

**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-Guptill; 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 Dynamic and Creative Forces in Portrait Sculpture**

**Understanding the**

**Author:** Peter Rubino

**Paperback:** 160 pages

**Publisher:** Watson-Guptill; 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-Guptill; 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](mailto:ossinfo@bergen.edu) for assistance.

**Student and Faculty Support Services**

|   |                   |   |
|---|-------------------|---|
| The Distance Learning Office<br>– for any problems you may<br>have accessing your online<br>courses | Room<br>C-<br>334 | 201-612-5581<br><a href="mailto:psimms@bergen.edu">psimms@bergen.edu</a>  |
| Smarthinking Tutorial Service   | On Line<br>at:    | <a href="http://www.bergen.edu/pages1/Pages/4787.aspx">http://www.bergen.edu/pages1/Pages/4787.aspx</a>                 |
| The Tutoring Center   | Room L-<br>125    | 201-447-7908<br><a href="http://www.bergen.edu/pages1/pages/2192.aspx">http://www.bergen.edu/pages1/pages/2192.aspx</a> |
| The Writing Center  | Room L-<br>125    | 201-447-7908<br><a href="http://www.bergen.edu/pages1/Pages/1795.aspx">http://www.bergen.edu/pages1/Pages/1795.aspx</a> |
| The Office of Specialized<br>Services (for Students with<br>Disabilities)                           | Room L-<br>116    | 201-612-5270<br><a href="http://www.bergen.edu/oss">http://www.bergen.edu/oss</a>                                       |
| Sidney Silverman Library –<br>Reference Desk  | Room L-<br>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](http://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       |         | <b>Introduction:</b> Discuss syllabus. Introduce materials and use of sketchbook. Discuss methods of finding inspiration. Overview of library resources and web-enhanced sculptural examples.  |
| 2-4     |         | <b>Project #1:</b> 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, <b>Jo Davidson, Elizabeth Catlett, Jacob Epstein, Robert Arneson</b> . Sculptural drawing will also be introduced. |
| 5-7     |         | <b>Project #2:</b> 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, <b>Viola Frey, Rodin, Michelangelo, Alberto Giacometti, Manuel Neri, Judy Fox</b> . Sculptural drawing will continue.            |

|       |  |   |
|-------|--|---|
| 8–11  |  | <p><b>Project #3:</b> 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, <b>Simone Leigh, Antony Gormley, Matthew Monahan, Magdalena Abakanowicz, Picasso, Peter Voulkos.</b> Sculptural drawing will continue.</p> |
| 12-16 |  | <p><b>Final Project:</b> 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, <b>Henry Moore, Barbara Hepworth, Louise Bourgeois, and Thomas Houseago.</b> Semester will conclude with a class critique of the final project.</p>  |