

# **George Mason University**

## **AVT 668 Three-Dimensional Artmaking Across Cultures**

Spring 2015, 3 credits  
4:45-7:45 PM, Thursdays  
Art and Design Building, Room L004

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### **Course Description**

Three-Dimensional Artmaking Across Cultures is a studio art course designed to provide active and pre-service art teachers with meaningful, relevant methods for engaging with culture to inform art instruction and their own artmaking. Participants will develop skills and expertise with a variety of 3D artmaking media and explore concepts related to culture.

Throughout the course, participants will engage in artmaking, research, and problem design. As a studio art course, the primary focus will be the creation of meaningful and inspiring art teaching prototypes informed by cultural research and ideas. A variety of materials, processes, and 3-D artforms will be explored through artmaking. By studying the work of traditional and contemporary artists, participants will identify ways of engaging with culture in art to inform their artmaking while designing instruction. Participants will respond to, develop, analyze, and modify artmaking problems for PK-12 levels.

### **Course Objectives**

- Identify and practice relevant avenues for engaging with multiple cultures.
- Inform meaningful artmaking through these approaches to engaging with cultural forms, themes and contexts.
- Expand, analyze, and reflect upon cultural knowledge, understanding, and experience.
- Evaluate and develop appropriate artmaking problems, for PK-12 levels, tied to meaningful themes and contexts.
- Develop skills and expertise with a variety of 3D artmaking materials and processes.

## Required Texts and Readings

There is no required text for this course. Various readings from the resources below will be provided in class and on blackboard to support current topics and individual artist interests. Students may also consider these resources for information and inspiration throughout the research and artmaking process.

## Resources

- Abbott, Edwin A. (1884). *Flatland: a Romance of Many Dimensions*.  
[www.geom.uiuc.edu/~banchoff/Flatland/](http://www.geom.uiuc.edu/~banchoff/Flatland/)
- Anderson, R. L. (2004). *Calliope's Sisters: A Comparative Study of Philosophies of Art*. Upper Saddle River, NJ: Prentice Hall.
- Bruce-Mitford, Miranda (1996). *The Illustrated Book of Signs and Symbols*. Barnes & Noble Books, New York, NY.
- Campbell, Joseph (1949). *The Hero with a Thousand Faces*. Princeton University Press, Princeton, NJ.
- Campbell, Joseph (1988). *The Power of Myth with Bill Moyers*. Doubleday, New York, NY.
- Congdon, Kristin G. (2004). *Community Art in Action: Art Education in Practice Series*. Davis Publications, Inc. Worcester, Massachusetts.
- Diamond, Jared (2005). *Collapse: How Societies Choose to Fail or Succeed*. Penguin Books.
- Diamond, Jared (1999). *Guns, Germs, and Steel: The Fates of Human Societies*. W. W. Norton & Company, New York, NY.
- Encyclopedia of Ancient Myths and Cultures* (2003) Quantum Publishing Ltd. London.
- Erickson, M & Young, Bernard, eds. (2002) *Multicultural Artworlds: Enduring, Evolving, and Overlapping Traditions*. Reston, VA: NAEA
- Frazer, Sir James George (1922). *The Golden Bough*. Touchstone Books, New York, NY.
- Gude, Olivia, *Postmodern Principles: In Search of a 21<sup>st</sup> Century Art Education*, Art Education, January 2004
- Hamilton, Virginia (1988). *In the Beginning: Creation Stories from Around the World*. Harcourt Brace Jovanovich, Publishers, Orlando, FL.
- Keifer-Boyd, Karen & Maitland-Gholson, Jane (2007). *Engaging Visual Culture: Art Education in Practice Series*. Davis Publications, Inc. Worcester, Massachusetts.
- Lippard, Lucy R. (2000). *Mixed Blessings: New Art in Multicultural America*. New Press, Inc. New York, NY.
- Maybury-Lewis, David (1992). *Millennium: Tribal Wisdom and the Modern World*. Viking, New York, NY.
- Quinn, Daniel (1999). *Beyond Civilization: Humanity's Next Great Adventure*. Three Rivers Press, New York, New York.
- Quinn, Daniel (1992). *Ishmael: An Adventure of the Mind and Spirit*. Bantam Books, New York, New York.
- Rayala, Martin. *Design Thinking: A Sense of Place is Central to Design*, School Arts, January 2011.
- Sakatani, Ken and Pistolesi, Edie. *Personal Spaces: Students Creating Meaning Through Big Ideas*. Art Education, January 2009.
- Stewart, Mary (2006). *Launching the Imagination 3D – A Guide to Three-Dimensional Design*, McGraw-Hill, New York, N.Y.

## **Tools and Supplies**

A variety of 3D materials readily available in most PK-12 art classrooms will be emphasized. Most necessary supplies and some tools will be provided.

### **Required**

Sketchbook (any style)  
Drawing and painting materials for personal use

### **Optional**

Providing these, where available, will ensure there are plenty of tools for all to use as we work.

Measuring tools (ruler/tape measure)  
Scissors  
Utility and/or X-Acto knife  
Hot glue gun  
Wire cutters  
Needle nose pliers  
Clay tools (wooden modeling tools, fettling knife, wire tool)  
Small plastic container w/ airtight lid  
Plastic bags to wrap clay

Students may be asked to help provide other materials such as scrap cardboard boxes, newspapers, or containers from their recycling bin.

## Graduate Academic Standards, Grades

University course work is measured in terms of quantity and quality. A credit normally represents one hour per week of lecture or recitation or not fewer than two hours per week of laboratory work, throughout a semester. The number of credits is a measure of quantity. The grade is a measure of quality. The university-wide system for grading graduate courses is as follows:

Grade	Quality Points	Graduate Courses
A+	4.00	Satisfactory/Passing
A	4.00	Satisfactory/Passing
A-	3.67	Satisfactory/Passing
B+	3.33	Satisfactory/Passing
B	3.00	Satisfactory/Passing
B-	2.67	Satisfactory*/Passing
C	2.00	Unsatisfactory/Passing
F	0.00	Unsatisfactory/Failing

\* Although a B- is a satisfactory grade for a course, students must maintain a 3.00 average in their degree program and present a 3.00 GPA on the courses listed on the graduation application.

## COURSE EVALUATION

Students will demonstrate a level of professionalism and commitment to learning commensurate to a member of the teaching profession as they work to advance knowledge, skills, and understanding in each of the following areas:

STRAND	ARTMAKING	INSTRUCTION
<b>Communicate</b> 25%	<ul style="list-style-type: none"> <li>Apply and document idea develop processes for the purpose of communicating original ideas in artmaking</li> <li>Conduct research to support meaningful artmaking</li> <li>Combine choice of subject and content to communicate meaning in artworks</li> </ul>	<ul style="list-style-type: none"> <li>Design artmaking challenges that allow a variety of responses to the theme or concept.</li> <li>Develop clear idea development and planning processes for students to follow.</li> </ul>
<b>Create</b> 25%	<ul style="list-style-type: none"> <li>Explore and understand a range of 3D artforms.</li> <li>Explore and apply various methods of representation to communicate ideas in artworks.</li> <li>Develop expertise in applying art fundamentals to 3D artmaking.</li> <li>Develop expertise in a variety of 3D media techniques and processes to create quality well-crafted artworks.</li> </ul>	<ul style="list-style-type: none"> <li>Design artmaking challenges connected to particular artforms, media, techniques, and/or processes.</li> <li>Design student planning processes that allow students to explore methods of representation.</li> <li>Develop criteria for an artmaking challenge.</li> </ul>
<b>Respond</b> 25%	<ul style="list-style-type: none"> <li>Reflect on own artmaking from critical and aesthetic perspectives to refine artworks.</li> <li>Describe, analyze, interpret, and evaluate artworks of others to provide actionable feedback.</li> <li>Make meaningful contributions to discussions about the nature of art and culture to support group learning.</li> </ul>	<ul style="list-style-type: none"> <li>Design essential questions to engage students in a challenge, guide the idea development process, and/or reflect on artmaking related to an original artmaking challenge.</li> </ul>
<b>Connect</b> 25%	<ul style="list-style-type: none"> <li>Find and explore meaningful connections between your artmaking and historical and cultural examples.</li> <li>Prepare artworks for presentation</li> <li>Present artwork to others with an emphasis on meaning and ideas behind the work.</li> </ul>	<ul style="list-style-type: none"> <li>Connect historical / cultural artworks or artifacts with an original artmaking challenge.</li> <li>Create a dynamic presentation of an artmaking challenge for instructional use.</li> </ul>

## Important Course Policies

### Attendance

Regular and timely attendance is required. *All absences require an email to the instructor, prior to the class meeting, explaining the reason for the absence.* Following any absence, it is the student's responsibility to demonstrate to the instructor that they have made appropriate efforts to make up time lost due to their absence. Absenteeism, tardiness, and inability to meet due dates for work will diminish grades. Students are encouraged to use e-mail to contact the instructor for any questions or concerns regarding attendance, course work, or assignments.

### Blackboard

Blackboard will be used to post announcements or changes in the course, assignments, and due dates. It will also be used to conduct discussions, and share research between class sessions. Students are expected to check blackboard regularly to participate and stay informed. Students are responsible for all information posted on blackboard.

## University and School of Art Policies

In accordance with George Mason University policy, turn off all beepers, cellular telephones and other wireless communication devices at the start of class. The instructor of the class will keep his/her cell phone active to assure receipt of any Mason Alerts in a timely fashion; or in the event that the instructor does not have a cell phone, he/she will designate one student to keep a cell phone active to receive such alerts.

### Commitment to Diversity

This class will be conducted as an intentionally inclusive community that celebrates diversity and welcomes the participation in the life of the university of faculty, staff and students who reflect the diversity of our plural society. All may feel free to speak and to be heard without fear that the content of the opinions they express will bias the evaluation of their academic performance or hinder their opportunities for participation in class activities. In turn, all are expected to be respectful of each other without regard to race, class, linguistic background, religion, political beliefs, gender identity, sex, sexual orientation, ethnicity, age, veteran's status, or physical ability. Statement on Ethics in Teaching and Practicing Art and Design

As professionals responsible for the education of undergraduate and graduate art and design students, the faculty of the School of Art adheres to the ethical standards and practices incorporated in the professional Code of Ethics of our national accreditation organization, The National Association of Schools of Art and Design (NASAD).

### Open Studio Hours

SOA teaching studios are open to students for extended periods of time mornings, evenings and weekends whenever classes are not in progress. Policies, procedures and schedules for studio use are established by the SOA studio faculty and are posted in the studios.

### ArtsBus - Dates for Spring 2015

February 21

March 21

April 11

### ArtsBus Credit

\* Each student must have up to 5 AVT 300/Artsbus credits before graduation. For credit to appear on your transcript you must enroll in AVT 300. This also applies to anyone who intends to travel to New York independently, or do the DC Alternate Assignment.

\* If you plan/need to go on multiple ArtsBus trips during a semester and need them towards your total requirement, you must enroll in multiple sections of AVT 300. Please go to the ArtsBus

website: <http://artsbus.gmu.edu> "Student Information" for additional, very important information regarding ArtsBus policy.

\* Non-AVT majors taking art classes do not need Artsbus credit BUT may need to go on the Artsbus for a class assignment. You can either sign up for AVT 300 or buy a ticket for the bus trip at the Center of the Arts. Alternate trips must be approved by the instructor of the course that is requiring an ArtsBus trip.

### **Visual Voices Lecture Series Spring 2015**

Visual Voices is a year-long series of lectures by artists, art historians and others about contemporary art and art practice. Visual Voices lectures are held on Thursday evenings from 7:20- 9:00 p.m. in Harris Theater:

January 22, 2015	Grad Students	"Loading Content"
January 29, 2015	Ray Nichols & Jill Cypher	"A colored letter at the bottom of a ditch"
February 5, 2015	Klaus Ottmann	"Art and Contemplation"
February 26, 2015	Jame Anderson	"I make things"
March 5, 2015	Steve Badanes & Linda Beaumont	"Jersey Devils"
March 26, 2015*	Anil Revri [ <i>Bonus Speaker</i> ]	"Evoking Memories"

\*Anil Revri's lecture will be held in Johnson Center Cinema on the lower level at 7:30 p.m.

### **Important Deadlines**

Last day to add classes or drop without financial penalty: January 27

Last day to drop classes with 33% penalty: February 10

Last day to drop classes with 67% penalty: February 20

Last day to file graduation intent: February 20

Selective withdrawal: February 23- March 27

Once the add and drop deadlines have passed, instructors do not have the authority to approve requests from students to add or drop/withdraw late. Requests for late adds (up until the last day of classes) must be made by the student in the SOA office (or the office of the department offering the course), and generally are only approved in the case of a documented university error (such as a problem with financial aid being processed) , LATE ADD fee will apply. Requests for non-selective withdrawals and retroactive adds (adds after the last day of classes) must be approved by the academic dean of the college in which the student's major is located. For AVT majors, that is the CVPA Office of Academic Affairs, Performing Arts Building A407.

### **Students with Disabilities and Learning Differences**

If you have a diagnosed disability or learning difference and you need academic accommodations, please inform me at the beginning of the semester and contact the Disabilities Resource Center (SUB I room 234, 703-993-2474). You must provide me with a faculty contact sheet from that office outlining the accommodations needed for your disability or learning difference. All academic accommodations must be arranged in advance through the DRC.

### **Official Communications via GMU E-Mail**

Mason uses electronic mail to provide official information to students. Examples include communications from course instructors, notices from the library, notices about academic standing, financial aid information, class materials, assignments, questions, and instructor feedback. Students are responsible for the content of university communication sent to their Mason e-mail account, and are required to activate that account and check it regularly.

### **Attendance Policies**

Students are expected to attend the class periods of the courses for which they register. In-class participation is important not only to the individual student, but also to the class as a whole. Because class participation may be a factor in grading, instructors may use absence, tardiness,

or early departure as de facto evidence of nonparticipation. Students who miss an exam with an acceptable excuse may be penalized according to the individual instructor's grading policy, as stated in the course syllabus.

### **Honor Code**

Students in this class are bound by the Honor Code, as stated in the George Mason University Catalog. The honor code requires that the work you do as an individual be the product of your own individual synthesis or integration of ideas. (This does not prohibit collaborative work when it is approved by your instructor.) As a faculty member, I have an obligation to refer the names of students who may have violated the Honor Code to the Student Honor Council, which treats such cases very seriously. No grade is important enough to justify cheating, for which there are serious consequences that will follow you for the rest of your life. If you feel unusual pressure about your grade in this or any other course, please talk to me or to a member of the GMU Counseling Center staff.

Using someone else's words or ideas without giving them credit is plagiarism, a very serious Honor Code offense. It is very important to understand how to prevent committing plagiarism when using material from a source. If you wish to quote verbatim, you must use the exact words and punctuation just as the passage appears in the original and must use quotation marks and page numbers in your citation. If you want to paraphrase or summarize ideas from a source, you must put the ideas into your own words, and you must cite the source, using the APA or MLA format. (For assistance with documentation, I recommend Diana Hacker, *A Writer's Reference*.) The exception to this rule is information termed general knowledge—information that is widely known and stated in a number of sources. Determining what is general knowledge can be complicated, so the wise course is, "When in doubt, cite."

Be especially careful when using the Internet for research. Not all Internet sources are equally reliable; some are just plain wrong. Also, since you can download text, it becomes very easy to inadvertently plagiarize. If you use an Internet source, you must cite the exact URL in your paper and include with it the last date that you successfully accessed the site.

### **Writing Center**

Students who are in need of intensive help with grammar, structure or mechanics in their writing should make use of the services of Writing Center, located in Robinson A116 (703-993-1200). The services of the Writing Center are available by appointment, online and, occasionally, on a walk-in basis.

The Collaborative Learning Hub Located in Johnson Center 311 (703-993-3141), the lab offers in-person one-on-one support for the Adobe Creative Suite, Microsoft Office, Blackboard, and a variety of other software. Dual monitor PCs make the lab ideal for collaborating on group projects, Macs are also available; as well as a digital recording space, collaborative tables, and a SMART Board. Free workshops are also available (Adobe and Microsoft) through Training and Certification; visit [ittraining.gmu.edu](http://ittraining.gmu.edu) to see the schedule of workshops and to sign up.

AVT 668 Three-Dimensional Artmaking Across Cultures, 2015 (subject to change)

<b>Assignment</b>	<p><b>Read</b> Syllabus  <b>Plan</b> Body measurements (form provided)  <b>Bring</b> Sketchbook and (if you have them) needle-nose pliers, wire cutters, ruler, and tape measure or yard stick</p>
<b>Session 1 January 22</b>	<p><b>Administrivia</b> Review syllabus, policies &amp; expectations  <b>Media &amp; Techniques</b> One-quarter-scale wire figure  <b>Cultural Concept</b> Culture mapping and research regions  <b>Idea Development</b> Invented Culture</p>
<b>Assignment</b>	<p><b>Read</b> Ishmael, Daniel Quinn (excerpts)  <b>Research</b> Environment and physical traits  <b>Plan</b> Invented culture environment and physical traits, Sketch  <b>Complete</b> one-quarter-scale wire figure  <b>Bring</b> Wire tools, measuring tools, sketchbook</p>
<b>Session 2 January 29</b>	<p><b>Feedback</b> Invented culture sketch and one-quarter-scale wire figure  <b>Media &amp; Techniques</b> Invented culture wire figure - structure, form, surface  <b>Cultural Concept</b> Beliefs, world view, mythology  <b>Idea Development</b> Original Myth</p>
<b>Assignment</b>	<p><b>Read</b> The Hero with a Thousand Faces, Joseph Campbell (excerpts)  <b>Research</b> Mythology and archetypes  <b>Plan</b> Write an original myth  <b>Complete</b> Invented Culture Wire figure and refine first wire figure  <b>Bring</b> Clay tools, plastic bags, air-tight plastic container</p>
<b>Session 3 February 5</b>	<p><b>Feedback</b> Original myth and wire sculptures  <b>Media &amp; Techniques</b> Ceramic hand-building (make glaze tiles)  <b>Cultural Concept</b> Archetypes (same and different)  <b>Idea Development</b> Archetype Masks</p>
<b>Assignment</b>	<p><b>Read</b> Beyond Civilization, Daniel Quinn (excerpts)  <b>Research</b> Masks and ceremonial garb  <b>Plan</b> Sketch Archetype Mask  <b>Complete</b> any "practice" hand-building  <b>Bring</b> Clay tools</p>
<b>Session 4 February 12</b>	<p><b>Feedback</b> Archetype Mask sketch  <b>Media &amp; Techniques</b> Mask construction - structure, form, surface* in clay  <b>Cultural Concept</b> Cultural, social, and political issues  <b>Idea Development</b> Symbolic commentary (for mold making)</p>
<b>Assignment</b>	<p><b>Read</b> Codes, Engaging Visual Culture (excerpts)  <b>Research</b> Architecture  <b>Plan</b> Symbolic commentary  <b>Complete</b> Archetype mask structure and form (keep wrapped)  <b>Bring</b> Clay tools</p>
<b>Session 5 February 19</b>	<p><b>Feedback</b> Symbolic commentary plans, Archetype mask  <b>Media &amp; Techniques</b> Clay surface, finish, and texture* + Symbolic commentary  <b>Cultural Concept</b> Time, change, stages of culture (Piers Anthony?)  <b>Idea Development</b> Home</p>
<b>Assignment</b>	<p><b>Read</b> Flatland, Edwin A. Abbott (<a href="http://www.geom.uiuc.edu/~banchoff/Flatland/">www.geom.uiuc.edu/~banchoff/Flatland/</a>)  <b>Research</b> Individual topics for original artmaking challenge  <b>Plan</b> Home  <b>Complete</b> mask details, Symbolic commentary (keep wrapped)  <b>Bring</b> Cardboard and tools for paper construction</p>
<b>Session 6 February 26</b>	<p><b>Feedback</b> Home plan and Symbolic Commentary  <b>Media &amp; Techniques</b> Paper structure/form (wire figure), Latex mold making  <b>Cultural Concept</b> Patterns &amp; motifs, Flora, fauna, and the "human presence"  <b>Idea Development</b> Assemblage Challenge</p>



<b>Assignment</b>	<b>Read</b> Postmodern Principles, Olivia Gude <b>Research</b> Assemblage <b>Plan</b> 4D cultural commentary, original assemblage challenge <b>Complete</b> Home structure and form, wire figure form <b>Bring</b> tools for paper construction
<b>Session 7 March 5</b>	<b>Feedback</b> In progress critique- houses <b>Media &amp; Techniques</b> paper surface & details (flora, fauna, "human" presence) Mold-making 2, plaster block. Kiln overview <b>Cultural Concept</b> Sub Cultures <b>Idea Development</b> 4D cultural commentary
<b>Assignment</b>	<b>Read</b> <b>Research</b> Art and artifact exemplars for assemblage challenge (partner) <b>Plan</b> 4D cultural commentary <b>Complete</b> details of Home and one wire figure challenge and process presentation <b>Bring</b> personal paints for paper finishing
<b>March 12 GMU Spring Break</b>	
<b>Session 8 March 19</b>	<b>Feedback</b> 4D cultural commentary, assemblage challenge process/presentation <b>Media &amp; Techniques</b> Paper sculpture and ceramic finishing techniques <b>Cultural Concept &amp; Idea Development</b> Assemblage challenges
<b>Assignment</b>	<b>Read</b> All assemblage challenge presentations <b>Research</b> as needed for challenge responses <b>Plan</b> Response to <i>own</i> assemblage challenge <b>Complete</b> Painting/finishing Home and Figure, 4D Cultural Commentary
<b>Session 9 March 26 NAEA, New Orleans</b>	
<b>Session 10 April 2</b>	<b>Feedback</b> Artmaking plans for own assemblage challenge <b>Media &amp; Techniques</b> Assemblage 1 and mold-making 3, casting <b>Cultural Concept</b> The voice of mother culture <b>Idea Development</b> Final Presentation Expectations
<b>Assignment</b>	<b>Read</b> The Golden Bough, James Frazer (excerpts) <b>Research</b> as needed for <i>other</i> assemblage challenge <b>Plan</b> Response to <i>other</i> assemblage challenge <b>Complete</b> Majority of construction for <i>own</i> assemblage challenge
<b>Session 11 April 9</b>	<b>Feedback</b> Midpoint feedback for <i>own</i> and plans for <i>other</i> assemblage challenge <b>Media &amp; Techniques</b> Assemblage 2 <b>Cultural Concept</b> Taboo
<b>Assignment</b>	<b>Read</b> Topic reading <b>Complete</b> <i>own</i> assemblage and majority of <i>other</i> assemblage challenge
<b>Session 12 April 16</b>	<b>Feedback</b> Midpoint feedback for <i>other</i> assemblage challenge <b>Media &amp; Techniques</b> Assemblage 3 <b>Cultural Concept</b> Unifying ideas for presenting your work <b>Idea Development</b> Final Presentation (revisit)
<b>Assignment</b>	<b>Plan</b> Final presentation <b>Complete</b> Response to <i>other</i> artmaking challenge
<b>Session 13 April 23</b>	<b>Final Studio Session</b> <b>Feedback</b> Final presentation plans and any artwork that needs completed <b>Prepare all work for final presentation</b>
<b>Assignment</b>	<b>Complete</b> Preparations for Final Presentation
<b>Session 14 April 30</b>	<b>Final Presentations &amp; Critique</b> Cumulative showing of all work done during the semester