

SYLLABUS

I. COURSE TITLE

ART 6432

Graduate Sculpture IV

3 semester hours

II. PREREQUISITES

ART 6531, Graduate Sculpture III; graduate advisor approval.

III. TEXTBOOK

Modeling the Head in Clay, Bruno Lucchesi.

From Clay to Bronze, Tuck Langland, Watson-Guption Publications.

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

IV. COURSE DESCRIPTION

This course consists of sustained practice and development of skill in special methods, including welded metal forms, foundry operation and kiln construction.

V. RATIONALE

The primary aim of this fourth course in the 18 hour sculpture concentration is to help the student with compositional studies that include more than one figurative form. As the student focuses on “group theme” assignments, other vital technical information and experiences will be provided related to metal casting, welding, and kiln construction, all of which are essential in ascertaining a minimum professional competence level in sculpture.

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 major sculptors past and present.
- B. To have reverence for the work of the Creator and a better understanding of the mystery of the tactile and visual senses enabling the work of the human hand.
- C. To master sculptural skills which have origins in anatomical form and the lived human experience, and to be prepared to create works which communicate a Christian world view.
- D. To actively participate in the creation of an original bronze sculpture using the traditional lost wax process of casting.
- E. To produce three dimensional metal forms using acetylene cutting and welding methods of construction.
- F. To research various methods of kiln construction and to take part in the design and creation a low fire sculpture kiln as a team project.

- G. General teaching objectives (objectives for the teacher):
1. Ascertain that the student is working with media appropriate for his personal aptitudes and choice.
 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 books and periodicals such as the *National Sculpture Review*.
 4. Insist that a student keep a notebook or looseleaf 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 (on-line information exists).

VII. ACADEMIC INTEGRITY

See attached *Addendum to Graduate Syllabus*.

VIII. COURSE TOPICS

The major topics to be considered are:

- A. Communication in an art work beyond its aesthetic or formal structure.
- B. An emphasis on continued application of composition and design principles.
- C. Monumental sculpture.
- D. Relief sculpture in architecture.
- E. Lost Wax Process of Casting
- F. Acetylene Welding Techniques
- G. Kiln Construction

IX. 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.

X. ASSIGNMENTS

- A. Group Compositions (for Metal Casting): Compose group compositions in wax as follows: (Show implied movement or rhythm, select one for casting in aluminum or bronze.)
 1. Three children playing games such as "leap frog."
 2. Five or more children playing "ring around the roses."
 3. One boy carrying another on his back.
 4. Three boys running a race.
 5. Creative "Group Theme" Choice (such as soccer players in action).
Precede each project with what Bernini called "Bozzetti," by producing at least three rough sketches in clay six inches (6") tall, to develop an idea

before proceeding with the full-size project. Finished wax forms should be approximately six to ten inches (6"-10") tall.

- B. Bas Relief "Group Theme" Assignment (for Metal Casting): Compose a relief sculpture of one of the above themes or of an approved "group theme" concept. Construct an open-faced plaster mold, or a latex mold with its companion plaster support mold. Cast a copy in plaster or polyester resin.
- C. Welded Metal Project: Using scrap metal from machine shops or inexpensive metal objects (nails, bolts, sheet metal, etc.) from local hardware store, construct an abstract metal form using methods of acetylene cutting and welding methods. Make an attempt to tie the project into the "Grouping Theme".
- D. Team Effort Kiln Construction: Research different methods of kiln construction. Help in the design and construction of a low fire sculpture kiln as a team project.

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. 10% Tests on reading assignments and recognition of works of significant sculptors.
- C. 10% A class notebook including a research paper subject to test on content.
- D. 70% Performance on studio projects based on improvement over previous work.

XI. GRADING SCALE

See attached *Addendum to Graduate Syllabus*.

XII. OTHER COURSE INFORMATION

See attached *Addendum to Graduate Syllabus*.

XIII. LIST OF MATERIALS

Clay will be provided courtesy of Tri-State Brick Company, Jackson, Mississippi. Specialized clays, plasticine, 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.

XIV. REFERENCES

- A. Bibliography
 - Any encyclopedia, under "Sculpture"
 - Bruno Lucchesi* Art Library
 - Anatomy: A Complete Guide for Artists* J. Sheppard 743.4/Sh49a
 - Modeling the Head in Clay* B Lucchesi MC Bookstore

<i>The Portraits, Reliefs, comp. by John Dryfhout & B. Fox</i>	Saint-Gaudens	730.92/D848a
<i>Degas Sculpture</i>	J. Rewald	730/D363
<i>Daniel Chester French, An American Sculptor</i>	M. Richman	730.924/f887r
<i>Rodin</i>	I. Jianu	730/J56r
<i>Rodin Sculptures</i>	A. Rodin	735/617ro
<i>Ernst Barlach</i>	C. D. Carls	709.43W495e
<i>William Zorach</i>	J. I. H. Baur	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, National Sculpture Society</i>		Periodicals

B. Other References

1. Videotapes: Sam Gore Sculpture
Devotional Programs LRC/Media Center
2. Sculptures on display:
 - a. Steve Glaze
Fireman's Memorial Chamber of Commerce Jackson, MS
 - b. Sam Gore
*Mississippi Veterans
Statue* High and West Streets Jackson, MS
The Healer Mississippi 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

C. General Reference Works.