Instructor Introduction
Eden Collins received her MFA in Studio Art from the University of Texas at San Antonio and earned her BA in Studio Art from Hope College in Holland, MI. Her work utilizes sculpture, installation, video, performance, and photography, and she has exhibited nationally and internationally.

Course Catalog Description
Advanced work in sculpture. Exploring various approaches in installation art.

Course Structure, Objectives, and Evaluations
Program Learning Outcomes:
1. Graduate students will demonstrate proficiency in studio foundation courses, which will prepare them for advanced coursework in their chosen field.
2. Graduate students will exhibit proficiency in the application of technical and problem-solving skills appropriate to their designated concentration, as well as developing individual creativity.
3. Graduate students will compare their progress against models of excellence in the visual arts, which are provided through high quality extracurricular and extramural art activities.
4. Graduate students will design and implement art activities for the larger art community appropriate to their designated field.

Student Learning Outcomes
1. Student will define and state knowledge obtained about the history of sculpture, names of tools, historical context, content drivers, and conceptual motivations for artists.
2. Student will combine their knowledge of skills, craftsmanship, content drivers, historical references, and design principles to create and invent their own art forms.
   - take risks
   - embrace intellectual curiosity
   - be innovative
   - engage in independent research
   - experiment with materials and process
   - explore new visual/formal possibilities

Course Expectations
This course is structured to challenge and coach aspiring professional artists as they develop a new body of contemporary artwork. I will ask you to conduct yourself as a professional artist. That means that you will be asked to work hard, think hard, attend weekly classes, attend all group critiques, and meet deadlines. Most of this course will be comprised of one-on-one meetings to discuss your progress and ideas. I will challenge you to dig deeper, push a little harder, take risks, and embrace failure as a learning tool. We will also have two rounds of mandatory group critiques. In this course you are expected to:
   - push conceptual boundaries in ways that have significance (personal, cultural, historical, intellectual, emotional, etc.)
   - be open to new ideas, new aesthetics, and new ways of making
   - engage in critical discourse with your peers

Course Structure
Development of Body of Work
Students will conduct independent research to develop a body of work which they will create over

3. Through the practice of working critiques and final critiques, student will be able to comprehend and discuss the successes and difficulties in each work. This practice will allow the students to self-evaluate their work in the future to judge the effectiveness of their artwork.
4. Student will contribute to organization and cleanliness of the studio. The practice of tool maintenance and cleanliness is essential to future practice in the field and the world.
5. Student will learn to assemble, construct, fabricate and manipulate multiple materials using hand and power tools using traditional and contemporary techniques with consideration for safety rules.

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   • push conceptual boundaries in ways that have significance (personal, cultural, historical, intellectual, emotional, etc.)
   • be open to new ideas, new aesthetics, and new ways of making
   • engage in critical discourse with your peers

The class will have a midterm and final grading period where you will group critique the artwork you
have produced throughout the semester. You are expected to produce at least 3 new works per critique period (the exception being if you are working large-scale or with time-intensive processes).

In addition to creating your artistic work, you will participate in reading discussions, research presentations, and present your graduate work to your undergraduate peers.

Reading Discussions
Students will read and discuss materials relevant to sculpture, installation, and contemporary artmaking throughout the semester. Students are expected to read and comprehend materials assigned to them. This is a graduate class; thus, you may need to read the material multiple times to understand the theories and concepts. Students will come to reading discussions prepared to unpack the readings with their instructor and classmates. As a graduate student, you will facilitate one of these discussions during the semester.

Research Discussions
Graduate students will pursue reading and research that supports their creative impulses and current area(s) of study. Students are expected to regularly do independent research. Research may be focus on any number of the following: formal, conceptual, social, political, historical context of student’s artwork. Twice during the session, student will informally present and discuss their readings, research, and current areas of interest to professor and graduate student peers. Students and professor will agree upon the date of presentation during week 1 of class.

Graduate Artist Talk Presentation
Graduate students will give a 10 – 15-minute artist talk presentation at the beginning of the semester outlining their research and body of work. When developing the presentation, the student is expected to consider their personal history as an artist, their undergraduate body of work, work created in their post-baccalaureate time, plans for future artworks, historical and contemporary influences, and current area(s) of research. Students will present the artist talk to the professor and classmates and accept questions from their peers.

Grade Evaluation:
50%: Development of Body of Work
This portion of the grade is based on the instructor’s evaluation of the artwork you created during this period. I will evaluate the quality of your aesthetic decisions, creative expression, technical expertise, inventive use of materials, evidence of artistic growth, as well as the exploration and execution of original ideas.

20%: Professionalism and Effort
This portion of the grade is based on the instructor’s evaluation of your work ethic, personal growth, personal responsibility, evidence of research, and motivation to improve your artwork both in and out of class time. The more you work, the higher your participation portion of the grade will be. The less you work, the lower your grade will be. Sincere effort, self-motivation, experimentation, focus and positive attitude are the path to success. Studio etiquette, Safety compliance, and General respect for the facilities, faculty, staff, and students will be considered.

10%: Reading Discussion Facilitation
10%: Research Discussions
10%: Graduate Artist Talk Presentation

Grading Scale:
A (90 – 100%)
B (80 – 89%)
C (70 – 79%)
D (60 – 69%)
F (0 – 59%)

NOTE:
Critique is mandatory. Missing midterm and/or final critique will drop your grade for that respective grading period by a full letter grade.

Late Assignments:
Late or incomplete work will result in strong grade penalties. Incomplete work presented for critique will result in an automatic 20% grade deduction.

Critique:
On the set critique date, each student will present a finished artwork to the class, and we will engage in a group critique. Critique is a time to discuss the strengths and weaknesses of your concept, visual aspects of the form, as well as your craftsmanship and mastery of materials. These critiques are important learning opportunities that help students realize how and what their artwork is visually communicating to an audience.

Attendance Policy:
Artists must maintain a consistent studio practice; therefore, attendance is expected. Students may miss up to 3 classes before their grade is impacted.
A grade deduction of 10% from the final grade will occur for each absence beyond the 3rd. Students missing class are still responsible for information covered in class and are advised to email professor in advance if they will be missing class.

Classroom Use:
Use of the tools and the sculpture facility is for currently registered sculpture students only. There are to be no visitors using tools or the facility. Use of space and materials should be reasonable for each student. The sculpture facility houses shops, a classroom, and a few semiprivate studios for graduate students. Please respect the space, materials, and artwork of others. The sculpture facility is a shared space, so students are expected to clean up the classroom and shop after each use.

You cannot work in the sculpture classroom during other classes without first obtaining permission from the instructor of that class. Do not disrupt other classes.

Use of the Foundry:
The use of the foundry is for currently registered advanced and graduate sculpture students only. Students wishing to use the foundry should have completed a metals orientation and be respectful of the procedures and processes set up to maintain a safe and secure working environment. Students are required to keep the area clear for others and to clean up after themselves. They will also be required to help maintain and service certain equipment as a part of learning to use it. The use of the melting furnace and the burnout kiln is only by prior arrangement and can only be done with the supervision of Professor Collins or Ron King.

Safety:
Students are expected to use safe shop and foundry procedures at all times. Students are responsible to replace tools and equipment in their proper order when work is completed. Students may not use a tool unless they have already received safety training on the tool. If student is unfamiliar with a tool, they must ask Professor Collins or Ron King to instruct them on proper use of the tool.

Report any equipment malfunction to Professor Collins or to Ron King, the shop supervisor, immediately. If we are not around, mark the particular equipment with a sign to protect other students and leave us a note explaining the circumstances or what you think is the problem.

Storage:
This is a shared classroom. Shelves will be designated for supply materials. Use only the designated storage areas unless instructed otherwise. Any projects or materials remaining after the time allotted will be disposed. Lockers in the classroom are available. Do not store food or any found object (that could have food on it) in the locker. Additional lockers are available in the main Art Building. Sign up in the art office and bring your own lock.

Materials:
The sculpture facility will maintain a basic supply of glue, screws, nails, sawblades, grinding discs, sandpaper, etc. In some cases, you will need to purchase your own special hardware or fasteners for a specific purpose. If you plan to use great quantities of any of these products, you will be responsible for purchasing them yourself. You will be required to purchase most of your primary materials. Always make sure that you mark your materials clearly with your name and class. Please respect the artwork and materials of the other students. Materials and artwork left after finals week will be disposed of or recycled.

Tools:
You should begin to have your own tools for your studio after you leave graduate school. At the very least you will need some of your own basic hand tools.

Basics include:
• tape measure
• utility knife
• work gloves
• safety glasses
• pliers
• hammer
• screwdrivers
• scissors
• sketch book and writing utensils
• a toolbox
University Policies and Information

Academic Integrity (4.1)
The Code of Student Conduct and Academic Integrity outlines the prohibited conduct by any student enrolled in a course at SFA. It is the responsibility of all members of all faculty, staff, and students to adhere to and uphold this policy.

Articles IV, VI, and VII of the new Code of Student Conduct and Academic Integrity outline the violations and procedures concerning academic conduct, including cheating, plagiarism, collusion, and misrepresentation. Cheating includes, but is not limited to: (1) Copying from the test paper (or other assignment) of another student, (2) Possession and/or use during a test of materials that are not authorized by the person giving the test, (3) Using, obtaining, or attempting to obtain by any means the whole or any part of a non-administered test, test key, homework solution, or computer program, or using a test that has been administered in prior classes or semesters without permission of the Faculty member, (4) Substituting for another person, or permitting another person to substitute for one’s self, to take a test, (5) Falsifying research data, laboratory reports, and/or other records or academic work offered for credit, (6) Using any sort of unauthorized resources or technology in completion of educational activities.

Plagiarism is the appropriation of material that is attributable in whole or in part to another source or the use of one’s own previous work in another context without citing that it was used previously, without any indication of the original source, including words, ideas, illustrations, structure, computer code, and other expression or media, and presenting that material as one’s own academic work being offered for credit or in conjunction with a program course or degree requirements.

Collusion is the unauthorized collaboration with another person in preparing academic assignments offered for credit or collaboration with another person to commit a violation of any provision of the rules on academic dishonesty, including disclosing and/or distributing the contents of an exam.

Misrepresentation is providing false grades or résumés; providing false or misleading information in an effort to receive a postponement or an extension on a test, quiz, or other assignment for the purpose of obtaining an academic or financial benefit for oneself or another individual or to injure another student academically or financially.

Withheld Grades Semester Grades Policy (5.5)
Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average. For additional information, go to http://www.sfasu.edu/policies/course-grades-5.5.pdf.

Students with Disabilities
To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004 / 468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

Mental Health and Wellness
SFA values students’ mental health and the role it plays in academic and overall student success. SFA provides a variety of resources to support students’ mental health and wellness. Many of these resources are free, and all of them are confidential.

On-campus Resources:

SFA Counseling Service
www.sfasu.edu/counselingservices
Health and Wellness Hub (corner of E. College and Raguet)
936.468.2401

SFA Human Services Counseling Clinic
www.sfasu.edu/humanservices/139.asp
Human Services, Room 202
936.468.1041

Crisis Resources
Burke 24-hour crisis line: 1.800.392.8343S
Suicide Prevention Lifeline: 1.800.273.TALK (8255)
Crisis Text Line: Text HELLO to 741-741

Campus Police
Emergency: 936.468.9111
Non-Emergency: 936.468.2608

Food Assistance and SFA Food Pantry
https://www.sfasu.edu/studentaffairs/1319.asp

Health Clinic
https://www.sfasu.edu/life-at-sfa/health-safety/health-clinic
Course Calendar:
NOTE: The instructor reserves the right to change, delete, or add to the course requirements and schedule at any time. If changes need to be made, instructor will notify students of changes immediately.

Week 1
Mon 8/28  Syllabus Introduction
Overview of installation proposals
Read Definitions on D2L
Exhibition discussion
Wed 8/30  Development/research for installation(s)

Week 2
Mon 9/4  Graduate Artist Talk Presentations
Semester Proposal due

Week 3
Mon 9/11 1:1 with instructor / Studio workday
Wed 9/13 1:1 with instructor / Studio workday

Week 4
Mon 9/18 1:1 with instructor / Studio workday
Wed 9/20 1:1 with instructor / Studio workday

Week 5
Mon 9/25  Reading Discussion 1: Chapters 1& 2
Wed 9/27 1:1 with instructor / Studio workday

Week 6
Mon 10/2 1:1 with instructor / Studio workday
Wed 10/4  Reading Discussion 1

Week 7
Mon 10/9 1:1 with instructor / Studio workday
Wed 10/11 Midterm Critique

Week 8
Mon 10/16 Midterm Critique
Wed 10/18 1:1 with instructor / Studio workday

Week 9
Mon 10/23 Installation Proposal 2 due
Wed 10/25 1:1 with instructor / Studio workday

Week 10
Mon 10/30 1:1 with instructor / Studio workday
Wed 11/1 1:1 with instructor / Studio workday
Artist Research 2 due on D2L

Week 11
Mon 11/6  Exhibition installation week
Wed 11/8  Exhibition installation week

Week 12
Mon 11/13 1:1 with instructor / Studio workday
Wed 11/15 Reading Discussion 2: Chapters 3 & 4

Week 13
Mon 11/20 No Class, Thanksgiving Break
Wed 11/22 No Class, Thanksgiving Break

Week 14
Mon 11/27 Research Discussion 2
Wed 11/29 1:1 with instructor / Studio workday

Week 15
Mon 12/4 1:1 with instructor / Studio workday
Wed 12/6 Final Critique
Fri 12/15 Undergraduate Final Critique, 8:00am – 10:00am