

ART 431: SCULPTURE III

I. COURSE TITLE

ART 431A

Sculpture III

3 Semester Hours

II. PREREQUISITES

Chair Approval

III. TEXTBOOK

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

IV. COURSE DESCRIPTION

This course offers a variety of sculptural techniques applied to the craft of handmade paper.

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.

Mold-making and casting is an ancient practice that has been modified and implemented throughout art history. This course aims at developing the student in the practice 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:

1. Create an armature for figurative sculpture.
2. Create a successful rubber mold and mother mold of a finished clay sculpture.
3. Cold cast from the student's own mold.
4. Incorporate convincing anatomy and proportion in figurative sculpture.
5. Incorporate the elements and principles of design in compositions of three or more figures, animals, and in non-figurative subject matter.
6. Create a relief portrait.
7. Create figurative sculptures with various facial expressions.

VII. COURSE TOPICS

The major topics to be considered are:

- A. Armature-Making
- B. Mold-Making
- C. Tools and materials
- D. Human Anatomy
- E. Additive Sculpture

F. Historical and Contemporary Sculpture

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Lecture
- B. Demonstration
- C. Studio production
- D. Individual and group critiques
- E. Sculpture 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