

Department of Art Syllabus

I. ART 436 *Special Projects in Sculpture II*, 3 Credit hours

II. PRE-REQUISITES: ART 432

III. COURSE DESCRIPTION

This course is for the purpose of directed experience in sculpture. This course is designed with flexibility whereby an advanced art student may continue an advanced level of work in sculpture projects determined according to individual need and specific areas of interest. The student will submit a proposal that establishes specific goals and objectives that must be approved and supervised by the professor of record.

IV. RATIONALE

In preparing for a future either in Graduate studies or in individual art production, the undergraduate BFA student requires “capstone” courses which allow for more independent expression, examination and research for their own body of work. This class allows for that independence in subject matter and technique while still providing the guidance and critical insight of a professor in the field. The goals and objectives of the course will be determined collaboratively between the professor and student with a mutual focus on the student’s long term career goals in their medium.

V. LEARNING OBJECTIVES AND OUTCOMES

The student will present a proposal to the directing professor which will specify what objectives they would like to accomplish within the framework of the course. These objectives and outcomes will vary based on the student and their aesthetic goals for individual expression. It is expected that the number, difficulty, conceptual depth and technical skill of pieces produced during these classes will be at the level of an advanced student.

VI. COURSE TOPICS

The topics of the course, as with the objectives and outcomes, will be determined by the student’s aesthetic goals for their individual work. It is understood that the topics covered will be equivalent to that of an advanced student.

VII. EVALUATION

See Department of Art Syllabus Addendum for Grading Scale and Evaluation

VIII. REFERENCES

- Gosudarstvennyi, E. (1998). *From the sculptor’s hand: Italian Baroque terracottas from the State Hermitage Museum*. Chicago: Art Institute of Chicago.
- Kenny, J. (1953). *Ceramic sculpture*. New York: Greenberg Publications.
- Lanier, G. (1976). *Ceramic wall sculpture and water movement*. Clinton, Mississippi: Mississippi College.

- Lanteri, E. (1965). *Modeling and sculpture: A guide for artists and students*. New York: Dover Publications.
- Miller, R. (1971). *Figure sculpture in wax and plaster*. New York: Watson-Guption Publications.
- Nigrosh, L. (1986). *Claywork: form an idea in ceramic design*. Worcester, Massachusetts: Davis Publications.
- National Sculpture Review*. New York: National Sculpture Society.
- Pope-Hennessy, J. (1996). *An introduction to Italian sculpture*. London: Phaidon Press.
- Randall, R. (1948). *Ceramic sculpture*. New York: Watson-Guption Publications.
- Robison, J. (1997). *Large scale ceramics*. London: A and C Black Publications.
- Speight, C. (1983). *Images in clay sculpture: Historical and contemporary techniques*. New York: Harper and Row.
- Schwartz, P. (1969). *The hand and eye of the sculptor*. New York: Praeger.
- Waller, J. (1990). *Hand-built ceramics*. London: B. T. Batsford.

General Reference Works

- Coleman, R. (1990). *Sculpture: A basic handbook for students*. Dubuque, Iowa: William C. Brown Publishers.
- Mazzone, D. (1994). *Sculpturing*. Laguna Hills, California: Walter Foster Publications.
- Opie, Mary-Jane. (1994). *Sculpture*. London: Dorling Kindersley Publishers.
- Slobodkin, L. (1973). *Sculpture: Principles and practice*. New York: Dover Publications.
- Widman, L. (1970). *Sculpture: A studio guide: Concepts, methods, materials*. Englewood Cliffs, New York: Prentice Hall.