

SYLLABUS

I. COURSE TITLE

ART 5432

Graduate Sculpture II

3 Semester hours

II. PREREQUISITES

Art 5431 or Graduate Advisor, Professor approval.

III. TEXTBOOKS

Lucchesi, Bruno. Modeling the Head in Clay.

Langland, Tuck. From Clay to Bronze.

Coleman, Ronald. Sculpture. A Basic Handbook for Students. W.C. Brown Publishers

Supplementary library holdings and video material.

IV. COURSE DESCRIPTION

This course consists of sustained practice and development of skill in modeling as a preparatory step toward carving in non-pliable media such as stone and wood. Sustained modeling practice is ongoing concurrent with a semester carving project.

A study and practice of the sculptural processes of assembling, carving and modeling, with primary emphasis on modeling figurative form in clay plasticine and wax preparatory to metal casting.

A study of the works of major American and European sculptors, acknowledging both abstract and figurative concepts.

V. RATIONALE

In the building-block sequence of a Graduate level Sculpture concentration of 18 sem. hrs. (12 sem. hrs. of structured course work plus 6 semester hours of Special Projects,) this course is number two, consisting of appropriate projects based on individual aptitudes, sculptural background and career goals. A step toward completion of minimum graduate course requirement for college level teaching and to ascertain professional level of performance.

VI. LEARNING OBJECTIVES AND OUTCOMES

- A. To discern the nature of Sculpture today, from Biblical and historical perspectives, and to have insight into the work and methods of sculptors past and present.
- B. To have reverence for the work of the Creator in general and a better understanding of the tactile-visual senses enabling the work of the human hand in the modeling process.
- C. To demonstrate a level of performance in sculptural media significantly beyond performance at the beginning of the semester, with a goal of continued improvement.
- D. To master Sculptural skills which have origins in anatomical form natural design and the lived human experience, and to be prepared to create works which communicate a Christian World View.

E. General teaching objectives:

1. Ascertain that the student is working with media appropriate for his personal aptitude, choices and past experience.
2. Assist the student in criticism and evaluation of his own work so as to prepare him to work independently as demanded by the nature of his forthcoming career.
3. Encourage and require regular reading practice and study of current Sculpturally related literature such as the National Sculpture Review.
4. Require that the student keep a notebook or loose-leaf binder including lecture notes references and sources of Sculpture tools and materials.
5. Call attention to Sculpture on exhibition locally and at such locations as the Brookgreen Gardens in South Carolina. (Online information exists.)

VII. COURSE TOPICS

The major topics to be considered are:

- A. Communication in an Art work beyond is aesthetic or formal structure.
- B. Emphasis on continued application of composition and design principles.
- C. Monumental Sculpture
- D. Relief Sculpture in architecture.
- E. Current Figurative Sculpture at other Universities.

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Demonstration and lecture.
- B. Individual and group instruction.
- C. Individual and group critiques.
- D. Individual and group evaluation
- E. Notebook-binder and research paper requirement with tested retention.

IX. ASSIGNMENTS

Assigned Reading: Read Text, study Library sources on Archipenko, Zorach, Rodin, Barlach, Henry Moore, Lembruck, French, St. Gaudens, Manship, G. Borglum, S. Borglum, Remington

- A. Model a life-size human skull in clay, achieve good proportions and a tactile feeling for bone structure
- B. Human head, life-size. Objective: good anatomy, proportion
- C. Head, self portrait, life-size. Objective: Good anatomy, feeling, expression, expressive use of material, learn to use calipers, and basic hand measurement without calipers.
- D. Figure, reclining or seated (realistic or semi-abstract). Objective: A pleasing form based on design principles such as harmony, balance, rhythm.
- E. Relief panel: Objective: Order, good low relief characteristics, feelings, figurative or abstract based on design principles. Size: 10"x16", ¼" maximum thickness.

Required:

Finish minimum of four exhibitable pieces not including exercises. Fluency and skill will necessitate many practice pieces most of which need not be fired but which should

be made available for critiques.

X. EVALUATION

Beginning with the first roll call, evaluation is an ongoing process between teacher and student on an individual basis. The final grade will be determined as follows:

- A. 10% Attendance, promptness and evidence of commitment to learning
- B. 20% Tests on reading assignments and recognition of works of significant sculptors.
- C. 20% A class notebook including a research paper subject to test on content.
- D. 50% Performance on studio projects based on improvement over previous work.

XI. GRADING SCALE

- A. = 93-100
- B. = 85-92
- C. = 76-84
- D. = 65-75
- F. = 0-64

I. = A incomplete may be given to a student who has been providentially hindered from completing work required in a course, provided that:

- 1. Semester attendance requirements have been met;
- 2. Most of the required work has been done;
- 3. The student is doing passing work and the student has made prior arrangements with the faculty member to complete the remaining work at a later date.

The grade of I must be removed promptly or it becomes an F; it cannot be removed by repeating the course.”

XII. LIST OF MATERIALS

- Clay provided by the Tri-State Brick Company, Jackson, MS.
- Latex and plaster mold-related materials are the responsibility of the student.
- Where welding is the chosen project option, the purchase of welding gas is at the student's expense.
- The human hands are the best modeling tools and the only ones permitting a tactile experience. Assistance will be given in making tools which are needed in working some materials.

XIII. REFERENCES

A. Bibliography (Library Holdings):
Any encyclopedia, under “Sculpture”

Bruno Lucchesi

Anatomy: Complete Guide for Artists

Modeling the Head in Clay

The portraits, Reliefs,

Compiled by John Dryfhout and B. Fox

Degas Sculpture

Daniel Chester French,

An American Sculptor

J. Sheppard

B. Lucchesi

Saint-Gaudens

J. Rewald

M. Richman

Art Library

743.4/Sh49a

MC Bookstore

730.92/D848a

730/D363

730.924/f887r

<i>Rodin</i>	I. Jianu	730/J56r
<i>Rodin Sculptures</i>	A. Rodin	735/617ro
<i>Ernst Barlach</i>	D.D. Carls	730.973/b329w
<i>Masters of American Sculpture: The Figurative Tradition from The American Renaissance to the Millennium</i>	D.M. Reynolds	Art Library
<i>Molding and Casting</i>	C.D. Clarcke	731.4/C551m
<i>Creative Casting</i>	S. Choate	739/C451c
<i>Sculpture, Tools, Materials and Techniques</i>	Wilbert Verhelst	MC Bookstore
<i>The National Sculpture Review Quarterly</i>		Periodicals
<i>National Sculpture Society</i>		

B. Websites

Frederick Harts' Official Website, Chesley LLC and Sculpture Group LTD.

(www.frederickhart.com)

Frederick Hart Biography, Chesley LLC and Sculpture Group LTD.

(www.frederickhart.com/hexton.html)

Glenna Goodacre: Vietnam Women's Memorial Information

(www.glennagoodacre.com/lrgvietimage.html)

Glenna Goodacre: Articles, Reviews and Quotes

(www.glennagoodacre.com/reviews.html)

The U.S. Navy Memorial Foundation The Bronze Relief Sculptures

(www.lonesailor.org/bronzerelief.php)

The U.S. Navy Memorial Foundation The Lone Sailor

(www.lonesailor.org/lonesailor.php)

U.S. Navy Master Chief Petty Officers Association

(www.npmoc.navy.mil/MCPOA/lone.htm)

www.kreative.net/cooper/TourOfDC/Monuments/VWM/

Bronze Sculpture by Christine Beardwood

(www.ridgequest.co.uk/bronze-tech.htm)

Sculptural Solutions Ltd. UK foundries

(www.sculpture.co.uk/ssbronze.html)

C. Other References

1. Videotapes: Sam Gore Sculpture Devotional programs LRC/Media Center

2. Sculptures on display:

a. Steve Glaze: *Fireman Memorial*, Chamber of Commerce, Jackson, MS

b. Sam Gore:

Mississippi Veterans Statue, High and West Sts. Jackson, MS

The Healer, MS Baptist Medical Center, Jackson, MS

The Working Man, Agriculture Museum, Jackson, MS

Walking Madonna and Child, Chapel of the Cross, Madison, MS

The Servant Savior, MC Campus, Clinton, MS

<i>Moses, Giver of the Law</i>	MC School of Law	Jackson, MS
<i>Christ, Fulfillment of the Law</i>	MC School of Law	Jackson, MS
<i>Lt. Gov. Evelyn Gandy</i>	Supreme Court Chamber, State Capitol Bldg.	Jackson, MS

c. General Reference Works.