

This syllabus template is intended to be a customizable template. Formatting should be aligned with your school or department guidelines. Text within brackets is for informational purposes and should be edited to reflect the specifics of your course.

[Contact CET](#) for assistance with creating your syllabi, policies, learning objectives, assessments, and course activities. If you are preparing a syllabus for UCOC submission, refer to the Curriculum Office [Resources](#) page for a downloadable checklist of required items.

Revised 07/2023



ART 140 SCULPTURE 1

Section 33889

Units: 4

Fall, 2023; Tues. & Thurs. 3 - 5:40 pm

Location: WAH 108

Instructor: May Sun

Office: Watt Hall, Room 108

Office Hours: Tuesday, 6:00 pm & by appointment

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Course Description: Art 140 SCULPTURE 1

Sculpture as exploration of form and materials in a dimensional world. Three dimensional expression of ideas and emotions in relation to the self and the world at large. The sculpture area is an introduction to the myriad possibilities of contemporary sculptural practice. Sculpture encompasses hand held objects, room sized installations and large scale outdoor work including ephemeral installations in nature. Architectural interventions and interactions with the body in time based art are also part of the sculptural language. This language addresses concepts of space, materiality, gravity, interactivity with nature and humans.

Learning Objectives

Introduction to materials and fabrication, and to sculptors' thinking processes.

This course imports a thorough understanding of the basic language of form, including its relationship to scale and site. Exercise the communication of one's ideas in three dimensional form using different materials, and the ability to critique the success of an endeavor in relation to its intent and context. It will provide a grounding in basic hand skills, including the woodshop, modeling, and elementary construction techniques.

Course Notes

Copies of readings will be posted on Blackboard. Keynote presentations and links to videos of sculptors' work will be posted.

Required Readings and Supplementary Materials

Excerpts from *Modern Sculpture: Artists in their own words*, edited by Douglas Dreishpoon,
Posted on Blackboard.

Optional Readings and Supplementary Materials

Passages in Modern Sculpture by Rosalind Krauss

A Sculptor's World by Isamu Noguchi

Description and Assessment of Assignments

Assignments and requirements in addition to course projects

A) **Proposal book.** It is required that the students maintain a Proposal book.

This is a semester long homework assignment. Acquire a standard (Strathmore or equivalent), spiral bound, 100 page, sketchbook. It must be **8.5" x 11" or 9" x 12," no larger, no smaller.** The Proposal book will be for this course **only.** All sketches, thoughts, ideas, notations and information that grace its pages will only be in relation to sculpture, in its expansive and inclusive form). The Proposal book is expected to reflect a steady accumulation of activity relevant to the interests of this course. It will consist of the following:

- 1) Sketches and notes of ideas relevant to the assigned projects.
- 2) Notes on assigned readings and media presentations
- 3) Detailed and labeled reports and impressions of what was experienced at museum/gallery/site visits.
- 4) Notes or documentation of relevant material encountered outside of class assignments.

VI. Projects, physical

The materials and their attendant techniques will be clay, wood, copper sheets, found objects. The objective is to have students be acquainted physically with the properties of each material, their strengths and limitations. Using these materials to convey ideas and concepts using a visceral language instead of conveying these ideas in two dimensional representation or merely as thoughts are the challenging but exciting goals of the assigned projects.

Project #1: Clay. Using clay, construct a sculpture that gives the notion of "shelter" as you experience or see it. This word is chosen because it's open ended and can apply to a variety of situations and emotions, and interpreted in numerous ways. This is a gravity based assignment, in that it needs to be able to exist upright on its own. *Materials needed:* Clay (provided), plastic (to cover project and keep clay moist), 12" x 12" or larger piece of plywood (not to exceed cupboard size), we will try to provide this. Additional tool requirements will be announced in class.

Instructional lecture: The physical creation and manifestation of one's idea, from conceptual thinking to fabrication.

Project #2: Copper sheets. Using copper sheets, make two 3-dimensional object from the two dimensional sheets. This can be done with connecting the edges, rolling the sheets, cutting up the sheets into small pieces and rearranging them into a three dimensional structure. Start working and allow the idea and the form to evolve from the process. The surface may also be altered, the texture changed. Copper sheets are a light reflective material, and placing it under different lighting situations can alter its presence. *Tools and materials needed:* Copper sheets (provided) foam core sheets as bases, exact knives, other utensils as needed. *Work gloves required.*

Instructional lecture: The presence of light on reflective material, surface manipulation in sculpture.

Project #3: Wood. Introduction to the Wood Shop.

Using found or acquired wood, make a free standing sculpture that relates to your body in some way. It can relate to your height, to your eye level, to something you can put your hands into, to something you can lean on, or something that has an interaction with your feet. *Materials and tools:* Wood, wood glue, power tools.

1) The construction of the sculpture must demonstrate the use and understanding of the following power tools:

- a.) table saw
- b.) radial arm saw and/or chop saw

- c.) drill press
- d.) band saw
- e.) stationary disk sander

2) You must have a pair of goggles to work in the wood shop.

Instructional lecture: Sculpture that interacts with or has a connection to one's body.

Project #4: Found Objects. Creating volume with accumulation.

Using found material, either from nature or manufactured, create a sculpture that addresses an emotion of your choice. This work can be gravity bound or hung from the ceiling. It can be ephemeral and only be preserved with a photo documentation, or something with a more permanent stance.

Project #5: Collaborative Project. Idea exchange with peers. Brainstorming and utilizing skills learned in earlier projects.

With your collaborative partner, create works that are in dialogue with each other.

It can address opposing themes, or similar ideas using different methodologies and materials. It can be based on a poem or have a personal narrative.

Materials and tools: Any combination of clay, copper sheets, wood, found objects.

Instructional lecture: The exchange of ideas and brainstorming with peers on a collaborative art work can result in expanding your viewpoint and focusing on each other's strengths to contribute to the overall ethos of the work.

Project #6: Outdoor Project. Experiencing and working with scale in the environment - both built and natural environment. Working with the elements - sun, wind, possibly rain. The work can be an object, a time-based piece with performative elements or an ephemeral installation that interacts with the weather. The observation of distance as a contributor to the perception of the work, the use of sound can also add dimension to the work. You may include skills you learned earlier in the class. This project will be documented and may be videotaped.

Instructional lecture: Work placed outdoors have a vulnerability that indoor works don't have to contend with. How do you work with that vulnerability and utilize it?

Participation

An artwork at any level of competence is fundamentally a primary act. In this course, its completion and Presentation at the critique is also a primary act. Participation in the critique is crucial. The convergence of the completed artwork and the critique as a public, interactive event produces a climate in which a grade will be determined.

Grading Breakdown

No portion of the grade may be awarded for class attendance, but non-attendance can be the basis for lowering the grade.

Table 1 Grading Breakdown

Assessment Tool (assignments)	Points	% of Grade
Completion of the specifics of the assignment		40
The level of risk taking in exploring concepts and their materialization.		20
Participation in critiques and class interaction.		20
Proposal book		20
		100

Assignment Submission Policy

Aside from projects completion with their due dates in the calendar, proposal books will be collected three times during the semester, as stated in the class schedule.

Grading Timeline

Project/Critique assignments will be graded within 48 hrs.

Attendance

No portion of the grade may be awarded for class attendance, but non-attendance can be the basis for lowering the grade, when clearly stated on the syllabus.

It is essential that one attend class and work on the assigned projects during class hours. Attendance is mandatory. Attendance will be taken. Excessive (more than three) excused absences will result in a final grade lowered by one level, example, "B" to "C".

It is required that the student be present at every critique. No excuses are accepted. Work turned in after the critique will be lowered one grade level (see below).

- Attendance will be taken at the beginning of each class.
 - - Any student not in class after the first 10 minutes is considered tardy.
 - - After a first warning, students who persist in the following disruptive activities: Sleeping, texting, emailing or online browsing for purposes other than class research will result in a tardy for that class section.
 - - Students will be considered absent if they leave without the instructor's approval before the class has ended or if they take un-approved breaks that last longer than 45 minutes.
 - After missing the rough equivalent of 10% equivalent of regular class meetings (3 classes if the course meets twice a week), the student's grade and ability to complete the course will be relatively impacted.

- For each subsequent absence (excused or otherwise), the student's letter grade will be lowered by the flooring increment: 1 absence over 10% equivalent missed=the lowering of the final course grade by one full grade.
- It is always the student's responsibility to seek the means (if possible) to make up work missed due to absences, not the instructor's, although such recourse is not always an option due to the nature of the material covered.
- It should be understood that 100% attendance does not positively affect a final grade.
- Tardies can accumulate and become equivalent to an absence.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the [student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Course Evaluations

An end of semester course evaluation form will be provided.

Course Schedule

ART 140 SCULPTURE 1

Fall 2023; T TH 3:00 - 5:40 pm

Instructor: May Sun

SCHEDULE

1. Tues. Aug. 22
cupboards,
General description, assignments summary, lockers.
Media presentation.
First readings will be posted on Blackboard.
2. Thurs. Aug. 24
Bring proposal book to class. Media presentation.
First assignment instructions. Demo by Jay. Begin work on Project #1 assignment with clay.
3. Tues. Aug. 29
Work on Project #1, clay. Discuss readings.
4. Thurs. Aug. 31
Work on Project #1.
5. Tues. Sept. 5
Critique Project #1.
5. Thurs.. Sept. 7
Lecture/discussion outline Project #2, copper sheets
Work on Project #2
6. Tues.. Sept. 12
Work on Project#2
7. Thurs.. Sept. 14
Work on Project #2
8. Tues. Sept. 19
Critique Project #2
9. Thurs. Sept. 21
Lecture/discussion outlining Project #3, wood.
Introduction to the Wood Shop.
Begin work on Project #3.
10. Tues. Sept. 26
Work on Project #3
11. Thurs. Sept. 28
Work on Project #3
12. Tues. Oct. 3
Work on Project #3
14. Thurs. Oct. 5
Critique Project #3
Media presentation.
Lecture/discussion outline Project #4, found objects
15. Tues. Oct. 10
Field trip.

16. Thurs.	Oct. 12	Fall Recess
17. Tues.	Oct. 17	Proposal books due. Discussion of field trip. Begin work on Project #4
18. Thurs.	Oct. 19	Work on Project #4
19. Tues.	Oct. 24	Critique Project #4. Discussion / outline Project #5, collaboration
20. Thurs.	Oct. 26	Begin work on Project #5
21. Tues.	Oct. 31	Work on Project #5
22. Thurs.	Nov. 2	Work on Project #5. Readings posted.
23. Tues..	Nov. 7	Critique Project #5.
24. Thurs.	Nov. 9	Field Trip
25. Tues.	Nov. 14	Discussion Project #6 Begin Work Project #6
26. Thurs.	Nov. 16	Work on Project #6
27. Tues.	Nov. 21	Work on Project #6
28. Thurs.	Nov. 23	Thanksgiving Holiday
29. Tues.	Nov. 28	Document Project #6. Can include media presentation of work on screen projection. Must include written narrative of concept and outcome of work. Proposal books due.
30. Thurs.	Nov. 30	Final Critique Project #6. Proposal books returned.

The course schedule is subject to change at the professor's discretion.

Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. [The Office of Student Accessibility Services](#) (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis

centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.