

UNIVERSITY OF CALGARY  
DEPARTMENT OF ART

**COURSE OUTLINE**

**Art (ART) 233 L02  
Art Fundamentals: 3D  
Winter 2018**

Monday and Wednesday 9:00am – 11:45am; AB 677

**Instructor:** *Dick Averbs*  
**Office Location:** *AB 667*  
**Office Phone:** *403 220 5216*  
**E-Mail:** *dick.averns@ucalgary.ca*  
**Office Hours:** *Mon & Wed Noon – 1:00pm*  
**Teaching Asst:** *Joel Warkentin joel.warkentin1@ucalgary.ca*

**Course Description**

Foundation course in three-dimensional art making. Creative exploration may include media such as plaster, clay, wood, and found objects. Technical approaches may include mold-making, casting, additive and subtractive processes. Form, mass, volume and materials will be addressed in the context of research, problem solving, visual fluency and conceptual development.

**Prerequisites:** None

**Objectives of the Course**

Upon successful completion of this course the student will:

- 1 be able to recognize and apply basic elements of art-making including shape, value, colour, line, texture, mass and space.
- 2 be able to recognize and apply basic principles of composition including emphasis of form, variety, movement, balance, unity, rhythm, proportion and scale.
- 3 have become acquainted with sculptural typology and experimented with technical functions associated with three-dimensional art making and sculpture including modeling, mold-making, casting, additive/subtractive, digital fabrication, and assemblage.
- 4 have become familiar with creative processes including ideation, observation, material experimentation, developing an understanding of context, concept and content in art.
- 5 have developed an ability to use analytical and critical thinking in the art-making process, as demonstrated through participation in studio projects, research and presentation.
- 6 have acquired a basic understanding of sculptural vocabulary as it relates to visual language.
- 7 have completed basic health and safety and tool orientations in the Woodshop and become acquainted with use of basic hand and power tools in the Woodshop.
- 8 have experience in research and problem solving through individual & collaborative processes,

including related art history, theory, and contexts covering both traditional and contemporary art.

9 be acquainted in the protocols and ethos of safe and productive studio practices.

## **Textbooks and Readings**

There is no set text for this class, but some readings may be assigned in conjunction with specific projects, for which details will be provided in assignment instructions.

## **Assignments and Evaluation**

N.B. Students may be asked to attend exhibitions or artist lectures at the U of C or in the wider Calgary community outside of class times. While optional, these activities will greatly enhance students' learning. Project timetable may vary slightly according to departmental schedules.

Assignments and Evaluation will be split into three broad elements:

- |    |  |            |
|----|--|------------|
| 1. | Four sculpture projects in class and homework                | <b>80%</b> |
| 2. | Participation via Critiques (5%) and Sketchbook/Journal (5%) | <b>10%</b> |
| 3. | Exhibition   | <b>10%</b> |

### **1. Four sculpture projects in class and homework (80%)**

- Reconfiguring the Body – mold-making/plaster casting. Due Jan 31. 20%
- Negative Space – wood project. Due Feb 28. 20%
- Organic Forms in Clay – material handling and texture. Due Mar 21. 20%
- Autobiography – found object construction/installation. Due Apr 11. 20%

### **2. Participation via Critique (5%)**

There will be four substantive critiques (crits) during the course, for which participation by the whole class is mandatory and will be documented for assessment. 5% of the participation grade is based on full attendance and involvement at crits. Participation will not be evaluated just on attendance or on who has spoken most. Students should come to the studio having contemplated how they can positively add to a shared learning environment. Qualitative elements will also be evaluated, such as ability to: catalyse debate; pass constructive comment; or enhance group *esprit d'corps*.

### **Participation via Sketchbook/Journal (5%)**

The sketchbook is a tool and friend: it is a machine for generating and resolving ideas and a confidante for recording your emotive concepts. If the word "sketchbook" rings alarm bells in your head, think of this aspect of your creative development as maintaining a visual journal or ideas catalogue. Be sure to always have your sketchbook to hand, and always in class. Having two books may be beneficial: one that is pocket-sized and one that is larger and more suited to large-scale developments.

It is fine to have a sketchbook that is used between classes/disciplines, although material relating to this drawing course should be evident.

Maintaining a sketchbook is a valuable aid to your creative development, self-expression and personal growth. Aim to work in your sketchbook three times a day! This *will* help with success in this course. Your sketchbook will be graded on quality, quantity and by assessing how your practicing and concepts have been *represented, developed and resolved*.

A 50% approximation of both participation grades will be given at mid-term (the last week of February).

### **3. Exhibition (10%)**

In the latter part of the course students will mount an exhibit of artwork from the course. This will be predominantly a studio exhibit, also utilizing alternative spaces in the department. Participation in this component will provide an opportunity to hone professionalism in presenting work, consideration for audience, working collaboratively, and aspects of promotion/dissemination.

Half of the grade will be based on a written statement, and half on the organizing of the show and presentation of art.

#### **Writing**

You will need to write a statement about your work for the exhibition (less than 500 words), and you will be creating titles for your art, taking written notes during critiques, and sketchbook work. There is no other significant written content (such as essays) for this course.

To successfully conclude this course, students must complete all four main projects and pass three of them.

#### **Registrar-Scheduled Final Exam: NO**

**Note: It is the student's responsibility to keep a copy of or any relevant documentation regarding each submitted assignment.**

Please hand in your assignments directly to your instructor. If this is not possible, you can use the drop box outside of AB 608. Assignments that are put into the drop box will be date-stamped and placed in the instructor's mailbox.

#### **Late Assignment Policy**

- All assignments should be handed in on time. Extensions may be granted in extenuating circumstances, e.g., documented illness, family emergency, or similar, but this must be both approved in advance by the instructor, and documented in writing.
- Late assignments (without an extension) incur penalties of one grade per week (i.e., from A to A-, of B+ to B) excluding weekends and holidays, for a maximum of two weeks.
- After ten working days, assignments will not be accepted and a failing grade may be assigned for the course in accordance with instructor requirements for assignments.

#### **Additional Information**

Students are expected to conduct themselves in a courteous and friendly manner, offering encouragement and respect to peers during class activities. When taking part in any field trips please be sure to show respect and gratitude to members of the public and those persons involved in the activities.

Cost of materials for this course will vary, but will likely be at least \$100.00. Some supplies are available from the University Bookstore in Mac Hall. Some course supplies may be purchased from the technician in the Woodshop through a chit system that is initially purchased at the Bookstore.

#### **Course Activities**

The Assignments and Evaluation section of this Course Outline provides a broad narrative structure for the course. Weekly homework comprises absorbing the assignment parameters, completing required exercises and daily sketchbook activity, and coming to class prepared with materials to

promptly commence each studio session. Studio time is not shopping-for-materials time!

## COURSE SCHEDULE

This schedule provides a narrative structure for the course, including key dates and details of assignments. Weekly homework comprises completing any assignments, regular sketchbook activity and ensuring you have materials ready for every class. Specific guidelines, dates and grading criteria for each assignment will be provided on an ongoing basis, with an overview provided in the Course Outline. Graded assignments (other than ongoing participation) are indicated below with the relevant percentage of total course grade. Please note this schedule may vary to accommodate course flexibility, field trips (students will be responsible for their own transportation and for any associated fees) and University/Department events, but total course contact time will remain unchanged.

<b>Week/Date</b>	<b>Topics and Exercises/Assignments</b>
<b>Wk 1</b> Mon Jan 8	<b>INTRO, WELCOME... RECONFIGURING THE BODY (20%)</b> <b>Course Intro &amp; Outline</b> HWK: Draw in sketchbook 3 times per day! Ideation and observation! Obtain all materials on required list!
Wed Jan 10	<b>Instructor Presentation – Reconfiguring the Body</b> <b>Shop orientation</b>
<b>Wk 2</b> Mon Jan 15 Wed Jan 17	Technician & Instructor Presentation - Plaster and mould-making demo studio time
<b>Wk 3</b> Mon Jan 22 Wed Jan 24	studio time studio time
<b>Wk 4</b> Mon Jan 29 Wed Jan 31	studio time RECONFIGURING THE BODY CRITS
<b>Wk 5</b> Mon Feb 5 Wed Feb 7	<b>NEGATIVE SPACE PROJECT (20%)</b> <b>Instructor presentation &amp; studio time</b> Technician Demo – CNC demo studio time
<b>Wk 6</b> Mon Feb 12 Wed Feb 14	studio time studio time
<b>Wk 7</b> Mon Feb 19 Wed Feb 21	<b>READING WEEK</b> NO CLASS NO CLASS
<b>Wk 8</b> Mon Feb 26 Wed Feb 28	studio time NEGATIVE SPACE CRITS
<b>Wk 9</b>	

Mon Mar 5           **ORGANIC FORMS IN CLAY (20%)**  
**Instructor presentation & studio time**  
 Wed Mar 7           studio time

**Wk 10**

Mon Mar 12           studio time (with Joel)  
 Wed Mar 14           studio time

**Wk 11**

Mon Mar 19           ORGANIC FORMS IN CLAY CRITS  
 Wed Mar 21           **AUTOBIOGRAPHY PROJECT (20%)**  
**Instructor presentation & studio time**

**Wk 12**

Mon Mar 26           studio time  
 Wed Mar 28           studio time

**Wk 13**

Mon Apr 2           studio time  
 Wed Apr 4           studio time

**Wk 14**

Mon Apr 9           Exhibition set-up and studio time  
 Wed Apr 11          AUTOBIOGRAPHY CRITS Sketchbook review

**Proposed Fieldwork/Special Events**

Some class time will include working outside the confines of the assigned studio, but all classes will commence in the assigned space, unless otherwise noted beforehand.

Good luck with your studies and enjoy the class. Remember I'm available by office hours and appointment, and am here to help you succeed to the best of your potential and input.

**Grading Method/Grading Scale:**

Percentage	Grade	G.P.V.	Grade Definition
96-100	A+	4.0	Outstanding
90-95	A	4.0	Excellent-superior performance, showing comprehensive understanding of subject matter.
85-89	A-	3.7	
80-84	B+	3.3	
75-79	B	3.0	Good – clearly above average performance with knowledge of subject matter generally
70-74	B-	2.7	
65-69	C+	2.3	
60-64	C	2.0	Satisfactory – basic understanding of the subject
55-59	C-	1.7	
53-54	D+	1.3	
50-52	D	1.0	Minimal pass – marginal performance; generally insufficient preparation for subsequent courses in the same subject
0-49	F	0	Fail – unsatisfactory performance or failure to meet course requirements.

## **Studio Procedures**

You will receive a health and safety orientation in the use of the shop facilities in the department. This is mandatory for use of tools and shop space.

The creation of art can be a dirty process and a studio is only workable if everyone cooperates in keeping it clean. Out of respect and consideration for your classmates and other users of studio spaces, it is expected that everyone will participate in keeping the studio clean and tidy.

The exhibition of art may include the use of plinths/pedestals, custom-made shelves, hooks or hanging devices. No work should be hung from sprinkler systems or mechanical infrastructure. Plinths should be returned to the main Sculpture Studio (AB 633) or outside the Plaster Room and not left in the hallways. Any holes made in walls or supports should be filled, sanded and painted immediately after work is removed.

## **Internet and Electronic Communication Device Information**

Cell phones and pagers must be turned off and stored out of sight, except if a student or faculty member has compelling circumstances that warrant active cell phone use during class hours. These circumstances must be identified and approved by both faculty and students at the beginning of the semester or class.

Laptops may be used in class for note taking only, with the instructor's permission. Surfing the web is restricted to project work as approved by the instructor. Wireless connections should be disabled at all other times.

Email: class time and office hours are the primary contact periods for instruction and questions. Email may be used for communicating unexpected absences, arranging appointments or general questions. The instructor will endeavor to answer emails within a reasonable period of time (1-3 days) but students should not rely upon immediate responses. Course instruction does not occur via email.

## **Academic Accommodation**

The student accommodation policy can be found at [ucalgary.ca/access/accommodations/policy](http://ucalgary.ca/access/accommodations/policy).

Students needing an Accommodation because of a Disability or medical condition should communicate this need to Student Accessibility Services in accordance with the Procedure for Accommodations for Students with Disabilities [ucalgary.ca/policies/files/policies/student-accommodation-policy](http://ucalgary.ca/policies/files/policies/student-accommodation-policy).

Students needing an Accommodation based on a Protected Ground other than Disability, should communicate this need, preferably in writing, to the course instructor.

## **Academic Standing**

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/f.html>

## **Deferral of Exams/Term work**

It is possible to request a deferral of term work or final examination(s) for reasons of illness, accident, family or domestic affliction, or religious obligations. Please check with Enrolment Services if any of these issues make it impossible for you to sit an exam or finish term work by stated deadlines.

For more information about deferring a final exam go to <https://www.ucalgary.ca/registrar/exams/deferred-exams>

For more information about the deferral term work go to <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>  
[http://www.ucalgary.ca/registrar/files/registrar/deferred\\_termwork15.pdf](http://www.ucalgary.ca/registrar/files/registrar/deferred_termwork15.pdf)

### **F.O.I.P.**

For more information go to <http://www.ucalgary.ca/secretariat/privacy>

### **Writing/Plagiarism**

Writing skills are not exclusive to English courses and, in fact, should cross all disciplines. The University supports the belief that throughout their University careers, students should be taught how to write well so that when they graduate their writing abilities will be far above the minimal standards required at entrance. Consistent with this belief, students are expected to do a substantial amount of writing in their University courses and, where appropriate, members of faculty can and should use writing and the grading thereof as a factor in the evaluation of student work. The services provided by the Writing Support Services can be utilized by all undergraduate and graduate students who feel they require further assistance.

For more information go to <http://www.ucalgary.ca/ssc/writing-support> or <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. Visual art projects submitted for course credit must be produced by the student specifically for this class. Students must not submit projects if credit has or will be provided for it in another class. This includes re-worked assignments from previous or concurrent courses, unless permission is provided in writing by the instructor. Additionally, the student is asked to be mindful of using visual sources from the internet, ensuring that that material is not derived from any on-line or other available source, and that appropriate copyright permission is granted, when required.

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k-2-1.html>

### **Student Misconduct**

For more information go to <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Student Union**

For more information go to <http://www.su.ucalgary.ca/>

### **Student Ombudsman**

For more information go to <http://www.ucalgary.ca/provost/students/ombuds>

### **Lockers**

The Art Building lockers are administered through the Student's Union's used bookstore, Bound and Copied. Lockers are rented on a first come, first served basis. Due to the shortage of lockers, and the high demand, students cannot hold more than one locker at a time. All of the details on renting

a locker and your responsibilities can be found on the Locker Rental Agreement at [https://www.su.ualgary.ca/wp-content/uploads/2014/08/locker\\_rental\\_agreement\\_2010.pdf](https://www.su.ualgary.ca/wp-content/uploads/2014/08/locker_rental_agreement_2010.pdf)

**Lockers for all sessions** can be rented through [my.ualgary.ca](http://my.ualgary.ca). Once you're in the Student Centre, click on **Other Academic Services** and choose **Locker Reservation**.

**Lockers must be vacated by the end of term.**

For more information go to <http://www.su.ualgary.ca/>

### **Portfolios and Assignments**

The Department of Art will not assume responsibility for lost or stolen portfolios or course work given to instructors for grading, or for work posted on bulletin boards in the art building.

**Note - All unclaimed work will be disposed of.**

**Note - Studio spaces, bulletin boards and display areas need to be cleared 2 weeks after the last day of classes.**

### **Ethics**

Whenever you perform research with human participants (i.e., surveys, interviews or observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research.

For more information go to <http://www.ualgary.ca/pubs/calendar/current/e-5.html>  
or  
<https://www.ualgary.ca/research/researchers/ethics-compliance/chreb>

### **Campus Security/Safewalk**

Call 220-5333 anytime. Help phones are located throughout campus, parking lots and elevators; they connect directly to Campus Security - in case of emergency, press the red button.

For more information go to <http://www.ualgary.ca/security/safewalk>

### **Emergency Evacuation**

For more information go to <http://www.ualgary.ca/emergencyplan/assemblypoints>

### **Faculty of Arts Program Advising and Student Information Resources**

Have a question but not sure where to start? The Arts Students' Centre is your information resource for everything in the Faculty of Arts. Stop by SS102, call us at 220-3580 or email us at [ascarts@ualgary.ca](mailto:ascarts@ualgary.ca) or [artsads@ualgary.ca](mailto:artsads@ualgary.ca). You can also visit the Faculty of Arts website at <http://arts.ualgary.ca/undergraduate> which has detailed information on common academic concerns.

For program planning and advice, contact the Student Success Centre at 220-5881 or visit them on the 3rd floor of the Taylor Family Digital Library.

For registration (add/drop/swap), paying fees and assistance with your Student Centre, contact Enrolment Services at 210-ROCK [7625] or visit them at the MacKimmie Library Block.