

## SYLLABUS

---

- I. COURSE TITLE**  
**ART 6431** **Graduate Sculpture III** **3 semester hours**
- II. PREREQUISITES**  
ART 5432 Graduate Sculpture II; graduate advisor approval.
- III. TEXTBOOK**  
None.
- IV. COURSE DESCRIPTION**  
This course consists of sustained practice and development of modeling skills along side a semester carving project with a minimum of one project in mold making and casting in plaster or fiberglass material.
- V. RATIONALE:**  
In order to ascertain a minimum professional competence, the adding of this sequential course is seen as being vital to the completion of an 18 hour semester hour concentration in sculpture. Within the field of sculpture, there is a great need for artists to express action, movement, and pathos in plastic and glyptic media. This course is designed to guide students through a study of historical and contemporary examples related to this theme, and to provide modeling and carving opportunities and resources to create expressive sculptural works in a variety of media.
- 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 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 demonstrate a higher level of performance in Sculptural media by incorporating action, movement, and pathos into plastic and glyptic figurative works.
  - E. To explore a semester carving project in a soft medium such as soap stone or soft wood.
  - F. General teaching objectives (objectives for the teacher):
    - 1. Ascertain the appropriate level of approach in keeping with the level of the incoming student, with readiness to advise remedial practice or study.

2. Where possible, work with each student individually, comparing with past work to indicate level of improvement and where appropriate, allow for individual differences in aptitude.
3. Dwell heavily on modeling exercises and do not hesitate to require drawings in preparation for a sculpture assignment and be prepared to demonstrate preparatory to a new assignment or new medium.
4. Make regular reading and viewing assignments, emphasizing the *National Sculpture Review Quarterly* and other sculpture periodicals.

## VII. COURSE TOPICS

The major topics to be considered are:

- A. Basic sculptural methods and aptitudes, modeling and carving.
- B. Anatomy and the human form.
- C. Historical examples of action, movement, and pathos.
- D. Sculpture in-the-round and relief.
- E. Molds and casting
- F. Methods of finishing sculptural forms (clay, wood, resins, etc.)

## 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.

## X. ASSIGNMENTS

- A. Resource Notebook: Maintain a notebook to record class notes, outside reading information, photocopies of figurative sculpture works, and sketches of proposed sculpture ideas for each assignment. For example, the first notebook assignment is to prepare written and oral critiques (along with visuals) of historical sculptural poses such as: Frontality (Egyptian), Classical and Hellenistic (Greek) and the statues of David by Verrochio, Donatello, Michelangelo and Bernini.
- B. Movement Modeling Studies: After a study of different historical poses, produce in clay three figures, minimum height twelve inches (12"), with each of the following poses:
  1. Poise or contemplated movement.
  2. Figure in action, movement.
  3. Figure at completion of action.

This should take from three to four weeks. Using the armature and plasticine clay technique followed by mold construction and casting should double the project time.
- C. Maquette sized Pathos Projects in Plastic and Glyptic Media: Produce, with sympathy (pathos), three projects approximately eighteen to twenty four inches (18"-

20”) in height, of the following:

1. A crouched, seated, or reclining figure of a Street Person.
2. A standing figure of a “Bag Lady.”
3. An interpretive figure of the biblical figure of Job at his worst moment.

At least one of the above should be an ongoing carving project. The carved project should be stylized and chisel texture marks should be left as in the technique of Ernst Barlach. Use a soft wood (gum, hackberry, fruitwood such as apple) or soap stone. Remaining projects can be done in a plastic medium.

- D. Bas Relief Project: Produce a Bas Relief form, round or rectangular, minimum dimension sixteen inches (16”) and make an open face plaster mold, then make a plaster cast. The subject is optional, but preferably a celebrated event or a portrait demonstrating action, movement and/or pathos. (An option to use latex with plaster backing will necessitate advance ordering of latex mold material.)

All of the above assignments are typical and can be flexibly used with substitution.

## XI. EVALUATION

The student will be responsible for the following:

- A. Reading textbook assignments.
- B. Class participation in discussions.
- C. Art activities resource notebook.
- D. Visual resources.
- E. Studio art projects.

## XII. GRADING SCALE

See attached *Addendum to Graduate Syllabus*.

## XIII. LIST OF MATERIALS

Ceramic clay (furnished by the Department and Tri-State Brick Company of Jackson).

Plaster. (Purchase source: Weston Lumber Company of Jackson).

Soft Wood (such as gum, fruitwood, hackberry) or Soap Stone

Latex rubber molding material

Activities Notebook

## XIV. REFERENCES

- |  |               |               |
|--|---------------|---------------|
| A. Bibliography  |               |               |
| <i>Anatomy: A Complete Guide for Artists</i>                           | J. Sheppard   | 743.4/Sh49a   |
| <i>Modeling the Head in Clay</i>                                       | Lucchesi      | MC Bookstore  |
| <i>The Portraits, Reliefs, comp. by<br/>John Dryfhout &amp; B. Fox</i> | Saint-Gaudens | 730.92/D848a  |
| <i>Degas Sculpture</i>   | J. Rewald     | 730/D363      |
| <i>Daniel Chester French,<br/>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:</i>		
<i>The Figurative Tradition from</i>		
<i>The American Renaissance to</i>		
<i>The Millennium</i>		
<i>Molding and Casting</i>	D. M. Reynolds	Art Library
<i>Creative Casting</i>	C. D. Clarcke	731.4/C551m
<i>Art Foundry</i>	S. Choate	739/C451c
<i>Slate and Soft Stone Sculpture</i>	C. Hauser	731.4H295a
<i>The Animaliers: A Collector's Guide</i>	F. Eliscu	731.463E1.447s
<i>To the Animal Sculpture of</i>		
<i>the 19<sup>th</sup> and 20<sup>th</sup> Century</i>		
<i>The National Sculpture Review</i>	J. McKay	731.8/M192a
<i>Quarterly, National Sculpture</i>		
<i>Society</i>		
		Periodicals

B. Other References

1. Videotapes.
  - a. 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.