ART 235.02: Sculpture I

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Instructor: Brad Allen, Assistant Professor in Sculpture  
Course Hours: MW 2:10-4pm  
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Department of Art  
The University of Montana  

Course Outline  

Sculpture One will introduce students to the fundamental dialogs that are ongoing in the conception,  
production and assessment of sculpture. We will look at objectives such as physical craft, conceptual  
craft and the relationship between context and content. Another primary goal of the class is to  
increase everyone’s awareness of their own opinions and attitudes towards a work of art. You should  
be able to concisely deliver these opinions in both written and spoken form. The importance of a daily  
dialog with both faculty and peers cannot be stressed enough and will be one of your most vital  
learning tools this semester. Sculpture One is also a practical overview of studio functions, tool usage,  
and the safety standards involved with both.  

What do you do in this course?  

4 total tasks including:  
1 piece that is the result of a process you invent, wherein that process is the content  
1 piece addressing all the elements of 3-D design within the process of iron casting  
1 piece using elements of time design that is non-narrative in structure  
1 piece using elements of time design that is narrative in structure  

2 quizzes including:  
One on basic Studio Safety and Tool terminology --  
One on Chapters 11, 12, 13, 14 in text, “Launching the Imagination” by Mary Stewart
Course Requirements and Procedure

1. Attendance is mandatory. Two unexcused absences are allowed; every absence thereafter results in the lowering of one letter grade per absence.

2. Any work not turned in at the beginning of class on the due date will not be considered for credit.

3. This class takes the form of laboratory. In effect, this room is your studio. The studio is where art is made. This is where the tools you will need are kept. Do not try to say, “I work better alone.” I will not buy it, and your grade will not reflect it. I am here to help you, and can only do that if you show up.

4. The class will critique each assignment on the due date given. Attendance at critique is mandatory. Active participation in the productive dialogue posed by critique is mandatory, as you will notice your participation is graded on the grade breakdown worksheet.

   In the instance that a critique should be missed, your grade on the worksheet would be a 0/15. If you miss critique, not only are you short-changing yourself, but the collective energy of the class is also affected.

5. When we are discussing your ideas for a project it is mandatory that you have done preliminary sketches of the idea to aid in this dialogue. This will help you articulate the main characteristics of your piece and will allow me to foresee any construction problems not highlighted in a verbal discussion.

6. During class time you will work. If you come unprepared to do so, you will be asked to leave and an absence will be recorded.

7. Consider that you have borrowed studio space. The tools used here, are borrowed as well. Return them in the same condition, or better. Clean up your work area thoroughly before leaving.

8. You will be required to solve problems in the form of sculptural projects throughout the course of the semester to earn your grade. In addition to the projects there are 2 quizzes dealing with safety and terminology.

9. For each task you will be given a handout that outlines the objectives and parameters. Slide lectures will be given at the beginning of each task.

   Academic Misconduct and the Student Conduct Code
   All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or disciplinary sanction by the University. All students need to be familiar with the Student Conduct Code. The Code is available for review online at www.umt.edu/SA/VPSA/Index.cfm/page/1321.
Assessment & Grades

At the beginning of the project, you are given a task to solve using a mixture of formal and conceptual means. Your solution to the problem will be assessed using the Grade Breakdown Worksheet attached to this document. Each graded task is worth 100 points. Grades will be recorded for your completion of 4 total tasks as they are balanced with your attitude, presence, and drive. In addition to studio tasks, there will be a quiz on safety and tool terminology, and a quiz on Chapters from “Launching the Imagination”, both of which count for 100 points each. In large, assessment will hinge on accomplishing skilled objectives such as those outlined in each project frame, overall good design and studying the terminology and concepts from the text.

Required "studio time" outside of class time per week:

5 hours of studio "homework time" in addition to the scheduled class time for every 3-credit studio art course. This means, you have contact hours with me during class times, but in open shop times, outside of scheduled class time, you must put in 5 hours a week towards your projects.

Sculpture shop hours

Pocket shop hours card to follow.
Detailed Semester Calendar to follow.
Individual Project Description Sheets to follow.

Additional Health and Safety Concerns:

No creatures or children will be allowed in studios during class time or open studio times.

No food or open beverage containers will be allowed in Art Department facilities when art making is in progress.

Pick-up of artwork must take place prior to the scheduled exam day or the last class period. Pieces remaining after this time will be discarded. Art work also may not be left in the Art Office.

Before students use any power tools or equipment he/she must complete the safety seminar, which will be given at the beginning of the semester. Access to specialized equipment and tools will be addressed on an individual basis.

Should anyone have special needs that require attention, please do not hesitate to inform your faculty member at the beginning of the course, or as soon as these needs arise. In addition to the safety seminar, there is a woodshop tool safety and usage summary sheet, and a general sculpture shop rules list that will accompany this syllabus.

In addition to the in-processes safety lectures, there is a Material Safety and Data Sheet folder in the kiosk between the sculpture offices. Please search through these lists of chemicals if you have any respiratory or allergic conditions.
General Sculpture Lab Safety Rules

1. Only students currently enrolled in a university art course are allowed to use the sculpture lab.
2. Any person outside of sculpture or ceramics must check in with either the sculpture professor or lab technician.
3. No visitors inside the tool areas.
4. Know the location of the two first aid areas and two fire extinguishers.
5. No open toed shoes allowed in sculpture area.
6. While any work is in progress every student must wear approved safety eyewear and if appropriate, hearing protection.
7. Tools must be returned to the tool room immediately after use.
8. Condense all hoses and cords used during your session.
9. No tools leave the sculpture lab or yard, period.
10. All guards must remain on power tools exactly like they arrive from the factory.
11. Report any tool deficiencies or malfunctions immediately.
12. All hazardous or vaporous materials must be handled outdoors.
13. Each area is ventilated, make sure fans are on even for the smallest job.
14. Leave floors clean, tables clear, and sinks drained.
15. Should there be an injury, however small, immediately consult the sculpture professor or lab technician.
16. Never work when you are tired or if you have had a drop of alcohol.
17. Of course, there is absolutely no drinking, smoking, or eating in the building.
18. If you are injured at night during the open shop hours, first tell the work-study student that is on duty, and they will call the sculpture professor.
19. The work-study students are here at night for your safety, and they can help you work with tools safely, however, they will not do your project for you.
20. Take breaks to ensure overall awareness.

Critique

Objectives:

1. Hear your contemporaries’ opinions about the sculpture, installation, or performance being presented in front of them. This will help each artist to understand how his or her piece projects to an audience, and is helpful with both formal intrigue and communication of concept.
2. Voice your own opinions of the work seen around you, helping you cultivate a vocabulary that is capable of articulating these viewpoints in an academic discourse.
3. Learn to think on the fly, making connections between art, art history, and theory.
Critique Rules:

Mostly there are no rules in critique, save for each student's mandatory audible interaction, which is graded with the project. While there are no rules, we will always be respectful of the artists whom are offering work up for critique. Think of it like each artist is asking your opinion about their work, and you should state your opinions in a respectful way. This is not to say that you shouldn't dislike work in critique, but instead that there is an intelligent way to voice your disapproval.

We will always be prepared to back up blanket statements like: It doesn't work, I don't like it, It is awesome, You should have _____, etc.

Remember, all dialogue generated by this activity is based on the art in front of us. A negative critique of his or her art should offend no one, because we all understand that this dialogue is about whether or not a "thing" is successful and interesting, and is not a personal critique of the artist who made the "thing". Furthermore, I know by now that everyone in this class is capable of making successfully functioning and interesting sculpture, so if you are not happy with the points made about your work, please take the comments into constructive consideration, and work on these areas in the next assignment.

Questions to ask:
Is the work interesting visually?
How is the craftsmanship?
Are there any distractions in the way the work was presented or constructed?
What do you think of the scale and proportion choices made?
Does the sculpture visually represent 4 weeks of labor, research, or conception?
Does that matter in this case?
How are the details?
What does the work communicate to you?
Is that dialogue specific enough, or too specific?
If you saw it in a gallery downtown how long would you look at it? Why?

Sculpture Tool Room:

1. Our tool room contains every tool you will need for the required tasks, plus hundreds of tools that we will not cover in Sculpture 1. For this reason, we consider our tool room a precious commodity.
2. All students in a Sculpture class may use tools found here
3. Ceramics and 3-D students, unless special permission is granted, are not allowed access to the Tool Room for budgetary reasons.
4. In order to acquire a tool from the Tool Room, you must provide your Griz Card to a workstudy student on staff. The Workstudy student will file the card with a post-it note describing the tool checked out. You will receive your card back when you provide us with the tool in question.
5. No tools leave the studio or courtyard. Period.
Wood Shop Tool Summary

Table Saw
1. Examine direction of wood grain. Determine a way to cut your pattern so that you are not crossing the majority of the plies or single grains. In other words no “cross-cutting” on table saw.
2. Always use a firm grip that pins the wood to the table bed, this reduces kick-backs.
3. If the area between the fence and the blade is less than a foot, a push stick must be used to feed the panel.
4. Please, no used lumber through table saw!
5. Inspect each panel for nails or staples that could shorten the life of a blade.
6. When cutting full sheets have an assistant to help catch and guide excess.
7. Always wear eye protection!
8. All wood cut on table saw must engage the fence and run parallel to its length.

Panel Saw
1. This tool is made to cross-cut full sheets of plywood and panel into more manageable pieces. Its accuracy can be sketchy at times align blade with marked panel, not the outside notch. Watch the power cord as it can get caught at times preventing fluid pass
2. Again no used lumber!
3. Wear eye protection!
4. This saw is not for small work. No wood that does not extend past the edges of the saw guide should be cut.

Sanders
1. Always know which direction the belt or disc is turning, and approach the surface in careful regard of that knowledge.
2. Do not sand metal, plastic, or foam on wood belts.
3. Wear eye protection!

Band Saws
1. Always adjust throat of blade just above the surface of your board width.
2. Never cut used wood, check for nails or staples.
3. No foam or plastics in bandsaw.
4. Care should be used when cutting round boards. Wedges or board rest should be employed.

Welders, Torches, Wood Plane, Wood Joiner
1. Will be instructed on a demonstration and individual basis as need arises do to their specialty.
2. Separate safety rules apply to metal shop that will be explained in class. For those students involved with its use immediately, I will check them out individually to ensure proper experience and safety is used.
Sculpture I
Fall 2007

Student Contract

I, ______________________________, have read this syllabus thoroughly. If there were any
questions, I have now addressed them to Professor Brad Allen. I agree that the viewpoints and
requirements stated in this document are legitimate, as I promise to adhere to them at all times.
If I miss any 2 classes without notifying the instructor prior to missing, I expect my letter grade to
be lowered automatically. I will show up on time, be ready to work, and have a positive attitude
towards learning.
I will respond to four assignments with the material processes and work ethic mentioned within this
document.
I understand the very rigorous safety guidelines involved with this course, as well as the very serious
potential for injury should I not adhere to those guidelines.
I understand that Professor Allen is working on both web and hard-bound publications involving this
sculpture studio and program. I give Professor Allen permission to photograph any part of the course,
as well as my finished works. These may be reproduced at his discretion.
I will work an additional 5 hours per week outside of class time inside the studio.
Failure to do this, as I understand it, will negatively influence my overall grade.

__________________________________________________-Student

__________________________________________________-Date

__________________________________________________-Professor Allen
Sculpture Grade Breakdown Worksheet

<table>
<thead>
<tr>
<th>Form</th>
<th>30 points</th>
<th>Task #1</th>
<th>Task #2</th>
<th>Task #3</th>
<th>Task #4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craftsmanship</td>
<td>15/15</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Design Interest</td>
<td>15/15</td>
<td></td>
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</tr>
<tr>
<td><strong>Concept</strong></td>
<td>30 points</td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Idea</td>
<td>15/15</td>
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<td></td>
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<tr>
<td>Communication</td>
<td>10/10</td>
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<td></td>
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<tr>
<td>Thoughtfulness/Details</td>
<td>5/5</td>
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</tr>
<tr>
<td><strong>Project</strong></td>
<td>15 points</td>
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</tr>
<tr>
<td>Addressing the assignment</td>
<td>15/15</td>
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<tr>
<td><strong>Personal Challenge</strong></td>
<td>25 points</td>
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<tr>
<td>Critical Dialogue</td>
<td>15/15</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Amount Labor</td>
<td>10/10</td>
<td></td>
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</tbody>
</table>

Assign point ratios, add and figure percentage.

90-100 = A
80-90 = B
70-80 = C
60-70 = D
<60 = F