

## Department of Art Syllabus

- I. ART 332 *Sculpture II*, 3 Credit Hours
- II. PREREQUISITES  
ART 331.
- III. TEXTBOOK  
None
- 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. (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.
- 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.
  - B. Developed knowledge in regard to the human anatomy of the arms and hands.
  - C. Developed skill in upper torso and head compositions.
  - D. Developed skill in design of two- and three-figure compositions.

- E. Experimented on the introductory level with mold-making and casting.
- F. Learned to respect the hands as extensions of the brain and as incredible creative tools.
- G. Learned to reflect upon the miracle of creation in God's hands.

VII. COURSE TOPICS

- A. Anatomy from waist up: arms, rib cage, head
- B. Works of major sculptors
- C. Clay characteristics, chemistry, and firing
- D. Mold-making and casting

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-Guption.
- Mazzone, D. (1994). *Sculpturing*. Laguna Hills, CA: Walter Foster Publications.
- Meyter, F. (1971). *Sculpture in ceramics*. New York: Watson-Guption.
- 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-Guption.

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.