Course Number: ARTS 203

Course Title: Sculpture

Catalog Description: The objective of this course is to provide students with a basic understanding of sculpture skills, methods and materials. Students will explore the relationship between composition and content, and learn strategies for idea development, experimentation and execution. Students will also develop reality-based problem solving skills.

Prerequisites: None

Units: 1

Estimate of Student Enrollment: 16

By whom and when the course will be offered: This course will be taught by Mark Rhodes and Fiona Ross. One to two sections will be offered each semester.

Staffing Implications: N/A

Adequacy of library, technology and other resources: Resources needed to run this course are in place with ongoing attention to keeping the facilities and visual resources up-to-date.

Contact Persons: Mark Rhodes, Tanja Softic’
Section B: Rationale

Visual and Performing Arts (FSVP) Definition

The field of visual and performing arts considers questions having to do with the forms, traditions, meaning and historical contexts of works in visual and performance media, and explores issues of method, process and personal resources in the media. Courses satisfying this requirement are centrally concerned with the roles of creation and interpretation in the study of art. They develop in students an enhanced understanding of art both by fostering their intellectual appreciation of works of art and by involving them in the creative process. These courses are suffused with the notion that the arts are a powerful and profound influence on human perception and understanding.

This course will serve primarily as an FSVP course for non-majors. It will provide students with a sound fundamental understanding of the methods and skills they will need, either as an introduction to art or as a prerequisite for our upper-level 3-D course ARTS 293-Sculpture Studio.

The course will employ a variety of projects to introduce the elements of sculptural composition including: line, shape, texture, color, material and positive and negative space, and how these elements contribute to the composition of three-dimensional artworks. Projects will begin by addressing the optical, intellectual and neurological approaches to objects in space, and will build cumulatively into increasingly complex compositional structures. The final project will require evidence of rudimentary knowledge of all the elements covered. Students will devise and compose their own sculptures and explore how various compositional strategies affect the content of a given artwork.

In addition to the studio work, students will engage in analysis of historic and contemporary works of art at the beginning of each studio assignment.

Development of the ability to speak about one's work in a language of the discipline is very important for both general understanding and appreciation of visual art and for more advanced studio education. Although the major part of the class work will revolve around studio work, discussion, gallery and studio visits and writing are essential components of learning. Thus, the class will incorporate both practice and theory of visual arts.
Sample Syllabus

Sculpture
Spring 2011

This course fulfills the Visual and Performing Arts field of study requirement. Though it will be principally made up of practical experience in the skills, judgement, and techniques of sculpture, these experiences will be presented within a historical and theoretical framework. This course is completely appropriate for students who have had no prior experience with art.

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Attendance Policy: You may miss three classes without penalty. For every class that you miss beyond three, ½ a letter grade will be taken off your final grade. If you are late you will be marked absent. If you leave a mess you will be marked absent.

You have paid a $90 materials fee with your tuition. This will cover all of your material needs, except for materials, parts, tools, etc which are clearly outside of the normal selection supplied to students in this course. You should always bring some kind of notebook or sketchbook to class. There will be days when you will be given a great deal of information in class, from safety procedures to technical demonstrations, and you will also want something handy at all times to record ideas and designs.

Unless you are asking me a question, never speak or make unnecessary noise in class.

Do not bring cell phones or music players to class.

Schedule

Jan 11 Introduction

Jan13-20 Skull Study I

Jan 25 Skull Study I due, leather-hard. Hollow Skull Study I. Begin skull Study II.

Feb 15  Begin mold-making. Ear Study Due. Begin nose Study.

Feb 17  Continue mold-making.


Feb 24  Casting

Mar 1  Open molds. Eye Study due. Begin Brutus Study

Mar 3  Work castings

Mar 15  Slide lecture.

Mar 17  Catch-up Day.

Mar 22  Begin Bird in Space Variant. Casting Due. Brutus Study Due.

Mar 24-31  Work on Bird in Space Variant

April 5  Begin Mask Project. Bird in Space Variant due.

April 21  Mask Project due.

If it becomes practically necessary, the schedule may be changed.

Work is due at the beginning of class on the day it is due.

Late work will not be accepted. Late work will be graded F.

Grades will be based upon the specific criteria for each project. Final grades will be the average of all graded projects.

Graded Projects:

Skull Study I
Skull Study II
Torso Study
Ear Study
Nose Study
Eye Study
Brutus Study
Safety and Health Rules

I will give you safety and health training for any tool, substance or piece of equipment you may need to use. If you obey the following Rules, we will have no problems:

Rule #1  If one person in the room needs health or safety equipment, everyone does.

Rule #2  If you don’t know what it is, and if it is not yours, don’t touch it.

Rule #3  If I haven’t trained you on its use, don’t touch it.

Rule #4  Always be aware of the safety and health of bystanders.

Rule #5  Always clean up and return tools to their proper place.

Rule #6  Always report improperly functioning tools to me immediately. Never use a tool which seems to be malfunctioning.

Rule #7  Always be aware of where your clothing and hair are.

Rule #8  Always use the health and safety equipment I direct you to wear.

Rule #9  Never leave a heat source unattended.