

Department of Art Syllabus

- I. ART 332 *Sculpture II*, 3 Credit Hours
- II. PREREQUISITES
ART 331.
- III. TEXTBOOK
Lucchesi, B. (1996). *Modeling the figure in clay: A sculptor's guide to anatomy*.
New York: Watson-Guption Publications.
- IV. COURSE DESCRIPTION
Implementation of sculptural methods in pliable media dedicated to learning human anatomy and the expressive quality of the human form and underlying principles of design. Introduction to mold-making and casting, per student interest. (Lab fee required)
- V. RATIONALE
The goal of this course is to focus on manipulation (modeling) and addition (build up) methods of construction in water based clay, as well as to provide the student with experience in introductory mold-making, per the student's interest, using oil-based clay for the original sculpture to be reproduced. Although clay forms can be used as models for the substitution processes (casting in metal), this course will view fired clay forms as ends in themselves or finished works of art. The development of the technical ability to work with water-based clay in ART 331 will be continued in ART 332.
The human figure is one of the most important forms to master in any medium. Artists through the centuries have discovered that one of the most meaningful ways to express emotions, values, ideas, or spiritual insights is through the human form. Therefore, while students learn various methods of manipulation and addition, they will be focusing on the human form as a primary method of expression.
- VI. LEARNING OBJECTIVES AND OUTCOMES
Upon completion of this course, the student will have:
 - A. Developed knowledge in regard to the anatomy of the rib cage and torso.
 - B. Developed knowledge in regard to the human anatomy of hands and feet.
 - C. Developed skill in design of two- and three-figure compositions.
 - D. Experimented on the introductory level with mold-making and casting, per student interest.

VII. COURSE TOPICS

- A. Anatomy focus from waist up: arms, rib cage, head
- B. Overall anatomy and proportions of the human figure
- C. Works of major sculptors
- D. Clay characteristics
- E. Mold-making and casting, per student interest

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture
- B. Demonstrations
- C. Critique
- D. Studio projects

XI. EVALUATION

See Department of Art Syllabus Addendum for Grading Scale and Evaluation.

X. REFERENCES

- Coleman, R. (1990). *Sculpture: A basic handbook for students*. Dubuque, IA: William C. Brown Publishers.
- Dryfhout, J. (1969). *Augustus Saint-Gaudens: The portrait reliefs, the National Portrait Gallery, the Smithsonian Institution*. New York: Grossman Publishers.
- Lucchesi, B. (1979). *Modeling the head in clay*. New York: Watson-Guptill.
- Mazzone, D. (1994). *Sculpturing*. Laguna Hills, CA: Walter Foster Publications.
- Meyter, F. (1971). *Sculpture in ceramics*. New York: Watson-Guptill.
- Opie, M. J. (1994). *Sculpture*. London: Dorling Kindersley Publications.
- Richman, M. (1976). *Daniel Chester French, an American sculptor*. New York: Metropolitan Museum of Art.
- Sheppard, J. (1975). *Anatomy: A complete guide for artists*. New York: Watson-Guptill.
- Slobokin, L. (1973). *Sculpture: Principles and practice*. New York: Dover Publications.

Struppeck, J. (1952). *The creation of sculpture*. New York: Henry Holt Co.

Widman, I. (1970). *Sculpture: A studio guide: Concepts, methods, materials*. Englewood Cliffs, NY: Prentice Hall.

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