

ART M79B: FIGURE SCULPTURE II

Originator

cminet

Co-Contributor(s)
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College

Moorpark College

Discipline (CB01A)

ART - Art

Course Number (CB01B)

M79B

Course Title (CB02)

Figure Sculpture II

Banner/Short Title

Figure Sculpture II

Credit Type

Credit

Start Term

Fall 2023

Catalog Course Description

Continues the development of fundamental skills in the sculpting of the human figure from live models, with the introduction of more intermediate concepts and methods. Includes materials such as clay, wire, and mixed media. Emphasizes technical competence, while encouraging self-expressive approaches to sculpting the human form.

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

Will not be required

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

Prerequisites

ART M79A

Entrance Skills

Entrance Skills

ART M79A

Prerequisite Course Objectives

ART M79A-demonstrate beginning level competency with tools, materials, studio safety, and a variety of figure sculpting techniques.

ART M79A-utilize space, balance, form, plane, and proportion for the realistic rendering of the human figure from the live model.

ART M79A-complete studies, exploratory sketches and finished sculptures from the human figure.

ART M79A-demonstrate an understanding of the influences of a diverse range of artworks and artistic movements, throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures, and underrepresented groups.

ART M79A-assess and critique own work and work of others and offer creative solutions.

ART M79A-demonstrate creativity and sensitivity as they research, produce, analyze and critique works of art, while maintaining an awareness of diversity, equity and inclusion.

Requisite Justification

Requisite Type

Prerequisite

Requisite

ART M79A

Requisite Description

Course in a sequence

Level of Scrutiny/Justification

Closely related lecture/laboratory course

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

- | | |
|---|---|
| 1 | demonstrate creative and critical thinking, with an awareness and sensitivity to individual and cultural differences, as they research, produce, analyze and evaluate figure sculptures at an intermediate level. |
| 2 | demonstrate intermediate level understanding of the principles, materials, terminology and techniques of sculpting the human figure from live models while working towards a more personal and expressive interpretation of the human form. |
| 3 | identify the elements and principles of design and demonstrate their roles in relation to intermediate level figure sculpture vocabulary and works of art. |

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

- | | |
|---|---|
| 1 | demonstrate a more advanced working knowledge of the three-dimensional human form by working directly from the live model. |
| 2 | manipulate the elements and principles of design for a classical or interpretive rendering of the human figure. |
| 3 | complete intermediate level studies, exploratory sketches and finished sculptures in varied media that indicate an understanding of the anatomical markers, muscle groups, and proportion of the human figure. |
| 4 | assess and critique own work and the work of others and offer creative solutions. |
| 5 | develop visual, analytical, and written skills to relate an understanding of art history and contemporary sculpture to personal work. |
| 6 | implement intermediate level methods such as distortion, emphasis, exaggeration, stylization, and simplification for a self-expressive rendering of the sculpted human figure. |
| 7 | demonstrate proficiency with intermediate sculpting techniques, concepts, and materials as applied to the human figure. |
| 8 | demonstrate an understanding of a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional Western canon, non-Western cultures, and underrepresented groups. |
| 9 | 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****20% I. Materials, Techniques and Practices**

A. Continued practice of beginning-level materials, techniques and practices

B. Introduction to, and experimentation with intermediate level materials, techniques and practices, including, but not limited to: surface manipulation, alternative armatures, hollow form construction, varied staining and glazing techniques.

10.00% II. Form

A. Review of proportions. measuring, alignment, unit measurements

B. Honing of realistic representation of the human figure

C. Introduction to expressive approaches such as abstraction, distortion, elongation, etc.

10.00% III. Review and Application of Anatomy

A. Skeletal structure

B. Muscular structure

C. Bony landmarks

5% IV. Varied Media

A. Honing of sculpting practice in water-based clay

B. Introduction to intermediate level materials for sculpting the human form from the live model. Materials may include, but not limited to:

A. Papier-mâché

B. Polymer clay

C. Plaster

D. Found objects

E. Wire

F. Water-based clay

10% V. Compositional Design and Content

A. Intermediate-level implementation of design elements and principles into compositions involving the three-dimensional human figure.

30.00% VI. Content: Development of individual style in projects which may include, but not limited to:

A. Reclining figure

B. Standing figure

C. Sections of body, i.e., hands and feet

D. Relief project

E. Head study

F. Multiple figure compositions

G. Figure and inanimate object compositions

H. Sculptures influenced by either a contemporary or historical work

5% VII. Cognitive meaning and content

Continued practice and an intermediate-level of study of:

A. Cognitive meaning – the intellectual, symbolic, emotional, thematic and narrative aspects of a work of art

B. Content - the meaning derived from materials, forms, and techniques used in the creation of a work of art, in conjunction with cognitive meanings and outside knowledge

10% VIII. Artistic Inspiration

Present a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional western canon, non-western cultures and underrepresented groups as inspiration for course assignments and projects.

Laboratory or Activity Content**Practice and application of lecture materials:****20% I. Materials, Techniques and Practices**

A. Continued practice of beginning-level materials, techniques and practices

B. Introduction to, and experimentation with intermediate level materials, techniques and practices, including, but not limited to: surface manipulation, alternative armatures, hollow form construction, varied staining and glazing techniques.

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A. Review of proportions. measuring, alignment, unit measurements

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D. Found objects

E. Wire

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Present a diverse range of artworks and artistic movements throughout historical and contemporary art, including those from the traditional western canon, non-western cultures and underrepresented groups as inspiration for course assignments and projects.

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):

- Group projects
- Individual projects
- Objective exams
- Oral analysis/critiques
- Oral presentations
- Portfolios
- Quizzes
- Research papers
- Skills demonstrations
- Written analyses
- 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
- Other (specify)

Specify other method of instruction

Demonstrations of technique, instructor-led group analysis and discussion of design issues

Describe specific examples of the methods the instructor will use:

Instructor will demonstrate intermediate-level sculpting techniques for rendering the human figure.

Instructor will lead class critique discussions and analysis of student artwork.

Instructor will give a PowerPoint type lecture introducing students to relevant historical and contemporary examples of figure sculpture.

Representative Course Assignments

Writing Assignments

write a short museum visit paper that critically assesses works of contemporary or historical sculpture.

write a critique of work by a contemporary artist.

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

Critical Thinking Assignments

create a composition that combines a human figure with an inanimate object.

participate in group critiques of student work using sculpture terminology.
 analyze own work in relation to historical and contemporary issues and/or contemporary and historical art movements.

Reading Assignments

Selected readings from contemporary art periodicals like *Sculpture Magazine*, *Art in America*, *Artillery*, *Juxtapoz*, etc.

Selected readings on sculpting techniques from sources such as artist's websites.

Selected readings from artist monographs and historical accounts, such as Vasari's *Lives of Artists*.

Reading from and viewing videos on Artists of Our Time/ART21.com series on figurative artists and artistic movements focused on the human figure, such as interviews with artists that may include, but not limited to: Kara Walker, Simone Leigh, and David Altmejd.

Skills Demonstrations

create a multi-figure composition in clay.

create a bas-relief in clay from the live model.

Outside Assignments

Representative Outside Assignments

research visual resources and idea development for projects to be worked on outside of class.

add muscle groups onto a small clay sketch made from the model.

Articulation

Comparable Courses within the VCCCD

ART V58B - Figure Sculpture II

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Laney College	ART 77	Intermediate Figure Sculpture	3
Santa Monica College	ART 41B	Figure Modeling Sculpture II	3

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:

F2013

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**
Moszynska, Anna. *Sculpture Now (World of Art)*. Thames and Hudson, 2013.**Resource Type**
Textbook**Description**
Rubino, Peter. *Sculpting the Figure in Clay: An Artistic and Technical Journey to Understanding the Creative and Dynamic Forces in Figurative Sculpture*. Watson-Guptill, 2020.**Resource Type**
Textbook**Description**
Harper, Glenn, and Twylene Moyer, eds. *A Sculpture Reader: Contemporary Sculpture Since 1980*. International Sculpture Center, 2006.**Resource Type**
Textbook

Classic Textbook

No

Description

Córdova, Cristina. *Mastering Sculpture: The Figure in Clay: A guide to Capturing the Human Form for Ceramic Artists*. Quarry Books, 2022.

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, into historical and contemporary issues in sculpture and/or contemporary and historical art movements.

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**

11/29/2022

Dean

11/30/2022

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

CCC000592722

DOE/accreditation approval date

MM/DD/YYYY