

**I. COURSE DESCRIPTION:**

A. Division:	Humanities
Department:	Art
Course ID:	ART 175x4
Course Title:	Sculpture
Units:	3
Lecture:	2 Hours
Laboratory:	3 Hours
Prerequisite:	None

B. Catalog Description: A progressive study of the fundamentals of sculpture with a focus on techniques of three-dimensional composition, spatial relationships, and imagery. Includes armature building, plaster mold making, and experiments with various materials such as clay, wood, plaster, and Styrofoam. This course may be taken four times.

C. Schedule Description: A progressive study of the fundamentals of sculpture with a focus on techniques of three-dimensional composition, spatial relationships, and imagery including armature building and plaster mold making.

**II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: Four**

**III. EXPECTED OUTCOMES FOR STUDENTS:**

- A. Identify and understand the basic language of sculpture
- B. Demonstrate the ability to evaluate, organize, and produce sculpture
- C. Explore the nature, value, and limitations of traditional and non-traditional sculpture
- D. Apply principles of presentation and installation with regards to space, time, and context

Students who take the course more than once would continue to develop the skills outlined above. However, more specific outcomes by semester would include:

**Upon completion of the first semester, students should be able to:**

- A. Create a six-inch tall sculpture using clay modeling techniques.
- B. Create a one-piece mold of the six-inch sculpture
- C. Develop the ability to pull a miniature of five clay multiples from plaster mold and finish surfaces.

**Upon completion of the second semester, students should be able to:**

- A. Create a 12" sculpture of clay
- B. Create a two-part plaster mold
- C. Cast a minimum of five multiples and finish the surfaces

**Upon completion of the third semester, students should be able to:**

- A. Create a minimum of five different plaster molds from found objects and original works
- B. Pull multiples from these five molds and combine them into one object
- C. Repeat pulling multiples for a minimum of five finished projects, each different but composed of the same five original objects

**Upon completion of the fourth semester, students should be able to:**

- A. Repeat third semester objectives but make five finished works a minimum of 18" in height. The works must represent an exploration and finished model for public art
- B. Present the work.

**IV. CONTENT:**

- A. First sculpture
  1. Clay without armatures
  2. Modeling tools
  3. Materials, subjects, methods

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4. Clay sculpture
5. Building a simple modeling stand
- B. Modeling a head from life
  1. Portrait in clay
  2. Structure of the head and neck
  3. Method
  4. Theory of shape
  5. Armature for head and neck
  6. Building a portrait in clay
  7. Care of all clay sculpture in process
- C. Modeling a figure from life
  1. Studying the human figure
  2. Basic structure of the human figure
  3. Principles of male and female figures compared
  4. Building a female figure from the living model
  5. Building a male figure from the living model
- D. Permanent materials
- E. Plaster—an intermediate material
  1. Waste mold process
  2. Waste mold process cast of head and neck
  3. Casting with brass shims
  4. “Pulled string” waste mold casting
- F. Working in plaster
  1. Retouching, repairing, finishing plaster
  2. Repairing blow holes and chips in the surface
  3. Repairing and joining plaster pieces
  4. Carving and finishing plaster
  5. Modeling directly in plaster
- G. Multiple plaster casts
- H. Coloring plaster
- I. Composition in sculpture
- J. Carved mediums of sculpture
  1. Stone carving
  2. Carving marble
  3. Granite
  4. Egyptian granite and stone carving
  5. How to split a stone
  6. Wood carving
- K. Terra cotta
  1. Materials
  2. Direct modeling for terra cotta
  3. Multiple reproduction
  4. Piece mold for clay squeeze
- L. Simulating bronze surfaces
- M. Relief—high and low
- N. Architectural sculpture
  1. Comparison of ancient and modern methods of principle and procedure
  2. Essential training for architectural sculptors
  3. Template for architectural molding
  4. Wood sculpture for buildings
  5. Terra cotta sculpture for buildings
  6. Free standing architectural sculpture
  7. Designing and executing working models
  8. High relief
  9. Architectural plaster casting
  10. Armature for architectural sculpting

**V. METHODS OF INSTRUCTION:**

- A. Lecture
- B. Class and group discussion
- C. Demonstration of drawing techniques
- D. Field trips
- E. Critical evaluation of photographs, slides, and articles
- F. Written assignments
- G. Class presentations

**VI. TYPICAL ASSIGNMENT(S):**

- A. Class Discussion: In your group, discuss the process and significance of undercutting for transfer. Be prepared to share your responses with the class.
- B. Written Project: Research the modular project, "The Habitat." Prepare a 3-4 page paper in which you explain how that projects relates to the your work in this class. Be sure to address the notion of similar parts to create a coherent whole.
- C. Sketchbook: Detail a project you have chosen in correlation to an art movement we have studied. Include five to ten thumbnail sketches in your sketchbook.
- D. Field Trip: Select one of the drawings from among those observed at the museum we visited. Prepare a three-page paper that describes the object's historical context, age, style, form, composition, proportion, and scale. Describe what prompted you to select this object.

**VII. EVALUATION(S):**

- A. Methods of Evaluation
  - 1. Objective and subjective examinations (for lecture and text assignments).  
Typical questions include:
    - a) What percentage of overall volume in water would you begin with when mixing plaster?
      - i) 80%
      - ii) 60%
      - iii) 40%
      - iv) 20%
    - b) Research the artistic definitions of the following terms and explain how they relate to your work in this class:
      - i) subjective
      - ii) objective
      - iii) representation
      - iv) juxtaposition
      - v) figurative art
      - vi) conceptual art
  - 2. Subjective evaluation of student writing (field trip reports, term paper): Students are graded on their ability to apply course material to the analysis of a work of art, to organize the material in a coherent fashion, cite sources, and write clearly.
  - 3. Subjective evaluation of student products. Students are graded on their ability to apply course concepts to their sculptures.

In general, students are evaluated on their ability to demonstrate course concepts in their sculpture. As students repeat the course, they are evaluated on their ability to successfully complete both the general outcomes and the semester-specific outcomes listed in Section III, Expected Outcomes.

- B. Frequency of Evaluation: Complete of at least four assigned design projects per semester taken.

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**VIII. TYPICAL TEXT(S):**

Speight, Charlotte and Toki, John. Hands in Clay, 4<sup>th</sup> edition, Mayfield Publishers, 1999.

Langland, Tuck. From Clay to Bronze: A Studio Guide to Figure Sculpture, Watson-Guptill Publishers, 1992.

Slobodkin, Louis. Sculpture: Principles and Practice, Dover Publishers, 1983.

**IX. OTHER SUPPLIES REQUIRED OF STUDENTS:**

- A. Students are required to pay a \$20 lab donation which supplies them with one bag of clay, plaster, and other specific materials.
- B. Basic sculpture tool kit