

B. Course transferability: Based on the colleges that reviewed this course at www.njtransfer.org this course will readily transfer to most institutions.

V. Outline of Course Content

A. Lectures on kinetic sculpture, site-specific sculpture, public sculpture and trends in contemporary sculpture.

B. Technical demonstrations

Intended to build upon and strengthen the student's understanding of previously introduced technical processes and safety protocol:

- Stone or wood carving techniques.
- Clay modeling with a specialized emphasis on the bust and facial anatomy.
- Complex mould making-two or more pieces (using plaster or silicone).
- Use of woodworking power tools (table saw, band saw, scroll saw, chop saw, drill press belt and disk sander, jig saws, palm sander).
- Use of cold steel forming tools (Beverly shear, electric shears, nibbler, grinders, bender/roller/breaker unit, anvil, steel chop saw).
- Use of welding equipment (MIG welder and Arc welder).
- Use of hand tools (chisels, files, carving tools, hand riveter).

C. Slide lectures on historical and contemporary sculptors and movements.

D. Regular in-class critiques.

E. Reading assignments and in-class reports from the assigned course textbook chapters and handouts.

F. One gallery or museum visit.

G. One written report on an artist or movement.

H. Assignments

Students must demonstrate a commitment to this advanced class by being self-motivated and by creating works which challenge and advance their skills, vocabulary and personal interests. Required class assignments included:

- Researching and reporting on an artist or movement that relates to the student's chosen sculptural focus
- Industrial material construction
- Stone or wood carving
- Figure modeling (with an emphasis on the bust and facial anatomy)
- Advanced welded steel construction
- Casting (material to be determined by student and approved by instructor)

VI. Educational Goals and Learning Outcomes

A. General Educational Goals

Students will:

- produce original creative works by following structural/process guidelines (G.E. 1)
- analyze/deconstruct and critique student and professional artist's works both verbally and in written form (G.E. 2)
- draw from other disciplines to aid in the conceptual development of their work (G.E. 4)
- demonstrate a knowledge of the history of sculpture (G.E. 6)

B. Student Learning Outcome Objectives:

Upon completion of this course, the student will be able to:

- Address the content of his or her work in both spoken and written form.
- Create complex large scale/format works of sculpture.
- Develop clear blueprints/plans to clarify conceptual content and guide execution.
- Safely operate all wood and steel shop tools available in studio.
- Safely operate all welding units available in studio.
- Work with a variety of traditional and nontraditional sculptural materials.
- Employ formal design principles and color theory in completing works.
- Employ observational skills to recreate subject matter three-dimensionally.
- Identify key artists and movements in the history of sculpture.
- Critique or evaluate one's own work and classmates' work.

VII. Modes of Teaching and Learning

- Lecture/discussion
- Technical Demonstrations
- Studio work time
- Museum/galley visit
- Studio and homework projects

VIII. Papers, Examinations, and other Assessment Instruments

- Art Work
- Tool Proficiency
- Understanding of Safety Protocol
- Written Work
- Oral Discussions
- Critiques
- Quizzes

IX. Grade Determinants

- Grade determinates including projects, technique, craftsmanship, general safety protocol, paper, quizzes, critique discussions, attendance, participation, preparedness and effort will be used to assess the student according to the learning outcomes listed above.

X. Text and Materials

- Textbooks such as:
Curtice, Penelope, Sculpture 1900-1945, Oxford University Press, 1999.
Krauss, Rosalind E., Passages In Modern Sculpture, The MIT Press, 1999.
Zurbrugg, Nicholas, Art, Performance, Media, 31 Interviews, University of Minnesota Press, 2004.
Finch, Richard, Welder's Handbook, A Complete Guide To MIG, TIG, ARC and Oxyacetylene Welding, HPBooks, 1997.
Lanteri, Edouard, Modeling and Sculpting the Human Figure, Dover Publications, 1985.
Fennell, Robert A., Methods For Modern Sculpture, Sculpt Nouveau Publishing, 2000.
Archer, Michael, Art Since 1960, Thames and Hudson, 1997.
Wood, Paul, Movements In Modern Art, Conceptual Art, Delano Greenidge Editions, 2002.
- Hand-outs
- Videos/DVDs

XI. Resources

- Studio space with worktables, sinks, ventilation, dust collection system, material/tool storage space, student work storage space and machine/tool space.
- Table Saw
- Band Saws
- Chop Saws (one wood, one steel)
- Scroll Saws
- Drill Press
- Belt/Disk Sander
- Protective Welding Gear (hats, jackets, masks, gloves)
- Beverly Shear
- Bender/Roller/Breaker Unit
- Grinders
- Arc Welder
- MIG Welder
- Handheld Power Tools including: drills, palm sanders, jig saws, nibbler, electric shear
- Chalk/Writing Board
- Projection Screen
- VCR/DVD Player
- Portable Computer

