interpret a fruit in cardboard as an **open cavities** structure
- 3) Make a 10 x 10 x 10cm cube as a **solid** structure - using the BANDSAW
– with 2 holes drilled ½” depth using the DRILL PRESS **Due: 3A – at the end of the class**

Assignment 3 – ORTHOGRAPHIC DRAWING**evaluation weight 5%****DUE: Wk 3 & 6**

Draw a measured, scale drawing according to Orthographic Drawing conventions of all distinct views of the object chosen for your Analytic Form project. Do your drawing on 18” x 24” Vellum Grid Paper.

Assignment 4 – ANALYTIC FORM**evaluation weight 20%****DUE: Wk 6**

Analyse a found object by creating a cardboard version of it using 3 different approaches to the creation of 3-dimensional form. Use each approach on a discrete part of the object.

- construct part of the form as a **SOLID** structure by laminating the cardboard.
- construct part of the form as an **OPEN CAVITIED** structure from the cardboard.
- construct part of the form as a hollow structure using the cardboard as a **SKIN**.

Through the use of your Orthographic drawing, make the ANALYTICAL FORM sculpture at an increased scale for ease of construction in cardboard. Use a simple multiple (2x or 5x) to scale it up with ease and find a conceptual significance for the scale shift.

Assignment 5 – HUFF ‘N PUFF**evaluation weight 20%****DUE: Week 9**

Create a sculptural work that contains two contrasting **abstract** forms; one soft and one hard. The hard one must be constructed / carved out of wood. The forms should interlock or interact to become part of one single sculpture. Each should be no smaller than 30cm x 30cm x 30cm. You may construct either of them as a SOLID, a SKINNED or an OPEN - CAVITIED form. Use form, material and method of construction to enhance the contrast between the two pieces. Consider the interpretation of the relationship between the forms (EG. embracing, balancing, interlocking, warring, negative shapes, sheltering...).

Assignment 6 – DUPLICATION**evaluation weight 10%****DUE: Week 10B & 11**

Make a plaster mold and cast a simple object in wax (part 1), then 2 different papers (part 2). Make a minimum of 4 casts in wax and refine one of them to be perfect, then cast in 2 different papers. Consider how the identity of the object is altered and affected by its duplication in each material.

Assignment 7 – CASTOFF**evaluation weight 20%****DUE: Week 12**

How does location impact how we experience an artwork? Using any mold making technique, cast a sculpture multiple for presentation in a specific location in the Annie Smith building. Consider the impact of the site chosen for the piece, the choice of casting material and the number of pieces cast. The multiples and their positioning should relate to specific aspects of the site.

Tool Kit*:

apron / work shirt

metal ruler – 18”

compass

scissors

Triangle: 90 degrees x 45 x 45

Olfa circle cutter (optional)

Graph paper: 18” x 24” Grid Vellum

utility knife with snap-off blades – Olfa recommended

glue gun

culltery knife (for plaster work)

tape measure (optional)

cutting pad (optional)

***Label your personal tools**

WEEKLY BREAKDOWN – Fall 2016

(Amendments may be made as the term proceeds. Students will be notified and consulted about all changes)

Week 1 –

Tues. Sept. 6 Introduction - course & Sculpture tool kit
Introduction - BLOCKHEAD assignment– image presentation
During dinner break: purchase one sheet of 18 x 24” vellum grid paper (available at Sheridan bookstore)

Thurs. Sept. 8 Introduction - ANALYTIC FORM assignment - image presentation
Introduction - Orthographic drawing – bring grid paper
Demonstration - working with cardboard, in class work on Cardboard Exercises
HOMEWORK: collect 3 possible objects for ANALYTIC FORM – collect cardboard

Week 2 -

Tues. Sept. 13 **DUE: BLOCKHEAD** – critique

Thurs. Sept.15 **DUE:** 3 possible objects for Analytic Form – objects reviewed
Laminate cardboard for exercise #3 (solid)
Orthographic drawing questions reviewed
Work time on orthographic drawing

Week 3 -

Tues. Sept. 20 **DUE: ORTHOGRAPHIC DRAWING**
DUE: CARDBOARD EXERCISES #1, 2 & 3 (skin, open cavity lamination and drilling)
Work time - ANALYTIC FORM: determine approach and location of each construction method

Thurs. Sept. 22:

ANALYTIC FORM: determine approach and location of each construction method
- glue up cardboard laminate for solid sections

Week 4 -

Tues. Sept. 27 Introduction - HUFF ‘N PUFF assignment – image presentation
Work time - Analytic Form – individual consultations

Thurs. Sept.29 Video – cardboard
Work time - Analytic Form – individual consultations

Week 5 -

Tues. Oct. 4 Video – Art 21 - working with wood
Demonstration – woodshop equipment and possibilities for HUFF ‘N PUFF

Thurs. Oct.6 Discussion of ideas for HUFF ‘N PUFF
In class exercise
HOMEWORK: develop 3 drawings into more fully considered approaches to Huff ‘n Puff

READING WEEK: OCT. 10 – 14 – woodshop open Tues., Wed., Thurs.

Week 6 -

Tues. Oct.18 **DUE: ANALYTIC FORM (& ORTHOGRAPHIC DRAWING)** – critique
DUE: 3 drawings – look at drawings

Thurs. Oct. 20 Work time - in woodshop on HUFF 'N PUFF – **buy and prepare wood**
Individual consultations

Week 7 -

Tues. Oct. 25 Introduction - DUPLICATION & CASTOFF assignments – image presentation
Work time - in woodshop on HUFF 'N PUFF

Thurs. Oct.27 Work time - in woodshop on HUFF 'N PUFF
Objects described to gather for DUPLICATION wax casting
HOMEWORK: collect 3 possible objects for casting with chosen sites in mind

Week 8 -

Tues. Nov. 1 **DUE: chosen objects for casting**
Demo: 2-part plaster mold making procedure
Prepare object for 2-part mold – pour 1st part of mold

Thurs. Nov. 3 In class work on 2nd part of mold

Week 9 -

Tues. Nov.8 **DUE: HUFF 'N PUFF** – full class critique

Thurs. Nov.10 **Demo - casting wax and working with wax (handout given)**
Mending techniques demonstrated
In class work time: casting in wax

Week 10 -

Tues. Nov. 15 In class work time: casting in wax

Thurs. Nov. 17 **DUE: DUPLICATION part 1** – 4 wax casts: hand in perfect one for marking
Demo - casting in paper
In class work on casting in paper
Video – Christo and Jean Claude: *Valley Curtain*
In class: take photos of the cast wax objects in possible sites & develop installation dwg
HOMEWORK: Either through Photoshop, collage or drawing develop your proposed installation in the site you prefer. **Print off the photo proposal to hand in.**

Week 11 -

Tues. Nov. 22 **DUE: DUPLICATION part 2** - Paper cast from Duplication mold
DUE: PHOTO PROPOSAL
Photos discussed - intersection/impact of object on site
In class work time on CASTOFF – individual consultations

Thurs. Nov.24 In class work time on CASTOFF – individual consultations
Test out cast objects in site

Week 12 -

Tues. Nov.29
Thurs. Dec. 1 **DUE - CASTOFF** – long critique

Week 13

Tues. Dec. 6: Gallery Tours (TBA)
Wed. Dec. 7: Gallery Tours (TBA – Downtown Toronto)

Week 14

Tues. Dec. 13: Faculty Critiques
Thurs. Dec. 16: Faculty Critiques