I. Location Information:
Instructor: Soni Martin
Course # and Name: ART 231 Introduction to Sculpture
Semester Credit Hours: 3
Day and Time Class Meets:
Total Contact Hours for Class: 6
Email: smartin@uncfsu.edu

FSU Policy on Electronic Mail: Fayetteville State University provides to each student, free of charge, an electronic mail account (username@uncfsu.edu) that is easily accessible via the Internet. The university has established FSU email as the primary mode of correspondence between university officials and enrolled students. Inquiries and requests from students pertaining to academic records, grades, bills, financial aid, and other matters of a confidential nature must be submitted via FSU email. Inquiries or requests from personal email accounts are not assured a response. The university maintains open-use computer laboratories throughout the campus that can be used to access electronic mail. Rules and regulations governing the use of FSU email may be found at http://www.uncfsu.edu/PDFs/EmailPolicyFinal.pdf

II. COURSE DESCRIPTION
A course which introduces the student to basic three dimensional design principles and the application of those principles in a variety of traditional sculpture techniques.

III. Disabled Student Services: In accordance with Section 504 of the 1973 Rehabilitation Act and the Americans with Disabilities Act (ACA) of 1990, if you have a disability or think you have a disability to please contact the Center for Personal Development in the Spaulding Building, Room 155 (1st Floor); 910-672-1203.

IV. Text:
Zelanski, Paul and Fisher, Mary Pat. Shaping Space: The Dynamics of Three-dimensional Design. N.Y.: Holt, Rinehart and Winston, 1987. (A text is not required for this class. This is a text I recommend for use by studio artists and educators)

V. STUDENT LEARNING OBJECTIVES:
1. Develops an understanding, appreciation and application of forms as they occupy space
2. Applies methods of manipulating stable forms in space: symmetrical and asymmetrical balance, armatures (when necessary)
3. Develops the formal language applied to sculpture
4. Applies sculptural formal language in critiques
5. Applies practical considerations encountered in three-dimensional works: gravity, site, material
6. Understands and applies classical organization principles - repetition, variety, rhythm, balance, emphasis, economy, and proportion - to create unity
7. Participates in site specific exhibit(s)
8. Experiments with problem solving techniques
9. Understands different degrees of three-dimensionality: relief, sculpture-in-the-round, walk-through
10. Experiments with and applies elements of sculpture: mass, volume, line, texture, color, plane
11. Understands and practices planning stages: drawing, maquette, scaling
12. Develops craftsmanship skills
13. Student has a functional knowledge of the history of sculpture/ materials/global perspectives
STUDENT LEARNING OUTCOMES:
(1) The student will apply 3-D Design principles in a series of sculpture
(2) Students will understand impact of environmental on site-specific work by installing a sculpture
(3) Student will pass a 3-D Design vocabulary competency exam
(4) Student will pass an exam on 3-D Design elements of art and design principles
(5) Student will practice using 3-D Design terms in critiques

<table>
<thead>
<tr>
<th>NASAD Competencies in Sculpture</th>
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<tbody>
<tr>
<td>Understanding of basic design principles with an emphasis on three-dimensional design, and the ability to apply these principles to a specific aesthetic intent. This includes functional knowledge of the traditions, conceptual modes, and evolutions of the discipline.</td>
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<tr>
<td>Understanding of the possibilities and limitations of various materials.</td>
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<tr>
<td>Knowledge and skills in the use of basic tools, techniques, and processes to work from concept to finished product.</td>
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<tr>
<td>Functional knowledge of the history and theory of sculpture.</td>
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<tr>
<td>The preparation of sculpture using the broadest possible range of techniques and concepts.</td>
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</table>

*SAFETY IN SCULPTURE (Wood, Metal, Ceramic, and Mixed Media):*

- Proper ventilation must be used in all sculpture studios (wood, ceramic, metals).
- Eye protection and hearing must be worn while working in appropriate studio.
- Students are not allowed to use equipment without prior safety instructions and proper use of equipment by the instructor.
- Use all hand tools and equipment with care, properly and follow instructions by instructor.
- No spray paint inside the building.
- No pneumatic or electrical tool carving of plaster in the building.
- No plaster down the sinks. Do not wash plaster off your hands in the sink – use proper procedure outlined in class.
- Locate the Material Safety Data (MSDS) book in each studio to review hazards.
- Be aware of the location of the eyewash and First Aid kit in each studio.
- Eating and drinking in the studio are discouraged.

COURSE COMPETENCIES: NCS DPI

**Standard 1:** Visual arts teachers know the content they teach by conceptualizing, problem solving, understanding safe and effective use of materials and techniques, being able to express themselves stylistically and discuss their work in a formal setting.

**Standard 6:** Visual arts teachers create effective instructional environments conducive to student learning by participating in an emotional safe studio environment that promotes the open creativity of all members in the class.

**Standard 8:** Visual arts teachers conduct meaningful, appropriate assessments of student learning by using assessments for problem solving, individual skills, knowledge, and understanding.

**Standard 11:** Visual arts teachers are sensitive and insightful observers of students’ individual differences by being sensitive to differences in artistic and aesthetic responses of students in the class.

**Standard 13:** Visual arts teachers contribute to the growth of the profession as art educators by making presentations and/or exhibiting, and taking workshops when they are available to them.

**Standard 14:** Visual arts teachers continually reflect on their own practice by discussing their work during critiques and
VI. Course Requirements and Evaluation Criteria –  

a. FSU Attendance Requirements –  
Students are expected to attend all class meetings, laboratories, and other instructional sessions for all courses in which they are enrolled. Students are also expected to arrive to class on time and remain in class for the entire scheduled period. When students must miss class(es) for unavoidable reasons, i.e., illness, family emergencies, or participation in official university sponsored activities – they are responsible for informing faculty of the reasons for the absences, in advance if possible, and completing all missed assignments. Excessive absences will reduce your overall grade by one or two grades (depending on the number of absences). It is important for students to be in class regularly to work with their peers and their instructor.

b. Graded Assignments – All assignments and/or exams are the same percentage and will be averaged together.

c. Policy on Missed or Late Assignments - Being absent on critique days will result in the lowering of the assigned edition by one letter grade. Assignments not completed will result in the lowering of the grade each class meeting the work has not been turned in.

Please note: If these evaluation criteria must be revised because of extraordinary circumstances, the instructor will distribute a written amendment to the syllabus.

d. FSU Policy on Disruptive Behavior in the Classroom: The Code of the University of North Carolina (of which FSU is a constituent institution) and the FSU Code of Student Conduct affirm that all students have the right to receive instruction without interference from other students who disrupt classes.

FSU Core Curriculum Learning Outcome under Ethics and Civic Engagement (6.03): All students will “prepare themselves for responsible citizenship by fulfilling roles and responsibilities associated with membership in various organizations.” Each classroom is a mini-community. Students learn and demonstrate responsible citizenship by abiding by the rules of classroom behavior and respecting the rights all members of the class.

The FSU Policy on Disruptive Behavior (see FSU website for complete policy) identifies the following behaviors as disruptive:

1. Failure to respect the rights of other students to express their viewpoints by behaviors such as repeatedly interrupting others while they speak, using profanity and/or disrespectful names or labels for others, ridiculing others for their viewpoints, and other similar behaviors;

2. Excessive talking to other students while the faculty member or other students are presenting information or expressing their viewpoints.

3. Use of cell phones and other electronic devices (headphones when not permitted during studio)

4. Bringing children into the classroom (without prior approval)

5. Overt inattentiveness (sleeping, reading newspapers)

6. Threats or statements that jeopardize the safety of the student and others

7. Failure to follow reasonable requests of faculty members

8. Entering class late or leaving class early on regular basis

The instructor may take the following actions in response to disruptive behavior. Students should recognize that refusing to comply with reasonable requests from the faculty member is another incidence of disruptive behavior.
1. Direct student to cease disruptive behavior
2. Direct student to change seating locations.
3. Require student to have individual conference with faculty member. At his meeting the faculty member will explain the consequences of continued disruptive behavior.
4. Dismiss class for the remainder of the period. (Must be reported to department chair.)
5. Lower the student’s final exam by a maximum of one-letter grade.
6. File a complaint with the Dean of Students for more severe disciplinary action.

EVALUATION METHODS AND CRITERIA
Each projects and exams will count the same percentage and be averaged together for the final grade. Students are expected to complete all assignments. Any project not completed at the time of the scheduled critique will result in the dropping to the next letter grade after each consecutive class meeting until the project is turned in. (Example: B becomes sequentially a C, D, and then an F). Any project/exam not completed by the fifth class meeting from the scheduled project/exam will automatically result in the grade of “0.”

The grading scale is as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A</td>
<td>92-100</td>
</tr>
<tr>
<td>B</td>
<td>83-91</td>
</tr>
<tr>
<td>C</td>
<td>83-82</td>
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<tr>
<td>D</td>
<td>74-63</td>
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<tr>
<td>F</td>
<td>63 and below</td>
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PROJECT EVALUATION:

Material

<table>
<thead>
<tr>
<th>Points</th>
<th>Material</th>
<th>Form</th>
<th>Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>technique,</td>
<td>follows guidelines of the problem ,</td>
<td>ideas are pushed,</td>
</tr>
<tr>
<td>4</td>
<td>craftsmanship,</td>
<td>exploitation of techniques</td>
<td>evidence of improvement,</td>
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<tr>
<td>3</td>
<td>cleaning of</td>
<td></td>
<td>Use of drawings</td>
</tr>
<tr>
<td>2</td>
<td>studio and work area</td>
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<td>1</td>
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A=15-14 B= 13-12 C= 11-10 D= 9-8 F= 7 and less

Materials and Removal of Completed Work:

1. Students are required to have their own materials during class and be prepared to work during each class period.
2. All course work is to be removed from the studio after the last critique. Due to lack of storage, work left in the studio will be disposed of between semesters.

VII. COURSE OUTLINE AND ASSIGNMENT SCHEDULE: TBA

VIII. TEACHING STRATEGIES
Learning strategies include demonstrations, assignments, text and online research, gallery visitations (when applicable), student presentations, and group critiques.

IX. BIBLIOGRAPHY


Example of Printmaking Grading Rubric

**Be mindful of the following:**
You can see by the progression of your evaluation areas you are strong in and those areas you may need to improve upon. The comments below clearly explain areas you need to improve for the next print and the remaining semester. Therefore, you want to approach this course, all art courses, in a manner that reflects the following: you are serious art students by your commitment to excellence and improvement; you are open to public critiques of your work by feedback from the instructors and peers; you putting in the hours of work needed for being prepared to enter an art profession.

If you have any questions about your work or processes; please see me in class. If you feel you need a private meeting about the status of your work, then we can set up a private appointment to discuss strengths and weaknesses for improvement.*If you are dissatisfied with your grade, any print turned in on time for the critique may be reworked or a new work submitted for a new grade.

<table>
<thead>
<tr>
<th>#1 Project</th>
<th>#2 Project</th>
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</thead>
<tbody>
<tr>
<td><em>(See syllabus for Project evaluation scale)</em></td>
<td><em>(See syllabus for Project evaluation scale)</em></td>
</tr>
<tr>
<td><strong>Materials</strong>&lt;br&gt;Technique, craftsmanship, Work area cleaned after process</td>
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</tr>
<tr>
<td><strong>Form</strong>&lt;br&gt;Follows guidelines of the problem, exploitation of techniques, <em>(form always includes utilizing principles of art and design)</em></td>
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<td><strong>Concept</strong>&lt;br&gt;Ideas are pushed, evidence of improving your idea, use of drawings, etc.</td>
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</tr>
<tr>
<td><strong>COMMENTS</strong></td>
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</tr>
<tr>
<td><em>Strong design and/or composition are always expected and impact your grade.</em></td>
<td><strong>COMMENTS</strong></td>
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