Course Description: Development and understanding in the materials, techniques, and traditions of sculpture. Emphasis in relationship between concept and execution of the sculptural forms.

Learning Outcomes: Students will gain a better understanding of the elements and principles of three-dimensional design. Additionally, students will gain knowledge and skills of working with different media and the use of some of the basic tools involved in sculptural work. Most important, students will learn the pleasures of applying themselves toward creative excellence.

Instructional Methods: The course will include lectures, demonstrations, and field trips to learn various techniques, use of tools, characteristics of materials and various styles of sculpture. Class discussions and critiques on students’ works will also be used.

Learning Objectives:
- Learning the fundamental principles and theories of sculpture.
- Developing creative capacities through sculptural works.
- Learning to apply course material to improve thinking and problem-solving.

Materials: Most materials and some tools will be provided by the Instructor. Students will need to procure and bring the following items:
  - Rasps and files will be needed for some projects; available at local hardware stores (your instructor will inform you as to what tools are needed)
  - Sandpaper of varying types will be available for purchase from the Sculpture Lab.
  - Sketchbook: Students should bring a sketchbook of approximately 8 1/2 x 11 size
  - Pencils: Student should be normal pencils (NOT mechanical pencils, please)

Lab Fee: The lab fee of $50 is used to provide some materials and tools to be used for the projects for the course and to maintain the Sculpture Lab and its equipment.

Student Responsibilities: Students are expected to do the following:
- Do your best work.
- Come to class on a regular basis.
- Clean up after each class period.

Projects (see also “Project Details” below):
- Head study/self-portrait
- Abstraction in Stone
- Site-Specific Installation (*Group Project*)
- Plaster Study
- Sketchbook (not included in total points, but affects grade; exemplary work can be extra credit). The student is required to keep a sketchbook. This should be an orderly visual record of the semester’s work. Drawings should be made to initiate new ideas. The sketchbook should include drawings of works by different artists, objects, the student’s own
works during and after the process of development. It is not necessary for drawings to be
finished or refined, but should show study to gain a more adequate understanding of forms.
Sketchbooks will be reviewed periodically during the semester and will be turned in at the
end of the semester for final grading.

Group Work: The Site-Specific Installation project (listed above) will entail working as a group
to create a larger scale sculpture.

Policies and Procedures:

Evaluation: Based on quality of performance in handling materials, tools, solution of the specific
problems and class participation. In general, grading will follow:

Elements of Design: Line, Texture, Color, Shape/Form, Value, Space
Principles of Design: Repetition, Balance Emphasis, Contrast Unity

A: Planned carefully, made several sketches, and showed an awareness of the
elements and principles of design.
B: The artwork shows that the student applied the principles of design while using
one or more elements effectively.
C: The student did the assignment adequately, yet it shows lack of planning and
little evidence that an overall composition was planned.
D: The assignment was completed and turned in, but showed little evidence of
any understanding of the elements and principles of art; no evidence of planning.
F: The student did the minimum or the artwork was never completed.

Creativity/Originality
A: The student explored several choices before selecting one; generating many
ideas; tried unusual combinations or changes on several ideas; made connections
to previous knowledge; demonstrated understanding problem solving skills.
B: The student tried a few ideas for selecting one; or based his or her work on
someone else's idea; made decisions after referring to one source; solve the
problem in logical way.
C: The student tried in idea, and help out adequately, but it lacked originality;
substituted "symbols" for personal observation; might have copied work.
D: The student fulfill the assignment, but gave no evidence of trying anything
unusual.
F: The student showed no evidence of original thought.

Effort/Perseverance
A: The project was continued until it was complete as the student could make it;
gave it effort far beyond that required; to pride in going well beyond the
requirement.
B: The student work hard and completed the project, but with a loom or effort it
might have been outstanding.
C: The student finished the project, but it could have been improved with more
effort; adequate interpretation of the assignment, but lacking finish; chose an easy
project and did it indifferently.
D: The project was completed with minimum effort.
F: The student did not finished the work adequately.

Craftsmanship/Skill/Consistency
A: The artwork was beautiful and patiently done; it was as good as hard work
could make it.
B: With a little more effort, the work could have been outstanding; lacks the
finishing touches.
C: The student showed average craftsmanship; adequate, but not as good as it
could have been, a bit careless.
D: The student showed below average craftsmanship, lack of pride in finished work.
F: The student showed poor craftsmanship; evidence of lazy this or lack of understanding.

Group Cooperation/Attitude (if applicable)
A: The student work toward group goals, effectively performed a variety of roles in group work, followed through on commitments, was sensitive to the feelings and knowledge level of others, willingly participated in necessary preparation or work for classroom.
B: The student participated enthusiastically, followed through with commitments, performed more than adequately, assisted in preparation and clean-up.
C: The student mostly allowed others in the group to make all the decisions, did his or her share of work adequately, assisted in preparation and cleanup when asked.
D: The student allowed others to do most of the work, did participate minimally, did the minimum amount.
F: The student was part of the group, but did almost nothing toward group goals, did a minimal amount of preparation and cleanup.

Late work will result in a drop of half a letter grade. Each additional day the work is late there will be a drop in half a letter grade.

Individual conferences at the student’s request is encouraged in order to facilitate greater understanding of assignments, grading, etc. I will make myself available to students as much as possible.

Incomplete grades are assigned only in case of documented medical problems or other emergencies that prevent a student from completing course requirements; they are not, under any circumstances, available to prevent assignment of unsatisfactory course grade due to poor performance.

Grading Scale: A 100-93%, A- 92-90%, B+ 89-87%, B 86-83%, B- 82-80%
C+ 79-77%, C 76-73%, C- 72-70%, D 69-60%, F 59% and below

Extra Credit: Extra credit may be given to exemplary sketchbook work. Such work could improve a student’s grade by a maximum of one-half a letter grade (i.e. a B+ could become an A-).

Participation: (not included in total points, but affects grade). Punctual and full session attendance is mandatory. After 3 unexcused absences, each additional absence will result in half a letter grade. Being tardy to class 3 times results in 1 absence. The last 15 minutes of class periods will be used for clean up. Missing clean up 3 times results in 1 absence. If being late or absent is unavoidable, it is your responsibility to make up course material. Exchange phone numbers with classmates whom you may call for missed notes and assignments.

Syllabus Change Policy: This syllabus is a guide and every attempt is made to provide an accurate overview of the course. However, circumstances and events may make it necessary for the instructor to modify the syllabus during the semester and may depend, in part, on the progress, needs, and experiences of the students. Changes to the syllabus will be made with advance notice.

Disabilities & Non-Discrimination: The Americans with Disabilities Act states: “Reasonable accommodation will be provided for all persons with disabilities in order to ensure equal participation within the program. If a student has a disability that will likely require some accommodation by the instructor, the student must contact the instructor and document the
disability through the Disability Resource Center (435-797-2444), preferably during the first week of the course. Any request for special consideration relating to attendance, pedagogy, taking of examinations, etc., must be discussed with and approved by the instructor. In cooperation with the Disability Resource Center, course materials can be provided in alternative format, large print, audio, diskette, or Braille.”

Plagiarism: Plagiarism includes knowingly “representing, by paraphrase or direct quotation, the published or unpublished work of another person as one’s own in any academic exercise or activity without full and clear acknowledgement (sic?). It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials” (Code of Policies and Procedures for Students, Article V, Section 3A.1). The penalties for plagiarism are severe. They include “#1) warning or reprimand and #2) grade adjustment” (see: Article VI, Section 1A). Other penalties may also be imposed at the Dean’s discretion. These include probation, suspension, expulsion, withholding of transcripts, denial or revocation of degrees, referral to psychological counseling, and other appropriate disciplinary actions.

Inclusion: No student is permitted to create a threatening, intimidating, or harassing environment in this course. Classroom civility is a part of the Student Code, and infractions will be pursued through the Student Conduct Coordinator. This course will be conducted in a safe and tolerant environment, and any person who detracts from that environment will be instructed to leave without the ability to make up coursework.

OTHER GUIDELINES

• The instructor, the sculpture department, and the department of art are not responsible for student work and personal tools left in workspace, the shops, or classrooms.
• Projects/ materials are not to be stored in the wood or metal shops without prior consultation with the instructor.
• Students are required to remove their works from the sculpture building once a project has been graded.
• Do not use cell phones or Ipods (or other headphones) during class time.
• All studio tools must be returned to where they belong at the end of class period. Studio tools are not allowed to leave sculpture building.
• Plaster, clay, or toxic liquids cannot be disposed in the sinks.
• Students must pick up their graded art pieces within three days after the critique. All sculptures left longer will be disposed of.
PROJECT DETAILS

**Head Study: Self-portrait in terra cotta**

This clay study will focus on capturing facial/skull features accurately and will aim at portraying a sense of individuality and personality. The clay portrait will be created approximately ¾ of the actual size of your head. Photos will be taken as reference, and you are encouraged to bring a small mirror to the studio so you can reference your features in class.

Materials and tools needed: armature, terra cotta, newspaper, tape, spray bottle, clay modeling tools, metal rib, plastic bags for wrapping work in progress, small personal mirror, sponge.

**Abstraction in Stone:**

This will be an abstract form in Alabaster stone. From drawings you will be creating a clay maquette (a small model), and then carving that form in alabaster, using your maquette for reference.

Materials and tools needed: Alabaster, clay, clay modeling tools, rasp, file, wet/dry sandpaper, stone sealer.

**Site Specific Installation:**

This group project is an exploration of sculptural form within a specific environment. In the professional world of sculpture, teamwork and group work is often required. This project will help you learn how to collaborate with other artists. The Fine Arts Building (inside and out) is open for use. Locations will have to be approved before the group starts work. Multiple proposals will be required from the groups, from which one must be decided upon. Form materials you are limited to free, found, or extremely inexpensive material. The site/location of the work must be returned to its pre-installation state at the end of the semester. Once the pieces are installed, they will remain in place until the last week of the semester.

Materials needed: free, found, or inexpensive material.

**Plaster Study:**

From sketches you will form a clay maquette that you will use as a reference to build up an armature (support structure) in wire, over which you will form layers of plaster into the shape of your model.

Materials and tools needed: clay, plaster, clay modeling tools, metal ribs, cloth, chicken-wire, wire, tape, plaster mixing buckets, spatula, spray bottle.
COURSE OUTLINE

The following schedule is tentative and may be altered to better suit the needs of the class.

<table>
<thead>
<tr>
<th>Date</th>
<th>Subject</th>
<th>Materials and Tools</th>
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<tbody>
<tr>
<td>Sept 1</td>
<td>Introduction</td>
<td>armature, clay, modeling tool, plastic bag</td>
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<tr>
<td></td>
<td>Head study/self-portrait</td>
<td>mirror, spray bottle</td>
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<td>Sept 3</td>
<td>Shop safety workshop</td>
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<td></td>
<td>Head study/self-portrait</td>
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<td>Sept 8</td>
<td>Head study/self-portrait</td>
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<td>Sept 10</td>
<td>Head study/self-portrait</td>
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<td>Sept 15</td>
<td>Head study/self-portrait</td>
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<td>Sept 17</td>
<td>Head study/self-portrait</td>
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<tr>
<td>Sept 22</td>
<td>Critique I</td>
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<td>Slide lecture (examples for next project: stone sculpture/organic and geometric)</td>
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<td></td>
<td>Selecting stone</td>
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<td>Sept 24</td>
<td>Field trip to library (study sculptor Larry Elsner’s sketchbooks)</td>
<td>sketchbook, pencil</td>
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<td>Sept 29</td>
<td>Sketches for stone sculpture due</td>
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<td>Work on maquette</td>
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<td>Oct 1</td>
<td>Lecture (stone carving methods and tools)</td>
<td>rasp, file, silicon carbide sand paper</td>
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<td></td>
<td>Stone carving</td>
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<td>Oct 6</td>
<td>Stone carving</td>
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<td>Oct 8</td>
<td>Stone carving</td>
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<td>Oct 13</td>
<td>Stone carving</td>
<td>wood block, steel pin, nut epoxy</td>
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<td></td>
<td>Building base</td>
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<td>Oct 15</td>
<td>NO CLASS (Friday Class Schedule)</td>
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<td>Oct 20</td>
<td>Finishing stone sculpture</td>
<td>stone sealer</td>
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<td>Slide lecture (examples for next project: site specific installation)</td>
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<td>Oct 22</td>
<td>Critique II</td>
<td>found object, inexpensive material</td>
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<td></td>
<td>Sketch for site specific installation</td>
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<tr>
<td>Oct 27</td>
<td>Site specific installation</td>
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</tbody>
</table>
Oct 29  Site specific installation
Nov 3  Site specific installation
Nov 5  Site specific installation
Lecture for next project (organic and geometric)
Nov 10 Site specific installation
Nov 12 Critique III
Sketches due
Work on maquette
Nov 17 Organic + geometric
Demonstration (constructing wire mesh armature)
wire mesh, wire, pliers, gloves
Nov 19 Organic + geometric
Nov 24 Organic + geometric
Demonstration (plaster application)
plaster, cloth, rasp, metal rib
Nov 26 Thanksgiving Holiday
Dec 1 Organic + geometric
Demonstration (finishing method)
rasp, metal rib
Dec 3 Organic + geometric
Building base
wood block, steel pin, nut
Dec 8 Organic + geometric
Des 10 Final critique
Mandatory clean-up