ARTS 102 - 3D Foundations Course Outline

Approval Date: 05/03/2013
Effective Date: 08/11/2013

SECTION A

Unique ID Number	CCC000332348
Discipline(s)	
Division	Arts and Humanities
Subject Area	Art
Subject Code	ARTS
Course Number	102
Course Title	3D Foundations
TOP Code/SAM Code	1002.10 - Drawing / E - Non-Occupational
Rationale for adding this course to the curriculum	Program review update. Non-substantive changes and updates.
Units	3
Cross List	*N/A*
Typical Course Weeks	

Total Instructional Hours

	Contact Hours
Lecture	0.00
Lab	0.00
Activity	108.00
Work Experience	0.00
Outside of Class Hours	54.00

Total Contact Hours	108
Total Student Hours	162
Open Entry/Open Exit	No
Maximum Enrollment	
Grading Option	Letter Grade or P/NP
Distance Education Mode of Instruction	

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This is an introductory studio course that focuses on the basic principles of three-dimensional design with applications in a variety of sculptural media including clay, plaster, wood and paper. Topics include basic design principles, interpretive analysis of form, content and theories of spatial organization. Required for all art majors.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

A. Perceive and define the elements and principles of art like form, texture, space, line, value, rhythm, and balance in three-dimensions.
B. Analyze historic, contemporary and course level works while utilizing the vocabulary of three-dimensional design.
C. Create three-dimensional forms by employing a variety of design tools and materials.
D. Use the studio in a safe and appropriate manner.

2. Course Objectives: Upon completion of this course, the student will be able to:

A. Identify, organize and apply the basic formal properties of three-dimensional design, including shape, value, line, texture, pattern, space and composition.
B. Understand and apply basic concepts and approaches to spatial organization.
C. Understand and apply observational methods and theories central to the practice of three-dimensional design.
D. Effectively distinguish and apply the basic terminology and aesthetic theories specific to three-dimensional design in both written and oral contexts.
E. Analyze and evaluate works of Art using both formal and content-oriented approaches orally or in writing.
F. Explore and manipulate various three-dimensional media including clay, plaster, wood, stone, paper, wax and other materials.
G. Analyze, evaluate and apply the basic principles of color theory as they relate to three-dimensional forms.
H. Identify and evaluate the development and historic context of various sculptural materials and techniques.
I. Design and produce a body of three-dimensional work demonstrating a basic understanding of the above materials, concepts and practices using relief, assemblage, sculpture-in-the-round and other formats.
J. Understand and apply all safety rules and precautions related to the operation of tools and handling of materials in the studio.
K. Translate ideas and visual experience into tactile forms objects using both formal and conceptual approaches.
L.

3. Course Content

A. Fundamental theoretical concepts and terminology common to all three-dimensional art and design activities, including the elements of design which may include line, shape, form, space, value, texture, and color.
B. Organizing principles of three-dimensional design, which may include balance, proportion, repetition, variety, scale, and emphasis.
C. Basic concepts and approaches to spatial organization.
D. Observational methods and theories central to practice of the three-dimensional arts.
E. Vocabulary and concepts specific to three-dimensional art.
F. Formal and content analysis of three-dimensional art using both historic and contemporary examples.
G. Exploration and manipulation of various three-dimensional media including clay, plaster, wood, stone, paper, wax and other
materials.
H. Analysis, evaluation and application of basic principles of color theory as they relate to sculptural contexts.
I. Development and historic context of various sculptural materials and techniques.
J. Production of a body of three-dimensional work demonstrating a basic understanding of the above materials, concepts and
practices using relief, assemblage, sculpture-in-the-round and other formats.
K. Safety rules and procedures for operating tools and handling course materials.
L. Contemporary trends, materials, and approaches in three-dimensional design.
M. Translation of ideas or visual experience into tactile forms using both formal and conceptual approaches.
N.

4. Methods of Instruction:

Field Trips:
Lab:
Lecture:
Other: This studio Art class will be taught with both formal and ongoing integrated lecture. Students will receive hands-on group demonstrations as well as one-on-one instruction, demonstration and direction. Lectures and demonstrations will often if not always be accompanied by visual aids and/or real hands-on experience. Further, students will learn by interacting with the materials and process inherent in studio arts. Critical analysis will be used continually as a tool to reinforce the use of proper visual language and proper references to historic works. Course content may be delivered through: ? Demonstration: material forming and finishing demonstrations covering techniques, concepts, and material applications. ? Critique: Oral or written group critiques analyzing finished examples of student work related to specific course assignments. ? Lectures: Image and video-enhanced lectures covering core concepts, terminology, and historic development of three-dimensional design followed by all-class or small-group discussions on the same topics. ? Collaborative Learning: Peer critiques reinforcing students? capacity to think critically about course assignments. ? Lab: Instructor-guided lab time to apply concepts and skills to course content through guided exercises. Lab time will include both one-on-one and group instruction. ? Class Trips: Students in this course will view artwork in the professional contexts of a gallery or museum. This activity will reinforce students' understanding of historic and contemporary approaches to art and its relationship to their own studio work. ? Performance: Student presentations on historic and contemporary works from a diverse range of cultures.

5. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Additional assessment information:

Final grade will be based on:
1. Successful completion of a minimum of 5 design assignments.
For example:
After an introductory lecture on the basic working and material properties of plaster, students will mix and pour a 4" thick plaster
slab in a cardboard mold. After the plaster has fully set, students will use a variety of carving tools to create a relief sculpture based
on designs approved by the instructor. This project will be evaluated on complexity of design, skill in carving, composition, and
craftsmanship.
2. Participation and performance in both oral and written critical analysis of work.
For example:
After an introductory lecture on the critical language used in analyzing the formal properties of sculptures, students will write a
one-page essay analyzing a contemporary sculpture from a local art collection. Student essays will be evaluated on proper use of
terminology, identification and analysis of formal properties and completeness.
3. Completion of homework assignments.

Letter Grade or P/NP

6. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments
Selected readings from textbook, periodicals or library collection.
For example:
1. Read handouts from Shaping Space including the "Degrees of Three-Dimensionality".
2. Read supplemental handout on the assemblage sculptures of Robert Rauschenberg.

B. Writing Assignments
Writing:
1. Written interpretive and formal analysis of a three-dimensional work of Art.
a. For example: Write a one- to two-page essay analyzing the formal properties of Ilya Kabokov's sculpture titled "The Man Who Flew
Into Space from His Apartment", relating the formal elements to the development of content in the work.
Performance:
1. Completion of several three-dimensional design projects based on instructor-generated assignments.
For example:
a. Create a poly-chromatic bas relief using foam-core and plaster mounted on wood panel based on an abstract design derived from
an organic source.
b. Using plaster, wire, and plywood, design and build a maquette for a public art project based on site-specific concerns.

C. Other Assignments
-

7. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author:	Stewart, May
Title:	Launching the Imagination: A Guide to Three-Dimensional Design
Publisher:	McGraw-Hill
Date of Publication:	2011
Edition:	4th

B. Other required materials/supplies.