

## Department of Art Syllabus

- I. ART 432 *Sculpture IV*, 3 Credit Hours
- II. PREREQUISITES  
ART 332
- III. TEXTBOOK  
Langland, T. (1999). *From clay to bronze*. New York: Watson-Guption Publications.
- IV. COURSE DESCRIPTION  
Advanced sculpture in pliable media dedicated to learning human anatomy and the expressive quality of the human form and underlying principles of design. A continuation of ART 332 with relief and free-standing sculpture projects in addition to casting projects and welding instruction, 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 mold-making, per the student's interest, using oil-based clay or wax 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.  
Mold-making and casting are ancient practices that have been modified and implemented throughout art history. This course aims at developing the student in the practices of armature-making, mold-making, and casting, per student interest, in addition to improving the student's ability, as well as adding to the student's acquired knowledge and cumulative experience. This course builds upon the knowledge and experience the student gained in ART 431 and adds to it the options of metal casting and welding, based upon student interest.  
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:

- A. Develop figurative sculpting skills.
- B. Create successful armatures, molds, and casts for cold-casting.
- C. Understand the lost-wax casting method by casting one sculpture using MC foundry.
- D. To acknowledge the tactile-visual characteristics of the sculptural experience and to develop a full perceptual awareness of sculptural form.
- E. To give primary emphasis to the modeling (additive) process.
- F. To practice the use of the basic abstract elements of design as are applied to three-dimensional forms, such as harmony, balance, and rhythm.
- G. To acknowledge with a humble spirit the beauty and order of natural form as being of Divine origin and to search respectfully for sculptural form which is in harmony with Christian ideals.

VII. COURSE TOPICS

- A. Design principles
- B. Clay characteristics
- C. Welding, per student interest
- D. Historical and contemporary sculpture

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

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

XI. EVALUATION

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

X. REFERENCES

- A. Bibliography-Figurative
- 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.
- 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.

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

B. Bibliography- Non-Figurative

Baur, J. I. H. (1959). *William Zorach*. New York: Published for the Whitney Museum of American Art by Praeger.

Carls, C. D. (1969). *Ernst Barlach*. New York: Praeger.

Eliscu, F. (1959). *Sculpture: Techniques in clay, wax, slate*. Philadelphia, PA: Chilton Co.

Meilach, D. Z. (1966). *Direct metal sculpture: Creative techniques and appreciation*. London: Allen & Unwin.

Moore, H. (1970). *Henry Moore: Sculpture and drawings*. New York: Harry N. Abrams.

Press, F. (1962). *Sculpture at your fingertips*. New York: Reinhold.

Rodin, A. (1970). *Rodin sculptures*. London, England: Phaidon