

SCULPTURE I

I. Course Description:

An introductory studio introducing basic sculptural processes, materials, tools, and equipment. Studio safety will be emphasized. Processes will include additive/modeling/constructive, subtractive/carving, and replacement/casting. Time Arts/4-D may be considered.

II. Prerequisite: 3-D Design and/or Introduction to Tools, Equipment and Materials (or similar course).

III. Credit Hours:

This class is 3 credit hours and meets (6) clock hours per week

IV. Concepts:

- The emphasis of this course focuses on developing the skills and aesthetics relating to the different materials and processes used in sculpture.
- Competencies will include tool and equipment techniques, craftsmanship and the expressive potential of wood, metals, found objects, castable materials and the aesthetics of the finished object.
- Students will develop a vocabulary specific to the medium and be aware of the safety issues involved in working with sculptural materials and techniques.

V. Skills:

It is expected that students should have a familiarity gained through experience and/or an awareness of the following materials and processes. Due to the broad nature of sculpture and the limiting nature of available equipment, not all materials and processes may be covered. However, it is expected that less technical approaches be explored where possible. For example, if you don't have a foundry, cold casting (plaster, resin, slip) could be substituted for casting metal.

<u>Materials:</u>	<u>Processes:</u>
Modeling Clay	Additive/Modeling
Plaster	Mould making, casting (hot or cold), and finishing
Wax Working	Additive/Constructive
Wood	Welding (Gas, arc, MIG)
Steel/Metals	Subtractive/Carving
Found Objects	Time Arts/4-D
Ready Mades	

VI. Critical Analysis:

- Class and individual critiques will provide an understanding for the criteria and standards used in assessing performance.
- Portfolio, Quizzes, Sketchbooks and Examinations.

VII. Historical Reference:

Contemporary and historical modes utilized for aesthetic and form development in sculpture from any of the following areas:

- Classical to Renaissance Sculpture (Traditional)
- Contemporary Sculpture and the Artists
- The range of what is considered sculpture today.

VIII. Suggested References/Texts:

Safety: Health Hazards Manual for Artists, McCann

Sculpture Books: Sculpture: Tools, Materials & Techniques, Verhelst; Sculpture: A Basic Handbook for Students, Coleman; Sculpting Wood, Linquist; Methods for Modern Sculptors, Young; Modern Welding, Althouse, et al; Images in Clay Sculpture, Speight; Creating with Plaster, Meilach; Figure Sculpture in Wax and Plaster, Miller

Tools: Tools and How to Use Them, Jackson

Theory: Beyond Modern Sculpture, Burnham; The Language of Sculpture, Tucker; The Sculptural Idea, Kelly; Passages in Modern Sculpture, Krauss; Contemporary Public Sculpture, Senie

Adopted by IHEAA, _____

Endorsed by IAI Art Major Panel, _____

The Illinois Higher Education Art Association (IHEAA) and the IAI Art Major Panel both recognizes that each discipline within an art program has specific objectives that are routinely formulated by faculty within the discipline. These objectives are further defined and implemented by each faculty member during the course of teaching a class. It is not the intention of these skills and content outlines to impose specific course objectives or approach or to prescribe projects - the domain of each individual instructor. These skills and content outlines, however, are intended to suggest a set of minimum expectations or standards from which specific individual objectives and approaches can be developed. Instructors may provide additional experiences, content and skills, but they should cover what is outlined to assure continuity among courses with similar titles.