



ART-160: SCULPTURE

Effective Term

Fall 2025

BOT Approval Date

11/14/2024

Discipline

ART - Art

Course Number

160

Course Title

Sculpture

Short Title

Sculpture

Credit Status (CB 04)

D - Credit - Degree applicable

Units**Activity Units**

3.00

Total Units

3.00

Hours**Activity Contact Hours**

96-108

Out of Class Hours Activity

48-54

Total Contact Hours

96 - 108

Total Out of Class Hours

48 - 54

Total Student Learning Hours

144 - 162

Distance Education

No

Catalog Description

This course is designed to familiarize students with the skills, methods and aesthetics of sculpture. The course facilitates the student's knowledge and practice in basic sculpting processes, including modeling, casting and mixed-media assemblage. This course facilitates the critical evaluation of sculpture in the context of historical and contemporary art.

Codes**TOP Code (CB 03)**

1002.20 - Sculpture

CIP Code

50.0709 - Sculpture.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Learning Objectives**Learning Objectives****Learning Objective**

1. Employ safe and proper use of sculpture materials, techniques and equipment.
2. Design projects using principles of 3-dimensional visual organization.
3. Develop skills in modeling in clay and rendering from direct observation.
4. Practice in-process analyses to improve upon sculpture design and originality.
5. Design and construct sculptures using subtractive, additive and replacement methods.
6. Develop knowledge of contemporary practices; assemblage and site-specific work.
7. Develop a progression of works that demonstrate personal expression and technical skill.
8. Evaluate class projects using specific terminology and addressing principles of design
9. Engage with and view and read about culturally relevant artists of diverse cultural backgrounds.

Learning Outcome Information**Course Learning Outcomes****Learning Outcome**

1. Students will create sculptures that employ principles of design (Assigned projects)
2. Students will demonstrate skill in modeling from direct observation (Portfolio collection of assigned projects)
3. Students will apply sculpture terminology (oral presentations, quiz and final exam)

Program Learning Outcomes**Learning Outcome**

- Demonstrate a general awareness of artistic cultures and styles.
- Demonstrate problem solving skills in the process of producing art.
- Demonstrate the use of appropriate terminology in evaluating art and design
- Develop a progression of works that demonstrate their creative style, technical skill, and personal approach to subject and media.

Institutional Learning Outcomes

Aesthetic Awareness: The student will identify and evaluate how aesthetic expression leads to an appreciation of social and cultural context as well as the values of art and nature.

Communication: The student will effectively express and exchange ideas through listening, speaking, reading, writing, visual works, and other modes of interpersonal expression.

Critical Thinking: The student will analyze problems, gather and synthesize relevant information, evaluate ideas, information, and evaluate alternative points of view to create, innovate and implement effective solutions.

Cultural Awareness and Humility: The student will demonstrate knowledge of and sensitivity toward individuals of diverse ethnicity, age, gender, sexual orientation, and religious affiliations, as well as toward those individuals with diverse abilities and socio-economic classes to respectfully interact with individuals of diverse perspectives, beliefs and values while being mindful of the limitation of their own cultural frameworks.

Social Awareness: The student will recognize and analyze the interconnectedness of global, national, and local concerns, analyzing cultural, political, social, and environmental issues from multiple perspectives and appreciate similarities and differences among cultures.

Civic

Personal

and Professional Responsibility

Content

Course Activity Content

1. INTRODUCTION, WORK OPPORTUNITIES, AND MATERIALS

- a. Historical overview of sculpture
- b. Paleolithic to the present
- c. Western tradition
- d. Non-Western traditions such as (Japanese, Mexican, and Native American Sculpture)
- e. Commercial opportunities
 - i. Self employment
 - ii. Gallery representation
 - iii. Artists working today
 - iv. Developing an aesthetic

2. HISTORICAL FORMS AND TYPES OF SCULPTURE

- a. Mold Making and Casting
- b. Additive
- c. Subtractive
- d. New Digital Technologies

3. MATERIALS

- a. Metal, wood, plaster, clay
- b. Mold making materials

4. PRINCIPLES OF CRITIQUE

- a. Visual analysis of techniques, concepts, and content

5. CULTUALLY AND SOCIALLY RELEVANT SCULPTORS

- a: Focus on artist of color and how they are communicating ideas of representation, inclusion and social issues in their work. For example artists to include are.
 - i. Yayoi Kusama
 - ii. Theaster Gates
 - iii. Gabriel Orozco
 - iv. Ai Weiwei
 - v. Pedro Friedberg
 - vi. Kara Walker

6. TOOLS AND EQUIPMENT

- a. Saws
- b. Powertools
- c. Handtools
- d. Chisels
- e. Paint
- f. Wax

Methods of Instruction

Method

Activity

Integration

Classroom exercise in modeling focused on exploring creative solutions and possibilities while developing skills in sculpture techniques and processes.

Method

Critique

Integration

Evaluating student work for strengths and weaknesses that reflects assignments goals.

Method

Individual Projects

Integration

Individual projects focus on personal expression and skill development. These projects provide students the opportunity to create an individualized work having a high level of resolution reflecting their own efforts and newly gained abilities.

Method

Lecture

Integration

Presentation examining historical sculpture, cultural traditions and contemporary works to provide a context to the discipline of sculpture and support course instruction.

Methods of Evaluation**Method**

Class Participation

Integration

Evaluation of class participation based on the student's engagement in sculpture technique, creative process and observed involvement all in discussions, peer-assessment and group activities during class sessions.

Method

Exams/Tests

Integration

Written tests to assess the student's comprehension of sculpture techniques, terminology, tools, processes and distinction of style.

Method

Group Projects

Integration

Evaluation of group projects to assess the student's engagement in exploring ideas and materials. They are evaluated on their willingness to contribute to and benefit from peer-cooperation in a collaborative project.

Method

Homework

Integration

Evaluation of student's demonstrated ability in instructed techniques and the overall quality of their project outcome based on craftsmanship and criteria specific to each assignment.

Assignments

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Life-Cast of a Hand:

Create a life-cast of your hand. This assignment encourages thinking about how a gesture of the hand or figure can be expressive and contain power and meaning. This assignment teaches simple mold making and casting techniques. Objectives: develop mold making and casting skills. To develop and engage with expressive visual language and gesture.

An art historical context for the evocative hand gesture will be presented. Examples focus on a broad cultural context of hands in visual culture. Examples are African American athletes Tommie Smith and John Carlos raised fists during the Mexico 1968 Olympics. "The Embrace" 2022 by African American artist Hank Willis Thomas in Boston of Martin Luther King and Coretta Scott King's intertwined arms. Jean-Baptiste Charpeaux's 1860 sculpture "Ugolino Devouring his Sons."

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Summative

Assignment

Write Essay about an Artist:

Write an essay about an artist and how the artist using historical forms of sculpture including casting, additive, subtractive sculpting. Consider how representation and diversity, equity and inclusion themes are represented in the artists work. It is required to use at least five examples of the artist's work in the essay. A wide selection of artists are presented to choose from concentrating on artists of color, non European artists, and artists who identify as LGBTQI.

Assignment Type

Other

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

Sculpted Hand Enlargement:

The life-cast hand will be the model to make a sculptural enlargement out of clay. Classic sculpting techniques will be used to create the work including additive and subtractive sculpting. Objectives; to learn about proportion and sighting in sculpture. To sculpt from life and create a work that is dynamic and expressive.

An art historical lesson is given that presents a diverse and inclusive perspective. Examples could include Hank Willis Thomas, Tavares Strachan, Fernando Bolero.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Reading:

An art historical text based about sculpture will be read. Make notes for an in class conversation about the cultural and historical context of the artists work. Discuss the work with a conceptual and contextual framework focusing on the civic and social engagement of the artist's practice. Consider how representation and diversity, equity and inclusion themes are represented in the artists work. Artists could include Gabriel Orozco, Sarah Sue, Simone Leigh, El Anatsui. Options could include "Auguste Rodin" by Rainer Maria Rilke, 1903. Richard Serra "Verb List" 1967

Course Materials**Textbooks**

Peck, Judith (2007). "Sculpture as Experience" (1st Edition /e). Krause Publications. ISBN: 896894533
Collins, Judith, Phd. (2014). Sculpture Today Phaidon Press. ISBN: ISBN-10: 0714857637

Class Size Information**Class Size**

30

Class Size Category

F - Individualized, skills#based instruction/field practice 30

Diversity and Inclusion**Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.**

Sculpture as an historical practice has been prominently lead by artists from a very diverse background. This course will emphasize non-dominant groups of artists who use the sculpture as their forum as a public forum for progressive discourse. Students will be encouraged to research and incorporate their own cultural heritage in their proposed designs as well as work with other students doing the same from other cultural backgrounds.

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

Assignments, Instruction and Content will all be delivered using Universal Design as the main concept. This will entail providing each student with multiple platforms and paths to the information needed to reach the Learning Objectives. This course will use the CMS, printed material, direct instruction and supplemental instruction to ensure all strategies for learning are addressed. Evaluations will use explicit rubrics which are distributed at the time the work is assigned and where applicable, alternate forms of evaluations such as oral presentation, written presentation and conference will be applied.

Interactions**Explain how the course will incorporate student-to-student interaction.**

Student to Student contact will be incorporated in each class session as this course uses a great deal of community openness to provide feedback and a positive learning environment. This will include peer discussion and presentation as well as peer demonstrations in which students teach their unique skill sets relevant to sculpture artwork planning and construction to each other.

Explain how the course will incorporate instructor-to-student interaction.

Instructor to Student interactions will be varied. Lecture presentations on historical and contemporary sculpture, one on one instruction working on sculpture planning and execution, skill demonstrations and guided discussions are the primary form of instructor to student interaction.

Explain how the course will incorporate student-to-content interaction.

Student to Content interactions will occur daily in this course as the content is embedded in all activity. The students will be provided explicit instructions and content to incorporate into all projects and assignments. The students will interpret the conceptual content and create sculptural artworks and finished artworks that are evaluated on their appropriate connection to ideas discussed.

Explain how the course will incorporate student-to-self interaction (metacognitive).

Student to Self interactions will occur within each assignment. Each project and assignment will require the submission of a self analysis based on the project rubric. The student will evaluate their own performance based on rubric metrics as well as other factors not included in the rubric. They will then create a plan for responding to this self evaluation in future assignments and art projects.

Key: 245