

## Department of Art Syllabus

- I. ART 432 *Sculpture IV*, 3 Credit Hours
- II. PREREQUISITES  
ART 332
- III. TEXTBOOK  
Coleman, R. (1968). *Sculpture: A basic handbook for students*. Dubuque, Iowa: William C. Brown Publishers.
- 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. (Lab fee required)
- V. RATIONALE  
The development of sculptural skill is based on ability, acquired knowledge, and cumulative experience:
  - A. Ability – the innate dexterity motor skill and quality of perception which the student brings with him into the learning process.
  - B. Acquired knowledge – 1) A rational and intuitive search for order and unity, applying the principles of harmony, balance, and rhythm (movement). 2) A rational insight into sculpture based on its history, the work and methods of major sculptors past and present. 3) An understanding of combined tactile and visual perception and the necessity of sustained practice. 4) Knowledge of the skeletal and muscular systems of human anatomy. 5) Sculptural materials, tools, and safety practices.
  - C. Cumulative experience – 1) Sculpture as a personal achievement can come only by extended, repetitive practice of what has been learned from observation, reading, and lecture. 2) Through the practice of sculpture, the student learns the value and patience and commitment; something taking place within the student that is comparable to long-term instrumental practice. 3) The student becomes critically aware and capable of self-evaluation.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, 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 foundry operation and welding, based upon student interest.

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. Learn to respect the hands as extensions of the brain and as incredible creative tools.
- E. Learn to reflect upon the miracle of creation in God's hands.
- F. To acknowledge the tactile-visual characteristics of the sculptural experience and to develop a full perceptual awareness of sculptural form.
- G. To give primary emphasis to the modeling (additive) process.
- H. To practice the use of the basic abstract elements of design as applied to three dimensional forms, such as harmony, balance, and rhythm.
- I. 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. Review design principles
- B. Works of selected major sculptors
- C. Clay characteristics, chemistry, and firing
- D. Foundry operation
- E. Welding (based upon student interest)

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