

Sculpture I: The Social Field Art 271

Miami University

Sculpture studio [23] & Machine rooms [25], Hiestand Hall, Oxford Campus

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Prerequisite: ART 111, 121, 122, 171, ARC 102, EAS 102, or permission of instructor (please notify the instructor if you do not have one of these).

Syllabus

About the course

Course Description: This is a studio course designed to provide the beginning sculpture student with a foundation in sculptural processes and theories that contribute to the current field of sculpture with an emphasis on social practice, viewer participation, and broad inclusion. In this class we will work to define a field of sculpture and then survey its aspects, including process, material, ethics, historical contributions, the current *zeitgeist* (*look it up, it will be on the quiz*), and professional practices. Students will create elementary and advanced spatial constructions using a variety of tools, materials, and methods as the above topics are explored. Sculptural history will focus on significant, current, and cross-disciplinary practice. Because of our curricular commitment to the regional community, this course is also designated as a Service Learning course.

Objectives: In this course you will define and survey the field, receive hands-on experience, and engage community. Regarding the first area (define/survey), you will become familiar with sculptural movements, critical aesthetic thinking, makers, and impetus for making and exhibiting sculpture. You will learn about art support systems, exhibition mechanics, and career sustainability. Also, the role of sculpture as part of material and social culture will be covered regarding criticism, theory, and analysis. Regarding hands-on experience, the class focuses on methods of making, techniques of fabrication, materials, ethical responsibility and integrity, safety, and professional method. Regarding community engagement and service, you will be creating and participating in social outreach projects for the local and regional community.

Course Goals:

1. Develop and encourage individual creative interests and conceptual skills by focusing on intelligence type
2. Explore the definition of "sculpture" and the many forms it takes in art, craft, and design
3. Learn to identify the inherent meaning present in materials
4. Learn strategies for social inclusion and participation with art with a focus on marginalized and under-represented communities
5. Develop the ability to articulate responsibly both regarding the making as well as the analysis of sculpture
6. Develop the ability to understand conceptual sculpture
7. Learn to appreciate crafted sculpture through craft experience
8. Acquire skills in a variety of materials and techniques in the four methods of making
9. Develop safe studio practices and learn to create a culture of safety
10. Enhance self-esteem in the creative process and experience creative expression, enjoyment & achievement
11. Learn a range of historical/contemporary perspectives in sculpture
12. Develop visual literacy and work as a creative, innovative, resourceful individual.

Progressive University Goals

- Thinking critically
- Understanding contexts
- Engaging with other learners
- Reflecting and acting

Evaluation

Evaluation: This is summative, therefore it provides a summary of student progress. It involves grades for projects and assignments as well as additional “non-course content” components. Your final grade in the class will be based on the following weights:

70 %	1. Projects (there are four)
15 %	2. Assignments (there are four)
10 %	3. Local participation/Service Learning (there is one extended project)
5 %	4. Finals week (there is one cleanup)

1. Projects are long term (3 – 4 week windows) operations that include a “kick-off” charrette (which is a brainstorming and project-defining discussion), demonstrations, practice time, and will culminate in a group assessment critique at the end of the project window. It requires that something is made, and projects get progressively tougher.

2. Assignments are shorter (3 – 5 day windows), often research based operations. In the spirit of community sharing, students are asked to present their findings to the class instead of a critique. You are not required to turn in anything, I only will be evaluating your presentation to the class on your findings.

3. Local participation involves participation in the Service Learning portion of the class (please see below).

4. The Final Critique or Clean-up will take place during the exam slot or the last term meeting of the class—it is mandatory, but very easy. If you show up and participate, you get full credit (an A).

Both project and assignment grades will be based the completion of **A) expected goals** and **B) evaluated criteria**.

A) The expected goals are consistent for each assignment and are not graded (it is expected that you can achieve these expectations—they are more procedural (which is boring) but they are important to even the playing field when it comes to the grade you receive for your time. Therefore, if you fail to meet the expectations it will lead to a deduction/amendment to the grade you receive for your project or assignment.

The expected goals for projects are: 1) deadline and milestones, 2) documentation, 3) instructions followed, 4) adequate practice, and 5) adequate studio time spent.

The expected goals for (shorter) assignments are: 1) adequate research, 2) preparation for discussion, 3) preparation for presentation, and 4) appropriate time frame for presentation.

◆ *Please note that documentation (one of the expected goals) is **critical**—projects that are not documented (and emailed to me) are not evaluated. Regarding deadlines, all projects will be discussed on the critique day, which is the project due date unless otherwise noted. Projects must be complete by this point, according to maker. Anything not ready cannot be discussed, and what IS discussed will be critiqued AS IS.*

B) The evaluated criteria (based on the content of your work) are based on the rubric for each project or assignment. Importantly, these rubrics are not written by me, but are written by the class in a community fashion at the beginning of each project or assignment window. In other words, the rubrics will be composed of standards that can be evaluated (graded), but by letting the class determine them, so students have a say in what they think is important and achievable. For your benefit, it is important to be present on the day that this is discussed and decided by the class, otherwise your preferences for evaluation may not be heard. All rubrics are posted on the wall and course Niihka/canvas site for your reference.

Progress figures heavily here—sculptors that come to the course with developed skills will not automatically get high marks. Conversely, students who don't have any previous exposure to a method, but who make great progress, will benefit from higher scores.

Letter grades are based on the following:

A= Excellent. Risks are taken, failures are overcome through multiple iterations, and work demonstrates superior comprehension, ability, and effort.

B= Above average. Work shows creativity and good comprehension with strong effort in using materials and techniques.

C= Average. Work shows basic comprehension, ability and effort. Goals are met.

D= Below average. Work shows little creativity and demonstrates poor comprehension, ability, and effort with materials and techniques.

F= Unacceptable. Work fails to demonstrate minimal comprehension and ability and too little effort was made to satisfy the criteria of the assignment.

Grading Scale

The grading scale below is used to determine *final* grades for all of my classes (project and assignment grades use a separate system that depends on the number of criteria in the rubrics). Students may request their current course average by coming by my office; such an average, however, will not include work turned in but not yet graded. It will also not include any absence/tardiness penalties. I will not e-mail any grades.

A: 93-100

A-: 90-92

B+: 87-89

B: 83-86

B-: 80-82

C+: 77-79

C: 73-76

C-: 70-72

D: 65-69

F: below 65

Extra Credit: For each project, your documentation of that project will be put into a pool with all of the images from your peers in the class, and it will be juried by advanced photography students. For each of the four project blocks, one student will be awarded extra credit (up to 5 points on a project) for an excellent photo document of their piece. Since only one person can receive this per project block, it is competitive.

Attendance

Regular attendance is required. Lectures, presentations, critiques, demonstrations, and discussions cannot be made up so you should be here on time with appropriate materials and attire. Our meetings are informative, enlightening, and often inspirational—you won't want to miss! You are responsible for any material missed during a class. Attendance is not graded, however it can both affect your final grade as well as project and assignment grades.

This is how attendance can affect your final grade: Four absences will automatically lower your grade a letter (grade point), five will result in a lowering by two, and six will result in failure of the course. I have no excused absences so essentially you have three freebies—USE THEM WISELY! Incomplete grades are given only for health/family emergencies (you must be passing) and general/medical withdrawals are up to individual sculptors. Absences on the days immediately before and immediately after Thanksgiving and Spring breaks count double, so make sure your parents or friends don't schedule a flight or ride for you that would take you away from school before it is over. This is in place because major milestones are scheduled to culminate just prior to a break—missing one of these milestones will lessen the impact of carefully scheduled experiential learning. We then have time off, and we get back to work immediately after we have rested. Please note, because of this policy I vow not to give homework over a break.

This is how it can affect your assignment grade: The presentation of the assignment is the manifestation of your research (I don't require that you turn anything in, so I can't evaluate anything but your presentation). If you are absent for your presentation day, I can give you no credit for that assignment.

This is how attendance can affect your project grade: if your absence falls on a day that when I demonstrate a method or technique or a day when we discuss the project (such as a charrette, a pre-critique or a critique) it will negatively affect your grade. If, however, in the case of the demonstration, you can arrange with the studio monitor to catch you up on the technique (and this is only up to the good will of the monitor—they are not hired to “re-teach” what is missed in class), and your lack of attendance for the original demonstration is not evident in the craft of your project, then there will be no negative effect on your grade. If you miss a charrette, pre-critique, or critique, however, there is no way to make that content up.

Partners: Students are required to have a partner for this class (determined in week one). In the event of an absence or tardy, the partner is responsible for taking notes and relaying any missed information to the absent member. Please exchange names and email or phone numbers with your partner by the end of week one. It is ultimately the responsibility of the absent person to make up any missed class or homework. I will be happy to answer any unresolved questions but only after the partner has been contacted.

Assessment

While this sounds like evaluation (covered previously), it focuses on learning, effectiveness of teaching as it promotes good learning, and outcomes. It is formative (not summative), therefore it is used to form the methodology of the class. It is interactive and serves to inform the instructor on how well students are learning the course objectives and, ultimately, how well the instructor is facilitating this learning. **Assessment is not graded.** We most often associate assessment with the (poorly named) “student evaluation” that occurs at the end of a course, but there will be multiple opportunities for assessment during the term with some (short) form of assessment every week. I will use this to know if my methods are effective and also to gauge when to make changes in the learning environment. I will also share the information gleaned from each process with you so that you can use it to improve your learning habits.

In addition to course assessment, there may be occasional peer assessments. These will also not be graded, but will be associated with a critique for a project and will give you feedback, anonymously from others in the class, on how the class as a whole thinks you were able to perform during a project block.

Structure, requirements, and support for our meetings

We will meet in the studio twice weekly for the entire class period unless otherwise specified. We will stop all work, instruction, etc., 10 minutes before the end of class to clean up all machines, work areas, tools, and floors and then have a “benediction” (an end of class conversation that promotes goodness and well-being and makes sure we are in good shape to prepare for the next meeting)—everyone participates!

Our time in class will be used primarily for discussion, presentation, demonstration, and critique. Unlike many studio courses, this course has very few days devoted expressly to work. That said, the class is designed as a practicum, a “hands-on,” making-based experience geared for learning by doing, therefore it is imperative that you work hard both in class and out. Class time is for discussion, demonstration, learning, and understanding concepts while your time outside of class is for practice and completion of projects or assignments. Expect to spend at least 6 hours outside of class IN THE STUDIO per week (this is an average, meaning that 6 hours will factor into your project grade as a C). This amount of work-time will likely increase for some projects/assignments and decrease for others.

After week one, the week will be divided into Mondays as lecture/discussion days while Wednesdays and Fridays will feature lab/demonstration time or critique.

Communicating with instructor: Please try to email me during normal business hours. This does not mean that you can’t compose an email at 3 am, but please simply wait to send it by 7 am at the earliest. Of course, if there is an emergency, please contact me when you can. This is simply the most professional way to email.

I will ask you to meet with me in my office hours at least twice in the term. One meeting should be in week 4 (an early check-in) and another in week 8 (mid-term check-in). I will remind you, but it is up to you to schedule the meeting. Meetings are short, will feature discussions about academic and professional issues, and will give students an opportunity to ask questions about the field.

We are mobile! We will occasionally use class time to take a local field trip somewhere in Oxford. For this we use bikes. You may use your own bike if you have one, but if you don't, one will be provided. On the first week we will determine who needs bikes, teach you how to size yourself for one, and outfit you with one by week two. It may require some minor work to get it tuned, but our friendly and knowledgeable staff will be happy to help with that.

◆ **A note on preparedness:** *Please use your studio time wisely! If you need a box of nails, bolts, glue, or whatever you may want for the completion of your idea, make sure you have it for class. If you discover in class that you need something from an art or hardware store, you will have a bike. If you did not ride that day, we have studio bikes in different sizes for trips to get materials. Ace is only 7 minutes away by bike.*

◆ **A note on kick-off charrettes, pre-critiques, and critiques:** *these are MANDATORY! These are sessions in which all the sculptors (facilitated by the professor) define and discuss the projects. For Kick-off charrettes, we define the issues, brainstorm concepts, and explore formal solutions. For pre critiques, students are allowed to comment on the strengths, areas of improvement, context, and failure points for all projects. For critiques, students can showcase the revised edit after the pre-critique. This activates a positive feedback loop in which we are able to define goals, create work, receive data to improve it, and subsequently create stronger, more informed work. Missing one of these will result in a deduction from your project grade of ½ letter grade.*

Textbook: None, however many handouts will be given and you are required to keep these organized and available for reference in class.

Sketchbook/personal blog: some projects will involve your **documentation** of ideas and creative research in some tangible form (legible for both you and me). This can be done in the form of sketches, a blog, a series of models, mp3 recordings, digital images, etc. This will be turned in, emailed, etc when the projects are due. One of the items that is definitely **required** is a sketchbook (any size and format). You are expected to explore your ideas fully before committing time and precious resources to the projects—and please do this outside of class, as class time is precious. Regardless of the form that you choose to fulfill the idea documentation, you **MUST** have the sketchbook at every meeting.

Practice: When we give a demonstration on a skill or technique, you will be required to practice it. The thing you make that shows you practiced is called a coupon. The demonstration will occur in the class meeting, but the coupon must be completed outside of class with the help of a shop monitor. Coupons don't need to be precious, only serviceable—the show that you can do the thing that was taught. There will be a due date for coupons for each project, always a Monday at 10 pm. This is one of the expected goals for adequate practice.

Academic Integrity: You are expected to work honestly throughout your learning and violations of the Miami University Academic Integrity Policy (found in Chapter 5 of the student handbook) can result in penalties ranging from grade reductions to suspension or dismissal from the University. If you are in doubt about appropriate academic conduct in a particular situation, you should consult with the instructor in the course, the department chair, or the academic dean in the appropriate division so as to avoid the serious charge of academic misconduct.

Accommodation: Students in Beginning sculpture who have any specialty, either permanent or temporary, which might affect their ability to perform in this class, are encouraged to contact the office of Student Services at 513-529-1541 (voice/tty) in the first week of the term so that I may best accommodate their needs.

Documentation of class content: No recording (audio or visual) of this class may be made without the written consent of the instructor. Feel free, however, to compose poems, ballads, or interpretive dances.

Where you work and the stuff you use

In addition to a general-purpose room, the studio is equipped with dedicated shops, machines, and hand-tools for wood, metal, clay, plastic, and plaster. At this time only students enrolled in sculpture or affiliated with an Oxford Kinetics Festival workshop may use the shop. Students that are not enrolled in these may be *in* the studio but may not assist in any operations per liability concerns. Regardless of authorization, anyone (except tour groups) must comply with the safety standards regarding closed toed shoes at ALL times after the first day.

Materials

Any proprietary materials (that is, anything purchasable) will need to be accompanied with a MSDS sheet. These can be found on the manufacturer's website or by calling the producing factory. They should be printed out, punched, and put into the binders in the "right to know" center in room 23. This needs to be done within a week of purchase/procurement.

Banned materials

We want you to make amazing art for a long time, so we limit the types of materials that can make people sick. Materials that are not allowed to be used, or even brought into the Miami Sculpture shops, are medium density fiberboard (MDF) and polyester two-part resin. These all contain compounds considered to be carcinogens, which are not acceptable. Do not use food in projects unless it is going to be consumed—to waste food, or use it solely for expression, is insulting to people who do not have it.

Combination of materials: Do not combine technological nutrients with biological nutrients (as per Cradle to Cradle Braungart and McDonough) *look it up, it will be on the quiz!* If you are able to avoid inextricably joining these two types of materials, you can separate the parts destined for decomposition from those that should be recycled.

Disposal/removal of projects: Sculpture is experimental, meaning that all of the things you make are not going to be worth keeping. If you choose to dispose of anything you have made, don't simply put it into the dumpster. Remove parts that can be recycled (steel, aluminum, plastic, etc.) and recycle it. Remove parts that can decompose (wood, leather, etc.) and put it in the dumpster. If there is something that is neither recyclable or decomposable, sit with it a while and ponder why you decided to use a material that poses such a problem. If discarded projects are discovered in the dumpster they will negatively affect your grade on that project. ***Please be hyper-responsible!!***

Our studio is small and it gets full of items, sculptures, materials, etc. very quickly. Please remove your projects no more than two weeks past the due date/critique. Anything left at the end of the term will result in grades not being turned in until you can remove items from the studio.

Fees and expenses

There is an expendable materials fee accompanying tuition (it was paid with registration for the class). In addition to this you will be expected to purchase materials as needed for projects. If you have concerns or run into problems here, please let me know. We do not stock nails, screws, glue, or project materials—these are things that you need to purchase or procure. Most students spend approximately \$150 on materials (comparable to a book for a science class and less than other studio expenses such as painting). Some spend more, but few spend less.

Lockers and project storage

Lockers are available in the hallways—it is a good idea to have one for overflow. You can sign up for one on the Department of Art website at the "info for: Current Students" page. Please note that you must sign up for a locker on line—if you simply "squat" you risk getting your lock cut when someone else signs up for that locker. Space is at a

premium in the studios, so please remove projects after critique. For the temporary storage of large materials, please ask the instructor or studio manager. Please use the storage lockers under the work-tables for tools.

Safety and Facility

Use of the studio is a key requirement in this course. My expectation is that you will:

- Follow all shop protocols (see safety contract)
- Attend all authorization sessions
- Follow all established work procedures, protocols and safety guidelines
- Use appropriate personal protective equipment at all times

Consequences for shop violations:

- First offense: verbal warning and corrective education
- Second offense: written warning and grade reduction
- Third offense: referral to the Office of Ethics & Student Conflict Resolution (OESCR) for assessment of conduct violation

No open-toed shoes are allowed in ANY part of the shop, at ANY time past the first meeting. If you are wearing these you will be asked to leave immediately and that day will count as an absence. Also, safety glasses must be worn at all time when in the machine/metal areas and additionally when using any hand or stationary power tool and when using any technique that requires striking.

Please eat outside in the hallways and there is definitely no eating in the studio during class or 15 minutes before or after class. Drinks are OK in the multi-purpose room, but never in the woodshop.

Service Learning Component

This course includes a Service-Learning experience. As a result, this course has the SL (Service-Learning) Designation. You will gain valuable experience putting theory into practice into the community. Due to the fact that Service-Learning broadens perspectives, enhances critical thinking skills, and improves communication skills, graduate schools and employers are increasingly seeking students with experience in Service-Learning and community engagement. Below is information about Service-Learning, followed by the assignment description.

What is Service-Learning? Miami University defines Service-Learning as “an experiential pedagogical practice that uses action and reflection to meet needs and enhance learning through mutually beneficial, reciprocal partnerships.” Service-Learning involves integrating community service or other forms of engagement into course content. As a result, Miami students are able to gain real world skills and enhance their learning while contributing to the community.

Miami as the Engaged University: Miami University “empowers its students, faculty, and staff to become engaged citizens who use their knowledge and skills with integrity and compassion to improve the future of our global society.” - Miami

University Mission Statement: On March 27, 2009, the United States House voted 321-105, and the United States Senate voted 78-20 to increase National Service Programs. President Obama applauded all those who worked to push this bill through Congress, expressing, ‘This legislation will help create new opportunities for millions of Americans at all stages of their lives.’ He also noted, ‘[The] work is not finished...it has just begun. While our government can provide every opportunity imaginable for us to serve our communities, it is up to us to seize those opportunities.’ Obama calls on all Americans to capitalize on the resources they have to serve their communities, enriching their lives and those of others. Miami University aligns with this national agenda, as Service-Learning provides structured opportunities to practice global citizenship. For more information on Service-Learning, please visit www.muohio.edu/servicelearning or contact the

Office of Community Engagement and Service at servicelearning@muohio.edu or 513.529.2961.

The student benefits of Service-Learning are the same as those gleaned by participation and design of contemporary art and social practice methods, which are:

- Students are able to see the relevance and importance of academic work in their real life experiences.
- Social projects broaden perspectives and enhance critical thinking skills.
- Working with the community improves inter-personal and human relations skills, which are increasingly viewed as the most important skills in achieving success in professional and personal spheres
- Art & social practice/Service learning participation provides guidance and experience for future career choice
- Social projects link critical thinking to real-life situations

For the community, Service-Learning:

- Provides substantial human resources to meet its educational, human, safety and environmental needs
- Results in a renewed sense of community and encourages participative democracy
- Provides the opportunity to participate in an educational partnership
- Expands the breadth and depth of their daily initiatives.

Spring 2015

The Service Learning Experience for Art 271 is different each term, but it always engages communities outside of the “white towers” and focuses on an event rather than a “masterpiece” item. In art speak, this kind art falls under the theoretical umbrella of “relational aesthetics” and is often referred to as *art and social practice*, *dialogical art*, or simply *relational art*. The Service Learning Experience for Sculpture 1 this semester will be a collaboration with People United for Self Help and the Family Resource Center.

Context

Prior to developing our project, there will be presentations on projects that come from art and extend into social justice, such as WochenKlausur (Austria), and PieLab (AL), Michael Swaine (CA), and the Rural Studio (GA). Art projects that involve viewer participation, or at least the participatory projects that are the brainchildren of artists, have grown in popularity and numbers in the US. They share two key features, 1) they involve innovative, crafted, and non-linear communication (in other words, art), and 2) they refuse to focus only on affluent or privileged patrons, but instead are socially inclusive. The sculpture area works to keep up with current art practice by assigning public, event-based, student projects that align with the values of relational aesthetics and service learning alike.

How the projects work

Options for the service-learning project all are written to be student-designed and performed or executed by a **team** of students, not an individual. All projects will have an assessment as well as a reflection component. Reflection asks students to think critically and reflect on their Service-Learning experiences, using course content as a basis for their analysis and understanding.

The design of a public art event-based project will employ **design thinking** and includes three distinct things to identify and/or choose—1) the issue, 2) the concept, and 3) the form. Because this is part of an academic process I have added the aspects of 4) assessment and 5) reflection. Here is a description:

1) The issue for any project acts as a guiding impetus, that is, it is the argument or problem that the project will attempt to address. As a group, we will first decide on an issue that we want to investigate and build a project around. The learning objective for the project is to better understand and to learn how to effectively, and creatively (using non-linear methods) communicate the problematic aspects of the issue—it is our art specialty.

2) **The concept** is a creative solution for the communication of the various aspects of the issue. The concept is similar to a hypothesis in the scientific method, and is essentially a proposal for how an issue can be communicated with the public. It is important to creatively “thumbnail” multiple concepts and then to narrow it down to one for development.

3) **The form** is the actual thing that is done that communicates the issue, according to the concept. It may be a performance, a film or video, a radio program, a flash-mob event, a sculpture, a painting, a photo...etc. The thing that distinguishes it from utility is that the form is non-linear, that is, it uses artistic creativity to communicate. The form is an event or thing that must be made or performed.

4) **The assessment** for the final form is geared to let the instructor know if the project supported learning about the issue as well as how to use creativity and non-linear methods to communicate it publically. Ungraded classroom assessment techniques (CATs) will be given at different parts of the project window. The initial assignment is a “background knowledge probe” to expose preconceptions of the issue. The technique used mid-project is the “one-minute paper” to determine how knowledge is being gained. Near the end of the project window, yet before it is executed, the technique, “what is the principle,” will be given to clarify what principles they are using to creatively design communicative art pieces and how these tackle the original issue.

5) **The reflection** portion is three fold and will happen after the project has been exhibited or performed. It will consist of 1) a reflection writing assignment written directly following the project, 2) a class discussion in critique (after the reflection writing assignment #1 has been written), and 3) a post-critique, contextualized reflection writing assignment. The reflection is graded by procedure and not content, that is, if students participate/complete all three sections then full credit is given. If it is evident that there was a lack of appropriate contribution in any of these, the student will be asked to discuss their reflection with the instructor personally or to re-write and resubmit the writing portion.

Service time requirement

The Service-learning project is no different from the other 4 projects in the term. It is a long-term project that will require contact time for the weeks indicated (for example, if it takes four weeks, then 23 contact hours), plus out of class time needed to complete the design and build of the project (estimate from 6 – 9 hours outside of class per week) and then participation at the event (5 hours, plus set up and take down). As a group we will design the project, thus allowing us to appropriately build an event based on our time resources.

Bottom line—this is an awesome course! Please join me as we communicate and engage!

I will be happy to meet with you to answer questions, discuss problems, or explain concepts during my office hours. As these times are busy, it is important to schedule a meeting by contacting me during class or via email AND receive a confirmation.

Fall 2015 Calendar

Week	Monday	Wednesday	Friday
Week 1 8/23,25,27	Discuss: What do you want? What can it be made of? What is social sculpture? Introduce P1. Art and social practice presentation. Syllabus issued at end	How to sweep screening Receive Assignment 1 [A1] Practice in shop, Shop orientation Syllabus quiz/review Introduce Project 1 (P1)	Ten Bullets Screening Quiz on tools Demos in shop Have all tools and materials for P1 by Monday (latest) Have first two cuts made by Monday Receive Assignment 1 (A1) CAT

Week 2 8/31, 9/2,4	Begin toolbox [P1] Report on A1	Work day [P1] Report on A1	Art: 21 Pre Crit P1 Report on A1
Week 3 9/7,9,11	No class	P2 Charrette, Wood coupon due Receive A2 (Reading)	Crit P1 Service learning meeting CAT
Week 4 9/14,16,18	Unit Samples due	Sketches/mockups due	CAT
Week 5 9/21,23,25	Intro [P3] Charrette	Pre Crit P2	No class meeting
Week 6 9/28,30,10/2		Charrette P3	Crit P2
Week 7 10/5,7,9	Receive A3		No class meeting
Week 8 10/12,14,16	Present A3		Pre Crit P3 CAT
Week 9 10/19,21,23			Crit P3
Week 10 10/26,28,30	Charrette P4		
Week 11 11/2,4,6			No class meeting
Week 12 11/9,11,13	Receive A4		
Week 13 11/16,18,20	Present A4		CAT
Week 14 11/23,25,27			No class meeting
Week 15 11/30, 12/2,4		Crit /Debriefing [P4]	Service Learning Evaluations, Course Catch-up & reflection
	Final Clean up day (Mandatory)		

Items to add:

Photo lab demo/intro

Career services presentation

Research trips

Discuss Young Sculptors' exhibition

Riding trip to see campus sculpture

Field Trip to Oxford Community Arts Center

Field Trips to Oxford Mobile Home Park