

Bergen Community College
Division of Business, Arts, and
Social Sciences

Visual and Performing Arts
Department

Course Syllabus

ART-108 Sculpture 1

Basic Information about Course and Instructor

Semester and year:
Course and Section Number: **Sculpture 1 ART-108**
Meeting Times and Location: **W326**
Instructor:
Office Location:
Phone:
Departmental Secretary:
(optional) Office Hours:
Email Address:

Course Description:

This studio course offers an introduction and practical experience in developing sculptural work. Hands-on experimentation with several media and differing approaches to three-dimensional form are referenced with respect to historical and cultural influences. Students use clay, cardboard, papier mache, wire or other materials. Web-enhanced presentations regarding relevant artists, their works, and their techniques, will be followed by in-class studio work.

3 credits; 2 lectures, 2 labs

Prerequisites: None

Co-requisites: None

Student Learning Objectives:

As a result of meeting the requirements in this course, students will be able to:

- Analyze and discuss elements and principles of design as related to 3-dimensional form
- Utilize various hand-building techniques and materials in developing 3-dimensional works
- Demonstrate a knowledge of historical and cultural influences on sculptural works
- Demonstrate a knowledge of the individual artists' works discussed in class

Course Content

Each weekly class will begin with a web enhanced presentation of one or more relevant artists, techniques, related sculptural works, and/or historical and cultural influences, followed by in-class studio work. The course will explore techniques, tools, and materials* for hand-building in three-dimensions. Students will create several works using additive and/or subtractive techniques in materials selected from self-hardening clay, oven-baked clay, cardboard, papier mache, wire, and found materials. Contemporary and historical sculpture will be referenced.

**Note re materials: No ceramic clay will be used, as the art department does not have a kiln.*

Special Features of the Course

In-class studio work can include, but not be limited to, direct observation of the life model.

Means of Assessment *(see grading policy below for details)*

- 80% of grade: Course projects
- 20% of grade: Class participation

GRADING POLICY

1. Successful completion of projects: 80% of grade

Projects and assignments are evaluated based on achievement of technical and creative concepts, thoughtfulness, attention to detail and originality of approach. As this class involves primarily hands-on learning, class participation is an essential component of student success.

Class Projects: Each project will be graded as follows:

- Grade of A (100): This project shows originality in its approach and a mastery over technical skills. It also displays attention to detail in all phases of execution and presentation. Substantial work is done in free lab hours, and/or at home, and class time is used effectively. **This project will reflect an independent commitment and interest on the part of the student.** The A grade is reserved for the best work and outstanding effort.
- Grade of B (90): This project is fully completed and shows technical competence as well as solid design decisions. The project fulfills all of the requirements of the assignment.
- Grade of C (80): This project is completed in a sloppy fashion. The project will demonstrate a weak grasp over relevant techniques and/or it lacks creativity and cohesiveness.
- Grade of D (70): This project is only partially complete or does not address the requirements of the assignment.
- Grade of F (60): Project is not completed; it is very late and/or done poorly.

2. Class participation: 20% of grade

This includes positive participation such as being involved in class discussions and critiques, making use of class time to work on projects, and behaving with a general level of professionalism and respect for the class environment. It also includes not talking or texting during a lecture period or group critique.

ATTENDANCE POLICY

BCC Attendance Policy:

- All students are expected to attend punctually every scheduled meeting of each course in which they are registered.
- Attendance and lateness policies and sanctions are to be determined by the instructor for each section of each course. These will be established in writing on the individual course outline.
- Attendance will be kept by the instructor for administrative and counseling purposes.

Sculpture Course Attendance Policy

Attendance will be taken during each class period. Success is dependent upon the student's participation in the discussions and interaction with other students, in addition to focused individualized work in the studio. Success cannot occur if a student is not in class. Therefore, three unexcused absences will result in the lowering of a full letter grade at the end of the semester. Late arrivals and early departures will be noted and count as a half of an absence. Six or more absences will result in an automatic failing grade. In the event of an absence or lateness, the missed in-class work, as well as the homework, must be made up.

Required Course text

Title: **The Sculpting Techniques Bible: An Essential Illustrated Reference for Both Beginner and Experienced Sculptors**

Author: by Claire Brown (Editor)

Spiral-bound: 192 pages

Publisher: Chartwell Books (September 8, 2006)

ISBN-10: 0785821422

ISBN-13: 978-0785821427

\$14.99

Suggested Supplementary Reading (These titles will be available in the library on reserve):

OWNED BY THE LIBRARY

Title: **Sculpture 1900-1945: After Rodin**

Author: Penelope Curtis

Publisher: Oxford University Press

1999

ISBN: 0-19-210045-9 hardcover

\$42.50 OOP

Title: **Manuel Neri: Early Work 1953-1978**

(Author), Price Amerson (Author), Corcoran Gallery of Art(Author), San Jose Museum of Art

Publisher: Corcoran Gallery of Art; 1st Edition edition (June 1, 1996)

Language: English

ISBN-10: 0886750474

ISBN-13: 978-0886750473

<https://bergenc.on.worldcat.org/oclc/34409386>

Title: **Modeling the Head in Clay: Creative Techniques for the Sculptor**

Bruno Lucchesi (Author), Margit Malmstrom (Author)

Paperback: 160 pages

Publisher: Watson-Guption; New edition edition (April 1, 1996)

ISBN-10: 0823030997

ISBN-13: 978-0823030996

<https://bergenc.on.worldcat.org/oclc/4638143> 1979 edition

\$22.99

Title: **The Figure in Clay: Contemporary Sculpting Techniques by Master Artists**

Series: A Lark Ceramics Book

Hardcover: 176 pages

Publisher: Lark Crafts; Fifth ed. edition (August 1, 2005)

ISBN-10: 1579906117

ISBN-13: 978-1579906115

<https://bergenc.on.worldcat.org/oclc/57143256>

LIBRARY WILL PURCHASE

Title: **The Bauhaus Group: Six Masters of Modernism**

Author: Nicholas Fox Weber

Publisher: Alfred A. Knopf

2009

ISBN: 978-0-307-26836-5 hardcover

\$23.00 Alibris

Title: **Manuel Neri: The Figure in Relief**

Author: Bruce Nixon, and Maxwell L. Anderson

Hardcover: 198 pages

Publisher: Lucia Marquand (February 12, 2007)

ISBN-10: 1883124255

ISBN-13: 978-1883124250

\$37.50

Title: The Sculptor's Bible: The All-media Reference to Surface Effects and How to Achieve Them

Author: John Plowman

Hardcover: 288 pages

Publisher: Krause Publ (April 15, 2005)

ISBN-10: 0896891941

ISBN-13: 978-0896891944

\$29.99

Title: The Portrait in Clay: A Technical, Artistic, and Philosophical Journey Toward Understanding the Dynamic and Creative Forces in Portrait Sculpture

Author: Peter Rubino

Paperback: 160 pages

Publisher: Watson-Guption; 1st edition (November 1, 1997)

ISBN-10: 0823041026

ISBN-13: 978-0823041022

\$18.99

Title: Sculpting the Figure in Clay: An Artistic, and Technical Journey To Understanding the Creative and Dynamic Forces in Figurative Sculpture

Author: Peter Rubino

Paperback: 160 pages

Publisher: Watson-Guption; 1st edition (April 20, 2010)

ISBN-10: 0823099245

ISBN-13: 978-0823099245

\$32.50

Title: The Parthenon Frieze

Author: Martin Robertson and Alison Frantz

Hardcover: 16 pages

Publisher: Oxford University Press; First Edition edition (1975)

Language: English

ISBN-10: 0195197836

ISBN-13: 978-0195197839

\$3.00 Alibris

Title: The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece

Author: Gary M. Radke (Editor)

Series: High Museum of Art Series

Hardcover: 184 pages

Publisher: Yale University Press; First Edition edition (August 2, 2007)

ISBN-10: 0300126158

ISBN-13: 978-0300126150

\$30.00

Title: Assyrian Palace Sculptures

Author: Paul Collins

Publisher: University of Texas Press

2009 Hardcover

ISBN-13: 9780292721692 2009 Edition

ISBN-13: 0292721692

\$45.00

Equipment: *Tools and materials below are purchased by each student*

Materials list may be added to throughout the course

- 8x10 (or similar) sketchbook
- Pencils (HB, 2B)
- Erasers: White and Kneaded
- Felt Tip Markers (assorted colors, large and small)
- Assorted sculptural tools for clay, wire, other materials
- Wood armature base
- Metal pipe armature
- 25 pounds self-hardening clay
- Assorted paint brushes
- Assorted acrylic paints
- Assorted cardboard, wire, and found objects
- Matt medium
- Plastic bags (for wrapping sculptures in progress)
- Blue painters tape

Research, Writing, and/or Examination Requirements:

Students will refer frequently to internet and other instructional materials.

Other College, Divisional, and/or Departmental Policy Statements

Statement on Accommodations for Disabilities

Bergen Community College aims to create inclusive learning environments where all students have maximum opportunities for success. Any student who feels he or she may need an accommodation based on the impact of a disability should contact the Office of Specialized Services at 201-612-5269 or via email at ossinfo@bergen.edu for assistance.

Student and Faculty Support Services

The Distance Learning Office – for any problems you may have accessing your online courses	Room C- 334	201-612-5581 psimms@bergen.edu
Smarthinking Tutorial Service	On Line at:	http://www.bergen.edu/pages1/Pages/4787.aspx
The Tutoring Center	Room L- 125	201-447-7908 http://www.bergen.edu/pages1/pages/2192.aspx
The Writing Center	Room L- 125	201-447-7908 http://www.bergen.edu/pages1/Pages/1795.aspx
The Office of Specialized Services (for Students with Disabilities)	Room L- 116	201-612-5270 http://www.bergen.edu/oss
Sidney Silverman Library – Reference Desk	Room L- 226	201-447-7436

Special Note on the Tutoring Center

The Henry and Edith Cerullo Learning Assistance Center encompasses the Tutoring Center, the English Language Resource Center, and the Writing Center. The website of the Learning Assistance Center is located at www.bergen.edu/pages/2192.asp. Tutoring services are available for this course in the Tutoring Center. I strongly recommend that you make use of those services as we progress through the course. As listed above, the Tutoring Center is located in Room L-125, and its phone number is 201-447- 7908.

Special Note on the Food Pantry

The Bergen Community College Food Pantry is available to meet the urgent needs of members of our campus community. The Food Pantry provides non-perishable food items, toiletries, and additional support services in an environment that emphasizes discretion and confidentiality. Anyone needing assistance is encouraged to visit HS-100 (Office of Health Services) Monday through Thursday from 9am-4pm and on Fridays from 9am-3pm. Donations will also be accepted at HS-100. Please call 201-447-9257 for more information.

SAMPLE COURSE OUTLINE AND CALENDAR

Note to Students: This Course Outline and Calendar is tentative and subject to change.

Week(s)	Date(s)	Topics/Activities/Assignments
1		Introduction: Discuss syllabus. Introduce materials and use of sketchbook. Discuss methods of finding inspiration. Overview of library resources and web-enhanced sculptural examples.
2-4		Project #1: Three weeks of portrait work from the life model. Students will have their first experiences in building an armature, adding clay to it, modeling the clay into an interpretive likeness. Artists referenced will include, among others, Jo Davidson, Elizabeth Catlett, Jacob Epstein, Robert Arneson. Sculptural drawing will also be introduced.
5-7		Project #2: Three weeks of figure work from the life model. Students will build a smaller armature than project #1, adding clay to it, modeling the clay into an interpretive likeness. Artists referenced will include, among others, Viola Frey, Rodin, Michelangelo, Alberto Giacometti, Manuel Neri, Judy Fox. Sculptural drawing will continue.

8-11		<p>Project #3: Students will use materials of their choice during a four-week project developing a work based on cultural research. <i>Example: Students will research and sculpt a god of their choice from a culture other than the one they were born into.</i> Materials will be selected from one or more of the following: Clay, Fimo, Sculpey, papier mache, wire, wood, found objects, others. Artists referenced will include, among others, Simone Leigh, Antony Gormley, Matthew Monahan, Magdalena Abakanowicz, Picasso, Peter Voulkos. Sculptural drawing will continue.</p>
12-16		<p>Final Project: Each student will develop a self-directed project, using materials of personal choice, that will explore a personal aesthetic and conceptual interest. Artists referenced with include, among others, Henry Moore, Barbara Hepworth, Louise Bourgeois, and Thomas Houseago. Semester will conclude with a class critique of the final project.</p>