

Department of Art Syllabus

- I. ART 431 *Sculpture III*, 3 Credit Hours
- II. PREREQUISITES
ART 331
- III. TEXTBOOK
Langland, T. (1999). *From clay to bronze*. New York: Watson-Guption.
- IV. COURSE DESCRIPTION
Explores sculpture in pliable media with representational non-figurative subjects as relief and free-standing sculpture, mold-making, and casting projects with underlying principles of design. (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.
- VI. LEARNING OBJECTIVES AND OUTCOMES
Upon completion of this course, the student will be able to:
 - A. Create an armature for figurative sculpture.

- B. Create a successful rubber mold and mother mold of a finished clay sculpture.
- C. Cold cast from the student's own mold.
- D. Incorporate convincing anatomy and proportion in figurative sculpture.
- E. Incorporate the elements and principles of design in compositions of three or more figures, animals, and in non-figurative subject matter.
- F. Create a relief portrait.
- G. Create figurative sculptures with various facial expressions.

VII. COURSE TOPICS

- A. Armature-making
- B. Mold-making
- C. Tools and materials
- D. Human anatomy
- E. Additive sculpture
- F. History and contemporary sculpture

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

- A. Lecture
- B. Demonstrations
- C. Studio production
- D. Individual and group critiques
- E. Sculpture 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.
- Meyer, 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.