

ART M77: BEGINNING SCULPTURE I

Originator

gzucca

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

ART - Art

Course Number (CB01B)

M77

Course Title (CB02)

Beginning Sculpture I

Banner/Short Title

Beginning Sculpture I

Credit Type

Credit

Start Term

Fall 2023

Formerly

ART M19A - Beginning Sculpture

Catalog Course Description

Introduces formal, spatial and conceptual problems in sculpture. Focuses on techniques in materials such as paper, cardboard, plaster, wood, wire, and clay. Encourages personal expression through the investigation of materials.

Taxonomy of Programs (TOP) Code (CB03)

1002.00 - Art (Painting, Drawing, and Sculpture)

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

May be required

Faculty notes on field trips; include possible destinations or other pertinent information

To the beach in Malibu Thornhill Broome & Museums

Grading method

(L) Letter Graded

Alternate grading methods

(O) Student Option- Letter/Pass

(P) Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

17.5

Maximum Contact/In-Class Lecture Hours

17.5

Activity**Laboratory****Minimum Contact/In-Class Laboratory Hours**

105

Maximum Contact/In-Class Laboratory Hours

105

Total in-Class**Total in-Class****Total Minimum Contact/In-Class Hours**

122.5

Total Maximum Contact/In-Class Hours

122.5

Outside-of-Class**Internship/Cooperative Work Experience****Paid****Unpaid****Total Outside-of-Class****Total Outside-of-Class****Minimum Outside-of-Class Hours**

35

Maximum Outside-of-Class Hours

35

Total Student Learning**Total Student Learning****Total Minimum Student Learning Hours**

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Student Learning Outcomes (CSLOs)**Upon satisfactory completion of the course, students will be able to:**

- | | |
|---|--|
| 1 | demonstrate skills in basic sculpture techniques as applied to varied three-dimensional media. |
| 2 | identify the elements and principles of design and demonstrate their roles in relation to beginning level sculpture vocabulary and works of art. |
| 3 | demonstrate creative and critical thinking, with an awareness and sensitivity to individual and cultural differences, as they research, produce, analyze and evaluate sculptures at a beginning level. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:

- | | |
|----|---|
| 1 | demonstrate knowledge and experience in safety procedures relating to sculpture materials and tools. |
| 2 | demonstrate knowledge and experience in a variety of sculptural methods which may include but not limited to: additive processes, subtractive processes and constructed forms. |
| 3 | employ sculpture-specific vocabulary in discussion of contemporary and historical examples of sculpture. |
| 4 | analyze and critique sculptural works of art by their peers and in historical and contemporary examples. |
| 5 | employ principles of design: proportion, emphasis, movement, balance, repetition, rhythm, economy and variety in their solutions to hands-on sculptural problems. |
| 6 | employ the elements of space, scale, balance, and proportion in three-dimensional studies. |
| 7 | explore and develop individual creative process. |
| 8 | develop visual, analytical, language and written skills in relation to their own work and the work of contemporary and historical artists. |
| 9 | demonstrate critical thinking and problem solving skills to address three-dimensional studio exercises. |
| 10 | present completed works in group critiques. |
| 11 | demonstrate an understanding of a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional western canon and those from underrepresented non-western cultures. |
| 12 | demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion. |

Course Content**Lecture/Course Content**

5% Introduction

- A. Class objectives and workload
- B. Sculpture movements and historical overview
- C. Organization, safety, cleanup of studio

20% Subtractive Processes

- A. Overview of historical and contemporary examples
- B. Possible assignments may include but not limited to:
 - Plaster carving
 - Carving of leather-hard clay
 - Other subtractive media: soap, foam, stone, etc.

30% Clay as a Sculptural Medium

- A. Overview of historical and contemporary examples
- B. Possible assignments may include but not limited to:
 - Historical copy in clay
 - Figure studies
 - Multiples in sequence
 - Preparation for firing
 - Surface treatment (glaze, paint, stain, etc.)

10% Line as Form

- A. Overview of early twentieth century art and contemporary examples
- B. Relationships to positive/negative space, balance, suspension, base
- C. Project in material which may include but not limited to: wire, string, paper, etc.

5% Cognitive Meaning and Content

- A. Cognitive meaning - investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art, as applied to contemporary and historical sculpture
- B. Content - investigation of meaning derived from materials, forms, and techniques used in the creation of a work of art, specifically three-dimensional forms

10% Construction and the Found Object

- A. Overview of historical and contemporary examples
- B. Project which may include but not limited to:
 - Construction of found objects on theme of choice
 - Small or large scale installation of found and hand-made objects on theme of choice

10% Issues of Scale

- A. Overview of historical and contemporary examples
- B. Discussion of impact and implications of large scale and small scale

- C. Possible projects which may include but not limited to:
- Group project with large scale inflatable material
 - Individual project miniature scale
 - Installation and its relationship to a space in materials of choice

10% Working with Planes

- A. Overview of historical movements: cubism and constructivism
 B. Positive and negative space, balance
 C. Demonstration in building with flat material (cardboard)
 D. Group or individual project in flat material which may include but not limited to: cardboard, foam core, sheet metal, wood, plastic

Laboratory or Activity Content

5% Practice and application of lecture content:
 Introduction

- A. Class objectives and workload
 B. Sculpture movements and historical overview
 C. Organization, safety, cleanup of studio

5% Practice and application of lecture content:

Cognitive Meaning and Content

- A. Cognitive meaning - investigation of the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art, as applied to contemporary and historical sculpture
 B. Content - investigation of meaning derived from materials, forms, and techniques used in the creation of a work of art, specifically three-dimensional forms

10% Practice and application of lecture content:

Construction and the Found Object

- A. Overview of historical and contemporary examples
 B. Project which may include but not limited to:
 1. Construction of found objects on theme of choice
 2. Small or large scale installation of found and hand-made objects on theme of choice

Practice and application of lecture content:

10% Issues of Scale

- A. Overview of historical and contemporary examples
 B. Discussion of impact and implications of large scale and small scale
 C. Possible projects which may include but not limited to:
 - Group project with large scale inflatable material
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20% Practice and application of lecture content:

Subtractive Processes

- A. Overview of historical and contemporary examples
 B. Possible assignments may include but not limited to:
 - Plaster carving
 - Carving of leather-hard clay
 - Other subtractive media: soap, foam, stone, etc.

30% Practice and application of lecture content:

Clay as a Sculptural Medium

- A. Overview of historical and contemporary examples
 B. Possible assignments may include but not limited to:
 - Historical copy in clay
 - Figure studies
 - Multiples in sequence
 C. Preparation for firing
 D. Surface treatment (glaze, paint, stain, etc.)

10% Practice and application of lecture content:

Line as Form

- A. Overview of early twentieth century art and contemporary examples
 B. Relationships to positive/negative space, balance, suspension, base
 C. Project in material which may include but not limited to: wire, string, paper, etc.

10% Practice and application of lecture content:

Working with Planes

- A. Overview of historical movements: cubism and constructivism
 B. Positive and negative space, balance
 C. Demonstration in building with flat material (cardboard)
 D. Group or individual project in flat material which may include but not limited to: cardboard, foam core, sheet metal, wood, plastic

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression
Skills demonstrations

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Essay exams
Individual projects
Journals
Laboratory activities
Objective exams
Oral analysis/critiques
Oral presentations
Portfolios
Quizzes
Reports/papers
Research papers
Skills demonstrations
Skills tests or practical examinations
Written analyses
Written compositions
Written homework
Classroom Discussion
Projects
Participation
Reports/Papers/Journals

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Distance Education
Laboratory activities
Lecture

Describe specific examples of the methods the instructor will use:

the instructor will lecture, demonstrate and assign methods of sculpting forms, then the students will apply this knowledge in order to create their own artistic interpretation of the assignment.

instructor will show examples of historic and contemporary art that help inform and inspire the student's projects.

instructor-led group analysis and discussion of design issues

Representative Course Assignments

Writing Assignments

report describing a gallery or museum visit; paper should include sculpture terminology in a critical analysis of the art that was seen.

write critique of student artwork during classroom critique.

write self-reflective analysis of own art project: sources, inspirations, challenges, etc.

Critical Thinking Assignments

analysis of own work in relation to historical and contemporary sculpture.

analysis of elements within a sculpture that imply movement.

participation in group critiques of student work using sculpture terminology.

exercises in enlarging or shrinking sculpture forms and discussion of how scale alters the visual communication of the sculpture.

Reading Assignments

reading an article about a featured artist in Sculpture magazine.

reading describing new sculpting techniques and processes.

Skills Demonstrations

assigned project utilizing the subtractive method of sculpting.

assigned project utilizing the additive method of sculpting.
 assigned project on demonstrating safe practices using wood working tools.

Problem-Solving and Other Assignments (if applicable)

combine two historic inspiration pieces into one original sculpture.
 create a figure sculpture that implies stillness.
 create a figure sculpture that implies motion.
 create a figure sculpture that implies an emotion.

Outside Assignments

Representative Outside Assignments

make sketches or small models for in-class projects.
 research visual materials and develop ideas for sculpture projects to be worked on during lab hours.

Articulation

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
CSU, Northridge	ART 235	Sculpture I	3
CSU Fullerton	ART 216A	Beginning Sculpture	3
UC Irvine	ART 40	Basic Sculpture	4
UC Davis	ART 5	Beginning Sculpture	5

Comparable Courses within the VCCCD

ART R155 - Beginning Sculpture
 ART V25A - Beginning Sculpture I

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

F2007

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****Area F: Ethnic Studies****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**UC TCA
Approved**IGETC****Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****Area 4: Social and Behavioral Sciences****Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**
Textbook**Description**Kelly, James J. *The Sculptural Idea*. 4th ed., Waveland, 2003.**Resource Type**

Textbook

Classic Textbook

Yes

DescriptionAndrews, Oliver. *Living Materials: A Sculptor's Handbook*. Rev. ed., University of California, 1988.**Resource Type**

Textbook

Classic Textbook

Yes

Description

Hessenberg, Karin. *Sculpting Basics: Everything You Need to Know to Create Fantastic Three-Dimensional Art*. Barrons, 2005.

Resource Type

Textbook

Description

Pedrosa, Adriano, Laura Hooptman, and Jens Hoffmann. *Vitamin 3-D: New Perspectives in Sculpture and Installation*. Phaidon, 2014.

Resource Type

Textbook

Description

Causey, Andrew. *Sculpture Since 1945*. Oxford UP, 1998.

Resource Type

Periodical

Description

Sculpture Magazine. International Sculpture Center, 2022.

Resource Type

Textbook

Classic Textbook

No

Description

Gormley, Anthony and Martin Gayford. *Shaping the World: Sculpture from Prehistory to Now*. Thames and Hudson, 2020.

Library Resources**Assignments requiring library resources**

Research, using the Library's print and online resources.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research, using the Library's print and online resources, issues relevant to the course such as spatial and conceptual problems in sculpture.

Distance Education Addendum**Definitions****Distance Education Modalities**

100% online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Other DE (e.g., recorded lectures)	Recorded lectures, Narrated Slides, Screencasts, Instructor created content, Discussions, 3rd Party (Publisher) Tools, Websites and Blogs, Multimedia (YouTube, Films on Demand, 3CMedia, Khan Academy, etc.)
Asynchronous Dialog (e.g., discussion board)	Regular Asynchronous discussion boards will be used to encourage discussion among students where they can compare and contrast/ discuss /identify and analyze elements of course outcomes. Other Discussion boards will also be used for Q&A, and general class discussion by students and the instructor to facilitate student learning outcomes.
Synchronous Dialog (e.g., online chat)	Communication, Online office hours, Online group discussions.
E-mail	Email, class announcements and tools such as "Message Students Who" and "Assignment Comments" in Canvas will be used to regularly communicate with all students to clarify class content, remind of upcoming assignments, and provide immediate feedback to students on coursework to facilitate student learning outcomes. Students will be given multiple ways to email instructor through Canvas inbox and faculty provided email account through their own canvas email and school email.

Primary Minimum Qualification

ART

Review and Approval Dates

Department Chair

11/08/2022

Dean

11/10/2022

Technical Review

02/02/2023

Curriculum Committee

2/7/2023

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000432401

DOE/accreditation approval date
MM/DD/YYYY