

## ART 189-2      **Special Topics in Sculpture: FIGURE**      **Summer Session I, 2020**

Spring 2020, Code # 71096. Tue-Thur, 10am-1pm, 1:30pm-4:30pm. (Lunch 1-1:30).

'Synchronous Schedule' meets at beginning and end of every class: 10-11am & 4-4:30pm, and as noted.

**Sean M. Monaghan, M.F.A. Studio tel#: 831-454-9098** (this is a LAN line that does not accept texts)

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S.R.A: Bruce Kirk, campus email: bkirk@ucsc.edu.

Prerequisites: One course from ART 20H, ART 120, ART 121, ART 122, ART 124, ART 125, ART 129, ART 179, ART 180B, ART 183, ART 188; and two non-sculpture/intermedia/public art lower-division studios from ART 15, ART 20G, ART 20I, ART 20J, ART 20K, ART 20L, ART 26. Art majors only.

**COURSE DESCRIPTION:** Special topics in Sculpture, as announced, concentrating on specific aspects of subject matter and media. Focus this Quarter will be on the Figure.

**PROGRAM LEARNING OUTCOMES:** Art Majors earning a B.A. in Art will demonstrate:

1. Proficiency in a range of techniques and media.
2. Ability to imagine, create and resolve a work of art.
3. Familiarity with--and ability to--analyze (both verbally and in writing) issues and forms of contemporary art with a clear understanding of historical precedents.
4. The ability to articulate an insightful response and analysis of a work of art in order to participate in discussions and studio critiques.

**EVALUATION/GRADING:** Students will be evaluated in five areas, with a maximum of **100 pts**:

**A** (90+ pts.) Excellent; **B** (80+ pts.) Very good; **C** (70+ pts.) Satisfactory; **D** (60+pts.); **F** (59 or fewer).

- 1) 25 pts:** Participation in the class conferences, discussions and critiques. Online attendance is required for the first hour of all Mon & Wed classes. Students must spend 15 hrs/wk on their work. *5 pts. deducted for each class missed without advance notice to instructor. 3 misses=drop.*
- 2) 35 pts: Life-Size Clay Bust** (or equivalent alternate subject).  
Evaluated on time and focus spent on piece.
- 3) 40 pts: Final Project: Figurative Sculpture.** Subject matter, size and material determined by student, with Instructor consultation. Evaluated by strength and presentation of ideas and concepts in the finished project.

**TEXTS:** Links to any required text or other instructional materials will be provided. Recommended books: *From Clay to Bronze*, '99, by Tuck Langland; *Modeling the Head in Clay*, '79, and *Modeling the Figure in Clay*, '80, by Bruno Lucchesi; *Anatomy for Sculptors*, '15, by Uldis Zarins w/Sandis Kondrats.

**FEES:** \$65/Waived. Students will generally be responsible for obtaining their own materials.

**SAFETY:** Applicable safety procedures will be demonstrated and must be followed.

**Cowell Health Center: 831-459-2211**

**EQUAL ACCESS:** UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal and full access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. We encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

LAPTOPS and other mobile devices can be a useful tool in the service of teaching and learning, however, use them productively and respectfully. Turn them off before lecture begins, and disable sound. During lecture and classroom discussion, you should not be connected to network resources. To do so invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you. If you are found to be doing anything other than note-taking (or sanctioned network activity) you will be asked to leave the class immediately and will be marked as absent for that day. The professor can reserve the right to further legislate laptop use in their classes. *(Above policy may not apply to online courses. Be courteous and respectful while online during class.)*

LATE ASSIGNMENTS will be accepted with a reduction in grade for lateness for only one week after assignments are due (Please notify me of DRC accommodations before assignments are due so that we can agree on a manageable accommodation.) In this class we abide by the UCSC Principles of Community, so please familiarize yourself here: <https://www.ucsc.edu/about/principles-community.html>

GRADE DISPUTES. If you have questions about the grading of your work, please make arrangements to meet with me. If the matter still remains unresolved, I will advise you on further options.

ACADEMIC MISCONDUCT POLICY. Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at: [https://www.ue.ucsc.edu/academic\\_misconduct](https://www.ue.ucsc.edu/academic_misconduct)

COURSE EVALUATIONS for faculty will be available online for students to complete towards the end of quarter. There is a new system called WDYT (What Do You Think) and you will be sent emails to your @ucsc.edu email from that system to complete your evaluations online. Please be thoughtful in your responses, as we take them seriously, help faculty improve instruction and are completely confidential.

GRAPHIC CONTENT: In Art courses you will often be assigned images, films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (831-459-2089) for additional support.

TITLE IX prohibits gender discrimination, including sexual harassment, domestic and dating violence, sexual assault, and stalking. If you have experienced these, you can receive confidential support and advocacy at the Campus Advocacy Resources & Education (CARE) Office by calling (831) 502-2273. Counseling & Psychological Services (CAPS) can provide confidential, counseling support, (831) 459-2628. Report gender discrimination directly to the University's Title IX Office, (831) 459-2462. Reports to law enforcement: UCPD, (831) 459-2231 ext. 1. For emergencies call 911. Faculty and Teaching Assistants are required under the UC Policy on Sexual Violence and Sexual Harassment to inform the Title IX Office should they become aware that you have experienced sexual violence or harassment.

RESOURCES FOR STUDENTS: The art department has a list of many resources on campus available to students. Please take a look to see what is available for you. <https://art.ucsc.edu/links-to-student-resources>

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<b>6/23 (tue)</b>	<b>10-1: Intro &amp; Overview, Slide Presentation. Student Sketches, Proposals &amp; Portfolios.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Demo: Making Armatures.</b>	<b><i>Progress Check-in: 4-4:30.</i></b>
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<b>6/25 (thu)</b>	<b>10-1: Demo: Adding Clay to Armatures.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Demo: Roughing in Features.</b>	<b><i>Progress Check-in: 4-4:30.</i></b>
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<b>6/30 (tue)</b>	<b>10-1: Continue working on features.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Lab hours.</b>	<b><i>Progress Check-in: 4-4:30.</i></b>
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<b>7/2 (thu)</b>	<b>10-1: Lab hours.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Lab hours.</b>	<b><i>Progress Check-in: 4-4:30</i></b>
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<b>7/7 (tue)</b>	<b>10-1: Critique Clay Bust. Proposals for Final.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Begin Final Project.</b>	<b><i>Progress Check-in 4-4:30.</i></b>
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<b>7/9 (thu)</b>	<b>10-1: Lab hours.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Lab hours.</b>	<b><i>Progress Check-in 4-4:30.</i></b>
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<b>7/14 (tue)</b>	<b>10-1: Lab hours.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Lab hours.</b>	<b><i>Progress Check-in 4-4:30.</i></b>
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<b>7/16 (thu)</b>	<b>10-1: Lab hours.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Lab hours.</b>	<b><i>Progress Check-in 4-4:30.</i></b>
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<b>7/21 (tue)</b>	<b>10-1: Lab hours.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-4: Lab hours.</b>	<b><i>Progress Check-in 4-4:30.</i></b>
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<b>7/23 (thu)</b>	<b>10-1: Lab hours.</b>	<i>1-1:30 Lunch Break.</i>
	<b>1:30-3: Lab hours.    3-4:30: Critique Final Project.</b>	

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**San Lorenzo Lumber**, 235 River St, Santa Cruz. (831) 426-1020. Open 7 days/wk. General supplies.  
**Home Depot**, 2600 41st Ave, Soquel. (831) 462-5650. Open 7 days/wk. General supplies.  
**Lenz Arts, Palace, and Beverly's Fabrics**. General Art supplies. Alginate, plaster gauze bandages, etc.  
**Phoenix Ceramics Supply**: 350 Coral St, Santa Cruz. (831) 454-962. Tue-Sat. Clay and clay tools.  
**Douglas and Sturgess**: 730 Bryant St., SF, CA, Mon-Fri 9-6. 1-888-ART-STUF or [www.artstuf.com](http://www.artstuf.com)  
 Extensive sculpture supplies: oil clay (plastocene), armatures, wax, all mold-making supplies, etc.

## **Studio Model Etiquette**

**If you are using a live Model, please follow these classroom guidelines:**

### **Privacy**

The Model should never be in view of the public, or people outside of the classroom. Ensure privacy by screening windows and closing doors when the model is posing.

### **Changing/Undressing**

The Model should be provided a private space in which to change into a robe before the studio session begins. The Model will “Disrobe” for the pose and replace their robe during the break.

### **“Model is Posing.”**

There should be no talking or chatting when the model is posing. The only talking should occur between the instructor and the student with whom the instructor is conversing. When the model assumes a pose on the model stand, the instructor or facilitator can say to the class, “Model is Posing” at this point, students/artists should return to their easels and silence should resume.

### **Students do not talk to the Model.**

Students should not address the model. If there is an issue of concern with a student, they should direct their concern to the instructor/facilitator, who may then speak to the model. Students should not yell out directions to the model, unless the model themselves invites the commentary.

### **Treat Model with Respect**

In general, the model should be treated kindly. Remember, they are in a very vulnerable position, being nude and under the scrutiny of an entire classroom. If they are offended, or feel violated in anyway, the model may leave, making for an unproductive class.

### **Do Not Touch!**

Never touch the model. The only exception is if the model trips or falls, or if they appear to be fainting during a pose. Touching becomes an issue when students or teacher are trying to point out a part of the figure for discussion and end up jabbing or grazing the model with a finger.

### **Don’t Pack-Up or Set-Up while the Model is posing.**

Students in the session should not come in, set up, or pack up their belongings during a model’s pose, but rather must do so during a break. Always be as quiet as quiet and respectful as possible, for the sake of the model and other artists in the room still working/concentrating.

### **Warmth**

The Model must be warm. The Model should always be asked if they are comfortable, or would like a heater, etc. Immediate steps should be taken to ensure the model’s comfort level.

### **20 minutes at most!**

The Model should NEVER be made to pose longer than 20 minutes! (unless they themselves request to stay in the pose, however it should not be suggested by the instructor or facilitator that they pose longer than 20 minutes) After every 20 minute pose, the model will receive a 5 minute break. Time will be kept by the Model themselves (preferred), or the Instructor/Facilitator.

### **Posing**

Usually the models are responsible for choosing their own poses. The instructor may request the model to take a series of poses of different time limits with in a 20 minute block. The instructor may request a model to take particular pose, standing, seated or reclining. If so, the instructor and model will agree on the pose that the model is comfortable with and can sustain for the length of pose. The model should receive a 15 minute break in the middle of a 3 hour session.

### **Music**

Any music being played in class must be acceptable to the model.

### **Photography**

Generally, no photography of the model is permitted, unless permission is granted by the model. The instructor may provide photographic reference material approved by the model.