

ART 332: SCULPTURE II

I. COURSE TITLE

ART 332

Sculpture II

3 Semester Hours

II. PREREQUISITES

ART 331. Instructor's consent (space available basis). Content in structured sequence.

III. TEXTBOOK

Textbook need is met through syllabus content, lecture and reading assignments from library resources and from course bibliography.

IV. COURSE DESCRIPTION

A continuation of sculptural techniques, including mold construction and casting in various materials, with emphasis on the figurative form.

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 of 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:

A. Have developed knowledge in regard to the anatomy of the rib cage.

B. Have developed knowledge in regard to the human anatomy of the arms and hands.

C. Have developed skill in upper torso and head compositions.

D. Have developed skill in design of two- and three-figure compositions.

E. Have experiment on the introductory level with mold-making and casting.

F. Have learned to respect the hands as extensions of the brain and as incredible creative tools.

G. Have learned to reflect upon the miracle of creation in God's hands.

VII. COURSE TOPICS The major topics to be considered are:

A. Anatomy from waist up: arms, rib cage and head.

B. Work of major sculptors.

C. Clay characteristics, chemistry, firing.

D. Mold making and casting.

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES Methods and activities for instruction will include:

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

IX. EVALUATION

Grading Scale
A=93-100
B=85-92
C=76-84
D=65-75

X. LIST OF MATERIALS

XI. REFERENCES

Bibliography (*Library Holdings*)

Encyclopedia (any). Will find a brief history under “sculpture.”

Lucchesi. Modeling the Head in Clay.

Saint-Gaudens, A. The Portrait Reliefs, Compiled by John Dryfhout and B. Fox.

Call # 730.92/D848a

Richman, M. Daniel Chester French: An American Sculptor.

Call # 730.924/F887n

Sheppard, J. Anatomy: A Complete Guide for Artists. Call # 734.4/Sh49a

Mayer, F. Sculpture in Ceramic. Call # 738/M575s

Struppeck, J. Creation of Sculpture. Call # 731./St89c