

SCULPTURE II

I. Course Description:

Continued exploration of sculptural processes, materials, tools, and equipment. Studio safety will be emphasized. Emphasis on developing proficiency in the selection, use, and manipulation of materials as well as a mastery of the processes involved.

II. Prerequisite: Sculpture I

III. Credit Hours:

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

IV. Concepts:

Emphasis is on continuing development of personal expression, aesthetic, technical competency and craft in the development of traditional and contemporary sculptural artforms. Safety issues continue to be addressed.

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. A Sculpture II course should expose students to more advanced processes not just advance the aesthetic development of the student.

<u>Materials:</u>	<u>Structural Concepts:</u>	<u>Styles:</u>
Modeling Clay	Unitary Form	Traditional
Plaster	Aggregate Form	Constructivist
Wax Working	Organic/Biomorphic Form	Minimalism
Wood	Geometric/Rational Form	Formalism
Steel/Metals	Utilitarian Form	Abstraction
Found Objects	Found Objects	Post Modern
Ready Mades	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 Historical Reference: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: Making Art Safely, Spandorfer, Curtiss, Snyder

Sculpture Books: Sculpture: A Studio Guide, Widman; Practical Sculpture, Langland; Living Materials: A Sculptor's Handbook, Andrews; The Materials and Methods of Sculpture, Rich; Contemporary Art with Wood, Meilach; How to Work with Tools and Wood, Campbell & Mager; Sculpture Casting, Kowal & Meilach; Direct Metal Sculpture, Meilach & Seiden; Cement Sculpture, Schwanke; Modeling the Figure in Clay, Lucchesi; Sculpture in Paper, Fabri

Tools: Everything Sold in Hardware Stores, Philbin & Ettliger

Theory: Sculpture Since 1945, Lucie Smith; Overlay, Lippard;

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.