

California University of Pennsylvania
Guidelines for New Course Proposals
University Course Syllabus
Approved: 2/4/13

Department of Art and Design

A. Protocol

Course Name: Advanced Sculpture
Course Number: ART 498
Credits: 3 (repeatable to 18)
Prerequisites: ART 385, Sculpture Studio
Maximum Class Size (face-to-face): 22
Maximum Class Size (online):
(Choose which one is appropriate or both if applicable)

B. Objectives of the Course:

1. Students will describe and apply inductive reasoning skills in relation to the interaction of formal design elements and principles. Students will demonstrate their knowledge of the formal qualities of visual art including the elements and principles of visual literacy (design) and develop a competency with a variety of media tools and techniques through the creation of sculpture.
 - a. Design Elements
 - b. Design Principles
 - c. Media
 - d. Tools
 - e. Techniques
2. Students will describe and apply and apply both inductive and deductive reasoning skills through exercises of experimentation with materials and processes considered for their work. Students will, in selecting materials and methods, predict the outcomes of various creative and technical processes in the planning of their sculpture.
3. Students will apply creative verbal/visual problem solving skills and strategies through maquette/sketchbook assignments as well as in the creation of their sculpture and describe the methods of inquiry that lead them to their choices regarding personal expression.
 - a. Forming of order

- b. Forming of meaning
- c. Historical context

4. Students will demonstrate their knowledge of the figure through the creation of realistic and abstract figural sculpture.
 - a. Realistic Figure Study
 - b. Abstract Figuration
5. Students will analyze content or meaning as it relates to social, economic, political, religious, and cultural aspects and personal expression in sculpture and describe their critical analysis processes during critiques that involve oral and written response.
6. Students will learn methods of abstract logical thinking through assignments of maquettes and assignments in their sketchbooks/journals that require relating their new ideas with a variety of techniques, art historical ideas, and a diverse range of contemporary ideas, contexts, and aesthetics. Students will demonstrate independent initiative in exploring new ideas, different techniques, their background in art history, and a diverse range of aesthetics in the creation of their sculpture.
7. Students will demonstrate writing abilities in the areas of visual description, aesthetics, criticism, analysis, process, and sculpture/art history as it relates to their own personal ideas and sculpture.
8. Students will demonstrate professional presentation of their finished sculpture during critiques.
9. Students will demonstrate development of their own personal voice as an artist through the creation of their sculpture.

C. Catalog Description:

A repeatable studio course in sculpture designed to enable students who are seriously interested in sculpture, the opportunity to experiment with many type of media and to investigate other seasonable materials which can be used as sculpture. They will also be expected to impose on themselves problems which demonstrate critical thinking and analysis of materials. The prerequisite for this course is Sculpture Studio (ART 385)

D. Outline of the Course:

1. The creation of sculpture:
 - a. Five major sculpture projects:
 - (1) Realistic figure study: two to three in class figures
 - (2) Four independent sculptures to be worked on in and out of class that address various issues outlined in the objectives of the course
2. Writing assignments:
 - a. Types includes:
 - (1) Descriptive:
 - a. of visual
 - b. of process
 - (2) Art Historical
 - (3) Critical
 - (4) Analytical
 - (5) Expressive/evaluative
 - b. Assignments include:
 - (1) Personal "Themes" paper: a 6-8 page typed paper describing ideas, concepts, issues, styles, processes, themes and a physical description of past work of the student.
 - (2) Research paper: a 10 to 12 page typed paper about a contemporary sculptor that includes all of the types of writing included in D.2.a.
 - (3) Art analysis of an original work of art (viewed in person): a 6-8 page paper addressing the formal aspects of the sculpture
 - (4) Art analysis of an original work of art (viewed in person): a 6-8 page paper addressing the conceptual and/or cultural aspects of the sculpture
 - (5) Resume: a 1 page resume to be included in the final portfolio
 - (6) Artist's statement: a 1 page statement touching on all or most of the types of writing included on D.2.a. to be included in the final portfolio
 - c. Opportunities for revision include:
 - (1) All writing assignments provide the opportunity for revision
 - (2) Revisions must be made by 7 to 10 days of the assignment due date, as specified by the instructor
 - (3) Several writing assignments (most notably the artist's statement) are likely to require numerous drafts

E. Teaching Methodology:

Traditional Classroom Methodology

1. Information sources
 - a. Instructor:
 - (1) Lecture
 - (2) Demonstration
 - (3) Individual guidance
 - b. Studio atmosphere: critical discussion with peers
 - c. Support materials
 - (1) Text
 - (2) Periodicals
 - (3) Internet
 - (4) Catalogues
 - (5) Books
 - (6) Videos
 - (7) Slides
 - (8) Actual artwork
 - a. on campus
 - b. during field trips
2. Execution method: in and out of class student centered, hands on, class participation based methodology to engage students in developing effective strategies for thinking about and making sculpture as a developing artist, including:
 - a. Individual hands on learning
 - b. Formal and informal development of keen observation and critical discussion with instructor and peers
 - c. Small group teams for support in brainstorming ideas, refining ideas and skills, and technical and physical teamwork in the creation of sculpture

F. Text

Kelly, James J., *The Sculptural Idea*, Minneapolis, MN Burgess Publishing Company, 1974.

G. Assessment Activities:

Traditional Classroom Assessment

1. Critiques of sculpture: include assessment of
 - a. formal qualities of sculpture

- b. content or meaning as it related to possible social, economic, political, religious, and cultural aspects and personal expression in sculpture.
 - c. aesthetics
 - d. proficiency with figure
 - e. proficiency with techniques used
 - f. presentation
2. Attendance: observed studio practice during class
 3. Completion of writing assignments
 4. Progress, commitment and production in relationship to in-class work and outside assignments

H. Accommodations for Students with Disabilities:

Accommodations for Students with Disabilities

Students with disabilities:

- Reserve the right to decide when to self-identify and when to request accommodations.
- Will register with the Office for Students with Disabilities (OSD) each semester to receive accommodations.
- Might be required to communicate with faculty for accommodations, which specifically involve the faculty.
- Will present the OSD Accommodation Approval Notice to faculty when requesting accommodations that involve the faculty.

Requests for approval for reasonable accommodations should be directed to the Office for Students with Disabilities (OSD). Approved accommodations will be recorded on the OSD Accommodation Approval notice and provided to the student. Students are expected to adhere to OSD procedures for self-identifying, providing documentation and requesting accommodations in a timely manner.

Contact Information:

- Location: Azorsky Hall – Room 105
- Phone: (724) 938-5781
- Fax: (724) 938-4599
- Email: osdmail@calu.edu
- Web Site: <http://www.calu.edu/current-students/student-services/disability/index.htm>

I. Supportive Instructional Materials, e.g. library materials, web sites, etc.

1. *Sculpture Magazine*
2. *Artnews*
3. *Artforum*
4. *Art in America*
5. Kelly, James J., The Sculptural Idea, Minneapolis, MN Burgess Publishing Company, 1974.
6. Coleman, Ronald L., Sculpture, Dubuque, Iowa William C. Brown Company, 1980.
7. Verhelst, Weibert, Sculpture Tools, Materials and Techniques, Englewood Cliffs, NJ Prentice-Hall, 1988.
8. Arnason, H.H., History of Modern Art, Prentice, 1998.
9. Atkins, Robert, Artspeak, Abbeville Press, 1990.
10. Hertz, Richard, Theories of Contemporary Art.
11. Kandinsky, Wassily, Concerning the Spiritual in Art, Dover, 1977.
12. Foster, Hal, The Anti-Aesthetic, Bay, 1983.
13. Risati, Howard, Postmodern Perspectives, Prentice, 1990.
14. Dunning, William, The Roots of Postmodernism, Prentice, 1995.
15. Lovejoy, Margot, Postmodern Currents, Prentice, 1997.
16. Pierce, James Smith, From Abacus to Zeus, Prentice, 1998.
17. Lucie-Smith, Edward, ArtToday, Phaidon, 1995.
18. Burkhard, Reimschneider, Uta, Grosenick, Art at the Turn of the Millennium, Taschen, 2000.

Additional Information for Course Proposals

J. Proposed Instructors:

Any qualified faculty member of the Department of Art and Design

K. Rationale for the Course:

Sculpture is one of the traditional competencies in fine art. It holds a dominant role in the history of art from ancient Egypt through the present day. Sculpture and the peripheral studies inherent with it are a traditional and fundamental discipline to the further study of fine art, art history, art education and associated disciplines. This 400 level course leads to advanced proficiency with traditional and contemporary approaches to sculpture, and affords students opportunity to develop significant bodies of professional work consistent with each student's chosen focus. BFA students and students seeking entry into MFA programs are required to take multiple upper level studios such as this course.

L. Specialized Equipment or Supplies Needed:

No additional specialized equipment or supplies will be needed.

M. Answer the following questions using complete sentences:

1. Does the course require additional human resources? (Please explain)
The course does not require additional human resources.
2. Does the course require additional physical resources? (Please explain)
The course does not require additional physical resources.
3. Does the course change the requirements in any particular major?
(Please explain)
The course does not change the requirements of any particular major.
4. Does the course replace an existing course in your program? (If so, list the course)
The course does not replace an existing course.
5. How often will the course be taught?
The course will be taught each semester.
6. Does the course duplicate an existing course in another Department or College? (If the possibility exists, indicate course discipline, number, and name)
The course does not duplicate an existing course.

- N. If the proposed course includes substantial material that is traditionally taught in another discipline, you must request a statement of support from the department chair that houses that discipline.

N/A

- O. Please identify if you are proposing to have this course considered as a menu course for General Education. If yes, justify and demonstrate the reasons based on the categories for General Education. The General Education Committee must consider and approve the course proposal before consideration by the UCC.

Fine Arts