**ART 3213C: Honors Material Transformations, 3 credits**

Dorotha Lemeh, Associate Professor of Art

HA 103 & 102

Prerequisite: None.

Instructor: Dorotha Lemeh,

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Office: HA 106;

Hours: M & W: 8:30 to 9:20; 11:40 to 12:10; 4:20 to 6:00; T 9 to 10 & by Appt.

**Description**

Honors materials transformation is a course that explores conceptual and technical aspects of the way in which art makes things step away from their material and/or original use. Beginning with basic concepts of the visual elements and principles of design, such as balance, proportion and scale, and notions of three-dimensional form and space, the course will show through practical experimentation how art enables students to conceptualize and develop ideas both in structural and aesthetic ways and to give meaning to what they create. The course explores the notion of transformation itself, as it has been presented in literature and the visual arts at key points in history. The course is structured around the processes of growth and building, destruction and decay in such a way that the exploration can be seen as a metaphor for life.

**Additional Requirements of this course:**

Students may be asked to attend art exhibitions at various on or off campus venues such as art galleries, museums or art fairs. Lectures and or film screenings may also apply.

**Note of Honors Distinction:** This course contributes to the Honors College’s emphasis on interdisciplinary curriculum and the development of analytical skills through the critical evaluation of visual, literary, and scholarly sources. This course differs substantially from the non-Honors version. First, the writing component of the course will be much more demanding, and will prepare students for upper-division college writing and for work on the **Honors Thesis**. Students will be exposed to vocabulary of a specifically theoretical nature, and will be expected to comprehend these new concepts and to deploy these new terms in their own critical thinking and writing. In addition, we will begin professionalizing our own readings and analyses of these texts. Students will be expected to familiarize themselves with the history and the ongoing critical and scholarly conversation about these works, and will give in-class presentations about critical history and about the living scholars in the field as it now stands. Most importantly, this course will reflect the interdisciplinary nature of Honors education and will inculcate critical attitudes and skills that will teach you how to learn for yourself.

**Required Text**

Stewart, Mary (2011). *Launching the Imagination: A Guide to Three-Dimensional Design*. New

York: McGraw Hill

Somerson, Rosanne (ed.). Mara Hermano (ed.) (2013). *The Art of Critical Making: Rhode Island*

*School of Design on Creative Practice*. New York: Wiley.

**Suggested Books**

Petry Michael (2011). *The Art of Not Making: The New Artist/Artisan Relat*ionship. New York:

Thames & Hudson.

Kelly J. James (2004). *The Sculptural Idea*. Long Groves, Illinois: Waveland Press

**Assessment: Grading Policy**

You will be evaluated in terms of the quality of your assignments and projects, your demonstrated work ethic, performance, evidence of time invested in work, completion of all course requirements within given deadlines, class participation, attendance, skill, level of creativity and complexity, and evidence of improvement.

**Visual Projects: 60 points (each project 10 points)**

**Design Journal: 10 points**

**Writing Assignment: 10 points**

**PowerPoint Presentations 10 points**

**Class Participation: 10 Points**

**Letter Grade Number Grade**

A 95-100

A- 90-94

B+ 87-89

B 82-86

B- 79-81

C+ 76-78

C 65-75

C- 60-64

D 50-59

F0-49

**Class Participation**

* **Class participation** means coming to class having completed the assigned visual project, the student art assessment, and assigned readings. It also means being prepared to ask and answer questions on artworks, artists, and art theories viewed, read or discussed. It also may mean working in small groups during these discussions and participating in student centered group critiques. *Class participation is looked on as a vital part of student learning and engagement and therefore is graded.* Lack of class participation in class discussions will result in the lowering of your grade by 10%.

**Attendance**

* **Regular attendance is not only expected, it is graded.** All students are expected to come to class, be on time, and have assignments completed. Every absence after 3 will result in the lowering of the overall grade by10%. Six absences will result in a grade of "D" after 7 absences a grade of "F" is earned.
* 4 absences = highest grade is a B+  
  5 absences = highest grade is a C+  
  6 absences = highest grade is a D

7 absences = automatic failure

**Policy on makeup exams/quizzes, papers and handing in late work**

**Visual assignments not completed due to missed classes**:

Work not completed due to missed classes, tardiness, or ineffective use of time *has to be made up outside of class*. Tuesday, Thursday and Friday open lab is a good time to make up work. Weekend entry into the Art or Computer labs is possible when you contact the on campus University Police. Remember that only students in the class are allowed in the space. Be sure to bring your Owl card.

**Turning in Late Visual Assignments**:

At times a student may have unforeseen events impact on the handing in of her or his artwork by the assigned due date. A student can request an extension, however, the extension (depending on the reason) may or may not be granted. Such an extension will be decided on a case-by-case basis and is subject to the instructor’s approval of such an action. Though there are numerous reasons for an assignment‘s incompletion **20% will be subtracted** from the final grade for a work that has not been granted an extension and submitted a day after it is due. After one week 30% will be subtracted from the final grade.

**Digital and Electronics in and outside of the Classroom**

Students are encouraged to bring digital cameras, laptops, ipads, wacom or bamboo tablets, digital video cameras and other electronic devices to class for the sole purpose of creating art images. This is a time for working towards completing class assignments and not viewing your email, texting, watching on-line videos, checking facebook or any other form of non-academic activity. Abuse of such a privilege may lead to banning these items from the class.

**Americans with Disabilities Act (ADA)**

In compliance with the Americans with Disabilities Act (ADA), students who require reasonable accommodations due to a disability to properly execute coursework must register with the Office for Students with Disabilities (OSD) -- in Boca Raton, SU 133 (561-297-3880); in Davie, LA 240 (954-236-1222); in Jupiter, SR 110 (561-799-8010); or at the Treasure Coast, CO 117 (772-873-3441) – and follow all OSD procedures.

<http://www.osd.fau.edu/Rights.htm>

**The Honors College Academic Honor Code**

Enrollment in this course includes an agreement to abide by the college's honor code. For information regarding the Honor Code, see:

<http://www.fau.edu/divdept/honcol/academics_honor_code.htm>

<http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf>

**Course Schedule At-A-Glance**

The allotted time for each session is 2 hours and 50 minutes. Come prepared each session with the equipment needed to closely observe, render/illustrate, sculpt, digitally capture and write about the visual project assigned. Also come prepared to discuss any outside reading assignments provided. There may be times when project deadlines are extended due to unforeseen circumstances. If this occurs, the instructor will determine whether or not a particular assignment will be eliminated, made an outside assignment, or shortened.

Week 1

Day 1: Review of the course syllabus.

Presentation -- Introduction to the elements and principles of design in 3D

Day 2: Presentation -- Introduction to material transformation and projects, plastic manipulation (forming raw materials), glyptic manipulation (wood or stone), found objects, destructive and decay.

Studio: Materials exploration, review of materials needed for the class

Week 2

Day 1: Presentation -- Introduction to clay, Workshop/Technique Demo

Day 2: Project #1 -- Ideas discussed along with a review of student sketches & other visual ideas.

Studio: Material exploration continued

Week 3

Day 1: Lecture and presentation on Metamorphosis in Literature and Art – Focusing on poems of Omar Khayyam the Persian poet and philosopher

Studio: Material exploration continued

Day 2: Discussion of students’ research and writing assignment; PowerPoint presentation on contemporary artists

Studio: Material exploration continued

Week 4

Day 1: Discussion & Critique of clay project

Day 2: Introduction, lecture and demo on Project #2 -- wood carving

Library visit

Week 5

Day 1: Project #2 -- Ideas discussed along with a review of student sketches & other visual ideas.

Studio: Material exploration continued

Day 2: Possible Field trip to Norton Museum, or the Lighthouse Center for the Arts

Week 6

Day 1: Discussion & Critique on wood carving project

Day 2: Lecture on fire and molten materials (Transformation through fire)

Studio: Firing and glazing clay pieces

Week 7

Day 1: Introduction, lecture and demo to Project # 3 -- Transformations on paper (Paper, Cardboard, Newspaper, Books) Studio day: Ideas discussed along with a review of student sketches & other visual ideas.

Day 2: Studio day -- students to work on individual project assignment;

Students’ PowerPoint presentation on selected contemporary artists

Week 8

Day 1: Lecture and presentation on Metamorphosis in Literature and Art – Exploring the Metamorphoses as one of the most important sources of classical mythology by focusing on the work of Publius Ovidius Naso, known as Ovid.

Studio Day

Day 2: Discussion & Critique of Project #3

Week 9

Day 1: Introduction and lecture to Project # 4 -- ‘ready-made’ object transformations.

Day 2: Ideas discussed along with a review of student thumbnail sketches.

Students’ PowerPoint presentation on selected contemporary artist

Week 10

Day 1: Students work on individual project assignments

Student PowerPoint presentations on selected contemporary artists

Day 2: Discussion and Critique on project#4

Weeks 11

Day 1: Introduction to Project # 5 – Found Object transformation (Recycled Art)

Studio: Ideas discussed along with a review of student sketches.

Day 2: Lecture and presentation on Metamorphosis in Literature and Art – Exploring the Metamorphoses by focusing on Apuleius a Latin-language prose writer and his most famous picaresque novel, the Metamorphoses, otherwise known as The Golden Ass.

Studio: Material exploration continued

Week 12

Day 1: Studio Day

Student PowerPoint presentations on selected contemporary artists

Day 2: Discussion and Critique on ‘ready-made’ projects.

Week 13

Day 1: Presentation/Lecture on Project #6 – transformation through destruction and decay.

Day 2: Guest artists lecture, Stephen Futej and Isabel Gouveia

Week 14:

Day 1: Lecture and presentation on Metamorphosis in Literature and Art – Exploring the Metamorphoses by focusing on Franz Kafka’s novel, The Transformation.

Day 2: Studio: Material exploration continued

Student PowerPoint presentations on selected contemporary artist

Weeks 15 & 16: **Final Student Project Presentations.**

**Bibliography**

Battersby, Marton (1974) *Trompe-l’Oeil: The Eye Deceived*. New York: St. Martin’s Press

Brown, Claire Waite (2006) The Sculpting Technique Bible: An Essential Illustrated Reference for

Both Beginner and Experienced Sculptors. Chartwell Books, Inc

Bloomer, Carolyn M (1989) *Principles of Visual Perception*, 2nd ed. New York: Van Nostrand

Reinhold

Collier, Graham. (1985) *Form, Space and Vision: An Introduction to Drawing and Design*, 4th ed.

Englewood Cliffs, NJ: Prentice –Hall

Harper, Glenn and Twylene Moyer (eds). (2010) A Sculpture Reader: Contemporary Sculpture

Since 1980. ISC

Moszynska, Anna. (2013) Sculpture Now. New York: Thames and Hudson World of Art

Preble, Duane, and Sarah Preble. (1993) *Artforms: An Introduction to the Visual Arts*, 5th ed. New

York: HarperCollins

Robertson, Jean (2009) Themes of Contemporary Art: Visual Art after 1980. USA: Oxford

University Press.

Rubino, Peter (2010) Sculpting the Figure in Clay. New York: Watson Guptill

White, J. (1987) *The Birth and Rebirth of Pictorial Space*, 3rd ed. Cambridge, MA: Harvard

University Press

Zelinksy, Paul, and Mary Pat Fisher. (2010) *Art of Seeing*, 8th ed. Englewood Cliffs, NJ: Prentice- Hall

**Materials**

Students should have all materials needed for the first project by the second week of class:

1 sketchbook 9” x 12” or slightly smaller or larger, cannot be combined with use in another class

1 pad of bristol board 9”x12” or larger

1 pad of tracing paper (should be same size or larger than the bristol board)

Mounting board

Gel Medium

Set of paintbrushes

Ceramic tools

Clay

1 sea sponge

Old rags

Rubber gloves

1 bucket/pail

3 pencils -- 2b, 4b and 6b

Metal 18” cork-backed metal ruler

Clear plastic 18” ruler

1 X-acto knife with extra blades (#2 or #11)

1 pair of sharp scissors

1 tool box, or other container used specifically to hold your materials

1 self-healing cutting surface (any size)

Portfolio to hold work (must be larger than bristol board; can be cardboard)

Access to a digital camera and old clothes is heavily recommended.

Other materials requirements will be discussed throughout the semester.