

3-D Art Foundations Syllabus 2009 Spring

(Instructor: Mr. Schaefer Rm. 35, schaefcj@mail.milwaukee.k12.wi.us, VM906-5152)
Syllabus subject to change with notice

3-D art (three dimensional art) :human-made three-dimensional object(s) and/or space(s) that communicate, affirm, question, express, and/or explore ideas, ideologies, thoughts, and/or emotions. All people have at some time or another have practiced some form of 3-D "artful" behavior

Overarching Essential Philosophical Questions for the Semester:

(questions that cannot be answered now, but will hopefully be answerable throughout the semester)

- 🎨 **Why do people make 3-D art?**
- 🎨 **What do you want to say through the things you make that you could not necessarily say with words?**
- 🎨 **How are art and engineering related?**
- 🎨 **How can you actively make 3-D art *relevant* to yourself and others?**

And now for 2 disclaimers:

Q: Am I expecting to train you to be an "artist?"

A: No. The likelihood of anyone making a living in the arts is less than 1%. To propose or even encourage art as a single career option would be irresponsible. If interested in the arts, always diversify into a separate vocation that has the potential of making money-- then you'll have the opportunity and means to do your passion.

Q: Is there a hidden agenda?

A: Well, Ok, yes. In controlled studies, art-like activities have proven to be beneficial (often in an indirect way) to people in their pursuit of all other subject areas, even if those areas *seemingly* have nothing to do with what is labeled as "art." The observational/perceptive skills, descriptive skills, analytical skills, motor skills (hand-eye coordination), problem-solving skills, transformational skills, interpretational skills, and evaluative skills one gains from art-like activities, easily apply and adapt to a multitude of subjects and vocations. *If your interests and concerns exist outside of the things that are called "art," then good!* That is what can make this class interesting-- when you apply your interests and concerns to the things you make. In other words, when you **invest meaning** in what you make. Also, as you go from being a mere consumer (observer) of "art" to a producer (maker) of art, you are more equipped with the means to better understand and evaluate what your mind is being confronted with on a daily basis.

Tentative schedule (it could change):

1. Introduction purpose/meaning/content/context
2. content: 3D interpretation/meaning
3. symbol texture camouflage form/ texture/fractal scaling
4. 3-d form (curved planar forms): shape, color and physics carved figure: form/narrative/content/meaning
5. mobile: movement/ time/ space/, narrative/dynamic systems
6. additive figure: line and shape/ abstraction/meaning/content
7. scale / size
8. subtractive figure.

Textbook: The Visual Experience will be available for use in the classroom only. It has to be used by 8 classes this semester alone. It must not be abused. Any abuse of it will be dealt with immediately and severely. If, one of the other classes is using The Visual Experience, we will use the Discovering Art History, but within the framework of The Visual Experience. Treat both books with care. There will be one copy of The Visual Experience available in the library on reserve-- it is not for check out.

Bring these items every day:

- notebook (for notes, plans, reactions, brainstorming, assignments, written critiques)
- folder (for handouts),
- pencil,
- high quality eraser,
- small glue bottle (does not have to be full, can be empty),
- student ID (for some tool checkout),
- student handbook/passport.

Bring these, *but only as the project requires*:

- found/free materials (when the assignment requires it)

Grade weight:

Approximately 70% main projects

Approximately 30% class participation: class discussion/notebooks/attendance/worksheets (if any of these 4 categories of participation is a zero, that will override and make all participation a zero.)

Grade Description:

Since this is a university prep high school, the following is an explanation of what the grades mean:

A= exceptional, superior, highly innovative, highly imaginative. Far above average. Way beyond what is merely required.

B= somewhat above average somewhat innovative, somewhat imaginative, somewhat beyond what is merely required

C= average, satisfactory, acceptable, just meeting what is merely required. If a person genuinely tries his/her best and does not sabotage his/her own grade with late or missing work, there is almost no reason to get anything below a "C."

D= unsatisfactory, below average, doing less of what is merely required, not putting forth a reasonable effort. [Yes. I know there are some that say only a "U" stands for "unsatisfactory" because it begins with letter "U" instead of "D"-- So I challenge anyone to show me any company that would consider a D in a core class (related to that company) to be satisfactory. Let's say someone got "D" s in his engineering classes, in college, when he was going for a structural engineering degree—do you think anyone is going to hire him? Will he even graduate from college? Does a company or college consider a "D" satisfactory?] There is no excuse for a D.

U= unacceptable, not even trying a little bit, failure. There is **no** excuse for a U.

Homework: Since this is a 3-D studio art class, there really isn't a huge amount of homework, however the modest amount that is required factors significantly into the grade. Neglecting to do the reasonable and required homework can destroy a good mark period grade.

example scenarios:

Lets say someone gets a B on his projects, but does not participate.

Here's the math: $85\% * 70\% + 0\% * 30\% = 59.5\% + 0\% = 59.5\%$ giving me the option to round up-- or not-- but this person, when he was here, was a behavior problem, so since $59.5\% < 60\%$ (D-) therefore $59.5\% =$ flunk . So what that means for you, is that you have to perform well, *in a scholarly way, on a daily basis.*

Grade adjustments:

Redone projects are accepted in place of first tries only if the first try was in on time. Redone work may be turned in *only up through the 5th week of the mark period.*

example scenarios:

- Let's say that someone turns in a project on time and gets a "C." She does not like a "C," so she redoes the project and hands it in **before the end of the 5th week of the mark period** and gets an "A." Then her grade is not averaged between the first try and the second try, but rather I record the higher of the 2 grades, the "A." However, if she handed it in the 6th week, it doesn't count, so her grade would have remained a "C."
- Lets say someone turns in project 2 days **late** and effectively gets a "U." He does not like getting "U's" but prefers to get "D's" (high standards start here, huh). So he redoes the project at "B" quality. In terms of his grade on it though, he still gets a U. Why? Because the original project was late.

Time:

- Projects, notebooks, worksheets. must be turned in on time. 1 day late= minus 10 points, 2 or more days late-22 points, work turned in past the 5 week cutoff =will receive no credit whatsoever.
- To have the opportunity to redo any project, the original must be turned in on time. If the original project is not turned in on time, then that person forfeits any opportunity to bring his or her grade up.

example scenarios:

- Let's say someone turns in B- quality work with a numerical value of 83 points out of 100.
 - If it's on time it would be 83 points or a B-
 - If it is turned in one day late it would be 73 points or a C-
 - If it is turned in 2 or more days late but still before the 5 week cutoff then it would be 61 points or a D-
 - If it is turned in late, there is no opportunity to redo the work for a higher grade.
 - If it is turned in past the 5 week cutoff, then the person receives 0 points out of 100.

A rare exception to due dates: If someone is working on a project consistently on a daily basis, but has begun to make it far more elaborate and ambitious than was originally required for an "A" then I will give an undisclosed extension at my discretion.

Exam: In most universities, exams are not given for art classes. Personally, I agree with that practice for 2 reasons. People who do well at art-like activities, do not necessarily or consistently do well at art-like activities in a severe time constraint (such as an exam). Secondly, an exam is mostly verbal and is 2 dimensional-- this is a 3-D art class. However, with this being an introductory course, and not at an actual university, an exam is still required. So then, the goal is to make it as relevant as possible to the topics we covered-- although it still seems less than ideal. If you have to take the exam it counts for 25% of your semester grade. The solution: Aim as high as possible: If the semester average and last marking period is a B- or better, then I'll be happy to sign the exemption form:)

Rules:

All School rules will be enforced*

Focus of specific rules This is quoted from the teacher handbook Section VII page 1: "Students have a **right to learn** and educators have a right to teach in a safe and **orderly learning environment**.

No individual or group has a right to undermine the goal of providing a quality education for all students." and further down,

"Students will work toward academic achievement by attending school and class regularly, bringing appropriate materials (books, pencils, paper, etc.) and completing all assigned class work.

Students will respect the rights and property of others..."

These are foundational to the classroom. Violation of these are grounds for immediate action—automatically expect a 72 and a call home. **This syllabus is your formal verbal warning**—do not expect an additional verbal warning at the time of infraction.

Some specifics that I will be on the watch out for and for which I will lobby for maximum penalty **This syllabus is your formal verbal warning for the following**. Any violation of these will not have an *additional* verbal "warning" at the time of infraction, but will be prosecuted immediately to the full extent (a call home and a 72):

- Excessive noise.
- gang posturing/symbols/gestures (even if you *claim* it is not a gang handshake, it's too late.)
- tampering with restricted computers, TV monitors, and audio equipment. or playing
- unauthorized media on a computer (a.k.a. playing your favorite CD or DVD*).
- unauthorized downloading on a computer
- unauthorized printing on a computer.
- Letting a person into the class ***without permission from me***, the instructor.
- unauthorized eating in the classroom.

Hall Passes: Passes are no longer issued by teachers. Your passbook is to be used for all transportation outside of the passing time between classes—and *only that which is absolutely necessary*. If you lose your passbook or it gets stolen, it is still *your responsibility* to buy a new one. You are not allowed to lend or borrow passbooks to and from fellow classmates. ***If you do not have a passbook, don't even bother to ask me to go anywhere.***

Bathroom: . Bathroom breaks have been scheduled before school, between classes, during lunch, and after school—those are your prime times for taking care of waste management. If you ask to go to bathroom too many times, your request will be ignored. If you really have to go, *stop in the classroom first before the bell rings (about 2-3 minutes) and then have me sign your passbook. If you don't have a passbook, then don't ask me.*

* the art teachers have been given special permission to allow the listening of headphones.

- If you listen to your device during a lecture or demo, the device confiscated. do not ask me for it back. you will have to have your parent or guardian come into 217 to pay to get it back on Thursday.
- If I see your headphones on during a lecture, demo, or discussion, the device will be confiscated whether or not it is playing. failure to give up the device will result in a suspension.
- Refusal to give up a device will result in additional suspension(s).
- Listen to it and I happen hear it, you will be asked **once** to turn it down. Second offense, your privilege is gone and so is your equipment. The privilege to listen does not extend

to the hallway, or other classrooms. Do not expect other art teachers to give you the privilege to listen to headphones—it is up to their own discretion whether to allow it or not.

!!! Personal Property: As you well know, it only takes one thieving or destructive person to violate the sanctity of your personal property. So with less than 1% rate of criminality just within the classes that meet in this room daily, your supplies and projects are in potential danger. At one time, decades ago, these drawers were lockable. The locks and keys system was completely destroyed long before I even started teaching here. If you want to protect your work, you should get a small padlock **hasp** along with a combination lock. I will be more than happy to install your hasp for you (it has to be small enough to fit.)

Here is a picture of a **hasp** with padlock. (I prefer you use a combination lock instead so that I can grade your work if you are absent,):



Learning Targets for MPS

Offices are listed below
class is to meet these tar-
some additional ones (as
accurately as possible in a
enough to produce growth
way leading to a *relation-*
and the real world, and,
tion, to facilitate more un-
among people.

- Understand the historical the historical context of their
- Associate an artist and art-styles.
- Demonstrate understanding of design elements and principles.
- Demonstrate craftsmanship and knowledge of materials with clay and glazes.
- Understand rudimentary commercial art principles.
- Embrace new technology in expressing ideas and emotions.
- Demonstrate increased skill in the use of drawing materials.
- Appreciate the importance of artworks through interpretation of emotional impact.
- Critically examine and discuss their own artworks.
- Appreciate the importance of art of other times and other cultures.

*It should be noted that the above targets (based on the state standards) have been referred to as a "living document," meaning that the constructors of it are open to suggestions for improvement. (so if you have any suggestions, email Kim Abler at Central Services: ablerka@mail.milwaukee.k12.wi.us.)

art classes* from Central verbatim. The goal of this gets (as applicable) and necessary). To do this as *rigorous* (challenging and progress) and *relevant ship* between this subject through 3-D communica-
understanding *relationships*

development of techniques and own work
works with majors art eras or

Protean Academic Vocabulary

Mark Period 1

3D or 3-D
form/shape
Realistic
Abstract
Representational

Non-objective
In context
Out of context
Content
Meaning
Reappropriation

Geometric shapes
Organic shapes
Texture
Symbol
Symbolic
Graphic symbol

Object symbol
 Transcend
 Relief sculpture
 Irreducible complexity
 Camouflage
 Figure
 Ground
 Stereoscopic vision
 structure
 Roof
 Floor
 Wall
 Horizontal
 Vertical
 Curve
 Caulk
 Uniform
 Standard
 Transcend
 Maneuvering slit
 Entrance point
 Exit point
 Clamp
 Temporary
 Unstable
 Stable
 Stability
 Triangulation
 Porosity
 Porous
 Non-porous
 Water-based adhesive
 Stereoscopic vision
 Figure
 ground
 Compatible

Mark period 2

Inspiration
 Curved-planar
 Curved-fold
 Conflicting curves
 Conical
 Concentric
 Tendon
 Muscle
 Suspension cable
 Tension
 Rhythm
 Repetition
 Cut
 Score
 Combined cut/score
 Folded out from inside

Efficient use
 Inefficient use
 Experimental model
 Prototype
 Offset
 Arc
 Non-circular arc
 Symmetry
 Asymmetry
 nonsymmetry
 2-fold symmetry
 3-fold symmetry
 4-fold symmetry
 5-fold symmetry
 6-fold symmetry
 7-fold symmetry
 n -fold symmetry
 Conical
 Coconcentric
 Suspension cable
 Tension
 Curved-planar
 Curved-fold
 Conflicting curves
 Symmetry
 Variation
 Significant variation

Mark Period 3

Aircraft aluminum Alloy
 Honeycomb aluminum sheet
 Epoxy
 Zero temper
 Heat treating
 Mobile
 Proportion
 Dynamic System
 kinetic
 Butterfly effect
 Variables
 Variation
 Accent.
 Highlight form
 Affect
 Interdependence
 Directional
 Emphasis
 Dominance
 Familial grouping
 Suspension cable
 Square knot
 Granny knot
 Fully-functioning
 Collision

Clearance
 Near-miss
 Production
 Mass production
 Fully-functioning
 kinetic
 mobile
 additive process
 subtractive process
 found-objects
 found materials
 anthropomorphic
 resemblance
 reappropriation
 profile
 top profile
 side profile
 intersecting profiles
 landmark
 convex
 concave
 parallel
 askew
 vertical