

Sample Syllabus

Author: Alanna Risse

Course Title: Sculpture Studio: Experimental Environmental

Course Number: SC 2XX (As listed by the Registrar)

(include the section number, which is the last of four digits;
for example, CD2421 for section 1 or CD2422 for section 2)

Term: As listed by the Registrar at <https://reg.pnca.edu/>

Department: Sculpture

Room Number and Time: As listed by the Registrar at <https://reg.pnca.edu/>

Credit Hours: 3

Prerequisites: Foundations

Instructor Name: Alanna Risse

Instructor Contact Info: arisse@pnca.edu

Instructor Office Hours: As dictated by faculty

Paid Graduate Teaching Assistant Name: Remove if no TA

Paid Graduate Teaching Assistant Contact Info: Remove if no TA

Paid Graduate Teaching Assistant Office Hours: Remove if no TA

COURSE DESCRIPTION

This is a beginning studio sculpture class that explores ways in which contemporary sculpture practices and environmental issues surrounding waste, energy, pollution, and food supply collide. We will examine sustainable art practices so that students gain a deeper understanding of what impact their art practice makes on the environment. In this course students will explore how contemporary artists have incorporating environmental issues into their work through sculpture. In an effort to "practice what we preach," we will be exploring sustainable materials such as trash and reclaimed materials, solar power, plants/farming, and food. We will trace art materials supply chains back to the manufacturing processes and sources. Through a mix of a few larger, self-directed projects and several small, quick class-based projects, students will expand their technical skills while applying sculptural techniques to conceptual ideas.

LEARNING OUTCOMES

Learning Outcomes are linked to PNCA's Core Themes, which are Studio Practice (1), Critical Inquiry (2), World View (3), and Professional Practice (4).

At the end of this Course, students who attend all classes and complete all assignments diligently should be able to demonstrate proficiency in the following:

- Develop a solid foundation in a variety of sculptural techniques and tools. (1)
- Investigate sculpture material supply chains and their various levels of impact on the environment and integrate a priority toward sustainable art practices through sculpture. (1, 2, 3)
- Identify connections between environmentally sustainable sculpture historically and contemporary art sculpture of the 20th and 21st century. (2, 3)
- Explore artists, movements, and concepts in contemporary art that focus on environmentally aware sculpture and art. (2, 3)
- Reflect on projects and recognize how they fit in a student's larger body of work. (2, 4)

COURSE CONTENT

ASSIGNMENTS

There will be three assignments throughout the semester that are followed by a group critique and a short project reflection report. Assignments will be introduced through a slide show and group brainstorming session. Students will turn in 1 page written proposals at the start of each project. In addition to the three assignments, each student will identify an area of particular interest that they will research and share with the class as a short slide presentation group discussion. Throughout the semester we will learn a set of fundamental skills in each area of the sculpture department (wood, metal, ceramics, mold making, soft sculpture) by way of short, hands-on demos taught by visiting artists and students with particular strengths. The vessel as a sculptural form will serve as the focus of these demos. Class input will help determine what techniques will be covered in demos.

GRADING CRITERIA

Attendance: 30%

3 tardies equal 1 absence, 2 unexcused absences a letter grade drop. missed crit is a letter grade drop.

Proposals: 15%

Project Reflection Reports: 30%

Having a perspective on your project after it's been dreamed up, executed on, and critiqued in a group environment is where the real learning begins. Taking time to reflect on a project once it's completed often leads to a richer understanding of a student's whole body of work.

Artist Presentation/Slides: 10%

Understanding your work in relation to the world is vital to a contemporary art practice. This presentation is meant to be a light research project to get you digging through books and images to enrich your own practice.

Critique Participation: 15%

Come prepared to talk about your work critically and productively. You are not your work. The purpose of crits are to help you understand how your work is functioning in the world, they are not personal. This class provides a safe environment to critically examine art generated during this class. There is no such thing as failure, just lessons in making and communicating through art, let's make them valuable, worth-while lessons.

EXPECTATIONS/POLICIES

Don't be late, do not miss class. Do your project reflection report. I believe that showing up is the most important thing you can do to be successful in any aspect of your life. I'd rather you show up unprepared than not at all -- but come prepared too, as best you can! Your project reflection report is an important tool to help you synthesize your experience and then be able to articulate what you've experienced. Do not skip this step. My grading systems places emphasis on these two points because I believe they are the most important lessons from this class.

Homeroom is our home-base. I will be posting all readings and pertinent links to Homeroom. I want each student to regularly check Homeroom for updates. Digital documentation and uploading to homeroom is required as part of your project reflection report.

Students should expect to be in class for the duration of the weekly 6 hour class. Class time is not an appropriate time to go out and get supplies, you should come to class ready to work.

HOURS EXPECTED

This class requires a commitment of 9 total hours of time (3 credits). We will meet in class 6 hours weekly for studio work, discussions and demos. Students are expected to complete a minimum of 3 hours of research, reading/writing or studio time outside of regular class time.

MATERIALS/SUPPLIES

Instructions: List required and suggested tools, materials, and equipment the student will need to fulfill course requirements. Consider providing locations for purchasing supplies (for example, Blick at 1115 NW Glisan St, or Columbia Art Supply at 1515 E Burnside St, or Powell's at 40 NW 10th Ave).

Required: Some sort of idea catcher. This could be a sketchbook, a text file, scraps of paper kept in an envelope, a website. Whatever form is most comfortable to you.

Your tuition covers the use of the facilities and tools, plaster, and scrap wood from the wood shop. It does not cover the expense of any other materials. Students should be prepared to be flexible and realize that art making costs money and that some financial burden should be expected. Material gathering should be seen as another part of the creative process.

Appropriate materials will be determined through the proposals and sources will be shared where these can be best acquired.

Recommended:

Rebuilding Center (reclaimed building supplies, wood, metal, windows, sinks, hardware)
rebuildingcenter.org/ 3625 North Mississippi Avenue, Portland, OR 97227

Scrap (drawing supplies, fabric, some wood, plastic bits, cardboard and foam core, pill bottles, randomness)

scrappdx.org/ 2915 Northeast Martin Luther King Junior Boulevard, Portland, OR 97212

Goodwill Outlet Stores, AKA the Bins

5950 NE 122nd Avenue and 1740 Southeast Ochoco Street Milwaukie, OR

The Steel Yard

www.standardsteelnw.com/ 6880 Northeast Columbia Boulevard, Portland, OR 97218

Georgie's Ceramic and Clay (clay, glazes, armature, ceramics tools)

www.georgies.com/ 756 Northeast Lombard Street, Portland, OR 97211

Pearl ACE Hardware (PNCA discount and employees always willing to problem solve with you)

1621 Northwest Glisan Street, Portland, OR 97209

BIBLIOGRAPHY

This list of books and journal articles serves as a collection of resources for us. The required readings for this class will all be available on Homeroom as PDFs. I recommend checking out some these books through PNCA's library to further your investigations.

Recommended:

Gablik, Suzi. *The Reenchantment of Art*. New York: Thames and Hudson, 1991

Purves, Ted. *What We Want is Free*. Albany, New York: State University of New York, 2005

Kastner, Jeffrey. *Nature*. New York: White Chapel Publishers, 2006. "Vibrant Matter," Jane Bennett

Korn, Peter. *Why We Make Things and Why It Matters: The Education of a Craftsman*.

Sims, Lowery Stokes and Elizabeth Edwards Kirrane. *Against the Grain*. New York: Monacelli Press, 2013

McCann, Michael, PhD, CIH. *Artist Beware*. Connecticut: The Lyons Press, 2005.

Carlson, Allen. *Aesthetics and the Environment: The Appreciation of Nature, Art and Architecture*. London: Routledge, 2002.

Weisman, Alan. *A World Without Us*. New York: St. Martin's Press, 2007

Quammen, David. *The Song of the Dodo: Island Biogeography in an Age of Extinction*. New York: Scribner, 1996. Reading: The World in Pieces: pp 548-559

Massey, Jonathan. *Buckminster Fuller: Starting with the Universe*. The Art Bulletin, Vol. 91, No. 4 (December 2009), College Art Association.

Kraynak, Janet. *The Land and the Economics of Sustainability*. Art Journal, Vol. 69, No. 4 (Winter 2010), College Art Association.

Skinner, Jeremy. "Oregonians and the Lewis and Clark Bicentennial." Oregon Historical Society. Oregon Historical Quarterly, Vol. 107, No. 4 (Winter, 2006).

Amy Franceschini Victory Gardens <http://www.futurefarmers.com/victorygardens/> video on sfmoma site: <http://www.sfmoma.org/explore/multimedia/videos/263>

Grande, John K. *Balance: Art and Nature*. Montréal, Canada: Black Rose Books, 2004.

COURSE SCHEDULE

Dates and information on the below calendar are subject to change. It is the student's responsibility to keep up with Homeroom updates, handouts and assignment sheets for current information about this class.

Instructions: Specific information for each class period should be listed in this section, including date, guest speakers, presentations, assignment due dates. Change days and dates as needed. Holidays and school closures should also be listed in this section. The above statement of scheduling flexibility is advisable.

WEEK 1

No classes Monday, Sept 1 due to Labor Day. Tuesday, Sept 2 is the last day to pay tuition and fees.

Intro to Syllabus.

Introduce Assignment #1 Animals.

Slideshow of contemporary work relating to first assignment.

Introduction to green sculpture practices. Where do your materials come from?

Sign up for presentations.

WEEK 2

Friday, Sept 12 is the last day to add or drop a class.

Rough draft of proposal for Assignment #1 due.

Meet 1-on-1 with instructor and/or TA about proposals.

Ceramics demo: Domes and bird houses from ceramic pinch pot forms.

One or two student presentation 5-10 minutes each.

Readings due (read and take notes on these readings to be ready for class discussion): Reading: *Vibrant Matter*, Jane Bennett, and *Whole Green Catalog*, deciphering the MSDS sheet. (on Homeroom PDF)

WEEK 3

Turn in final proposal and meet with instructor if needed.

Work day.

One Student presentation 5-10 minutes.

Ceramics demo: Ceramic glazes and firings.

Readings due: Gablik, Suzi, *The Ecological Imperative: A New Cultural Coding*, pp 76-95 (on Homeroom PDF).

WEEK 4

Field Trip: Rebuilding Center, Scrap.

Wood shop demo: Building a wooden box.

Work day.

Readings due: Grande, John K. "*Balance: Art and Nature.*" *Which Public? Whose Art?* Pp 203-212 (on Homeroom PDF).

One or two student presentations 5-10 minutes.

WEEK 5

No classes Tuesday, Sept 30 for Teacher In-Service Day.

Plaster room demo: Plaster mould making.

Assignment #1 critique, 1st half of group.

Introduce Assignment #2: People.

Readings Due: Gablik, Suzi. "The Reenchantment of Art." New York: Thames and Hudson, 1991. (on Homeroom PDF)

WEEK 6

Plaster room demo: Slip casting.

Assignment #1 critique, 2nd half of group.

Slideshow of Contemporary work relating to Assignment #2 Humans.

Readings due: Kastner, Jeffrey. "Nature." New York: White Chapel Publishers, 2006 (on Homeroom. PDF)

One or two student presentations 5-10 minutes.

WEEK 7

Field Trip: Confluence Project, Sandy River Delta, Troutdale OR.

Readings due: Skinner, Jeremy. "Oregonians and the Lewis and Clark Bicentennial." Oregon Historical Society. Oregon Historical Quarterly, Vol. 107, No. 4 (Winter, 2006), Reading: pp. 566-575.

WEEK 8

One or two student presentations 5-10 minutes.

Metal shop demo: bending and cutting.

Work day.

Readings due: Carlson, Allen. *Aesthetics and the Environment*. "Is Environmental Art an Aesthetic Affront to Nature?" pp150-163) (on Homeroom PDF).

WEEK 9

One or two student presentations 5-10 minutes.

Metal shop demo: mig welding in small groups.

Readings due: Weisman, Alan. *A World Without Us*. New York: St. Martin's Press, 2007

Reading: Polymers are Forever, p112-128 (on Homeroom PDF).

WEEK 10

Friday, Nov 7 is the last day to withdraw from a class.

Assignment #2 critique, 1st half of students.

Metal shop demo: forging in small groups.

Introduce Assignment #3: Vegetation.

Readings due: Quammen, David. *The Song of the Dodo: Island Biogeography in an Age of Extinction*. New York: Scribner, 1996. "The World in Pieces": pp 548-559 (on Homeroom PDF).

WEEK 11

Assignment #2, 2nd half critique.

Demo: (dis)topiaries - sculpting with live plants.

One or two student presentations.

WEEK 12

Monday, Nov 17 Spring 2015 registration begins.

Work day.

Field Trip: Steel Yard 6880 Northeast Columbia Boulevard, Portland, OR 97218

WEEK 13

Thanksgiving Holiday. No classes Nov 27–28.

One or two student presentation 5-10 minutes each.

Wood shop demo: working with reclaimed wood.

Work day.

Readings due: Sims, Lowery Stokes and Elizabeth Edwards Kirrane. *Against the Grain*. New York: Monacelli Press, 2013. "Woodworkers across time: Ecology, Economics, and Taste." p56 (on Homeroom PDF).

WEEK 14

Focus Week, Dec 1–4. Instead of attending classes Monday through Thursday all students and faculty participate in the BFA Senior Thesis experience by attending Oral and Proposal presentations. Friday classes will be held as scheduled.

WEEK 15

Classroom demo: Building with trash.

Assignment #3, 1st half critique.

Readings due: Korn, Peter. *Why We Make Things and Why It Matters: The Education of a Craftsman*. "Thinking With Things" (pp 57-67).

WEEK 16

Friday, Dec 19 is the last day of classes.

Assignment #3, 2nd half critique.

Reflection and party.

PNCA SUPPORT

NOTICE OF ACCOMMODATIONS AND DISABILITY SUPPORT

PNCA is in compliance with federal law requiring colleges to provide reasonable accommodations for students with documented physical and/or learning disabilities. Accommodations are a provision by law under the Americans with Disability Act and section 504 of the Rehabilitation Act. If you have or believe that you may have a disability that might affect your performance in this class, please make it known to the instructor or to the Disability Resource and Information Office located within the Office of Student Life, Room 138.

STUDENT RESPONSIBILITIES

Students are expected to be familiar with the current edition of the Student Handbook. Students are responsible for understanding and complying with the information contained in the handbook, and should refer to this resource frequently for deadlines, policies, procedures, and responsibilities. The PNCA Student Handbook is available digitally on the PNCA website (under Student Life) in addition to Homeroom (Home page, under PNCA Essentials).

STATEMENT ON ACADEMIC INTEGRITY

PNCA values intellectual honesty and encourages authentic expression, independent thinking and original writing. The College expects that all work conducted and submitted by our students shall be the combined result of original thought and ethical research. All acts of plagiarism, whether deliberate or unintentional, are considered a violation of the Student Code of Conduct and will not be tolerated on the PNCA campus. It is the student's responsibility to be aware of and to act in accordance with the Student Code of Conduct, which can be found in the Student Handbook.

IMPORTANT ACADEMIC DATES

Week Two is the last week that you may add or drop a class with no penalty. Week Ten is the last week that you may withdraw from a class with a "W."

ACADEMIC ADVISING

If you choose to withdraw from this course, please connect with Academic Advising to see how it might affect your graduation plan and Financial Aid to determine if it impacts your eligibility for assistance.

INTERNATIONAL STUDENTS

If you choose to withdraw from this course, check with your DSO/ARO in the International Studies office to make sure it won't affect your visa status.

ABOUT YOUR LIBRARY

The PNCA Library provides research assistance, help with citations and bibliographies, and a place to document your artwork. Whether you are looking for articles, books, audio collections, DVDs, or Web resources, the library can help! For research help contact Dan McClure (dmcclure@pnca.edu) and for help with library materials contact us at librarycirc@pnca.edu. More information is available at www.library.pnca.edu.

ACADEMIC CENTER

The Academic Center is a peer driven support network for PNCA students. The Academic Center provides in-person and online assistance with the following: study skills, digital tools, research, writing and editing strategies, mathematics, idea generation, project management, organization, and more. For more information about our policies, location and hours, please visit the Academic Center Homeroom site: <http://homeroom.pnca.edu/sites/1019>.

PNCA GRADING CRITERIA

This is the institutional grading policy for all PNCA students. Grades are distributed after the end of each semester. See the Student Handbook for additional information about Grades and Incompletes.

Grade A: Student performance is outstanding. Student exhibits excellent achievement and craftsmanship in all aspects of work. Student exceeds the problem criteria and consistently challenges himself/herself to seek fresh solutions to assigned problems. Student exhibits a commitment to expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement are excellent.

Grade B: Student performs beyond requirements of assignments. Student exhibits above-average progress and craftsmanship in all work. Student meets and exceeds the problem criteria. Student exhibits above-average interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement are above average.

Grade C: Student performance is average and all requirements are fulfilled. Student exhibits an average level of progress and improvement in all work. Student meets the problem criteria. Student exhibits interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement are adequate.

Grade D: Student performance is uneven and requirements are partially fulfilled. Student's output is minimal. Student exhibits minimal improvement in work. Student does not meet the problem criteria in all assignments. Student exhibits minimal interest in expanding ideas, vocabulary and performance. Student's attendance, participation and class involvement are less than adequate.

Grade F: No credit earned. Student fails to meet a minimum performance level. Student does not exhibit achievement, progress or adequate levels of craftsmanship in all assignments. Student's work is consistently incomplete or unsuccessful. Student's attendance, participation and class involvement are inadequate.

Pass/Fail Grade: A Pass/Fail grade will be given for designated courses in which the course content is such that direct faculty oversight of the learning experience is not possible, and/or evaluation on the present grading scale would be difficult. "Pass" implies a "C" grade or above. "Fail" implies less than a "C" grade and course work graded as "Fail" does not apply to the degree. Pass/Fail grades are not calculated in the grade point average. This grading applies to Internships.

INCOMPLETES

In certain situations, a student may request an "Incomplete" grade in a class. You may petition for an "Incomplete" only if your situation meets both of these conditions:

- 1) An extenuating circumstance exists and it has prevented you from completing the coursework (Extenuating circumstances are illnesses, family, emergencies, etc.),
- 2) You are currently in good standing in the class.