

# California State University Channel Islands

## New Course proposal

Program Area: **ART**

**REVISED 8.1.08 BY DAN WAKELEE**

**1. Catalog Description of the Course.** *[Include the course prefix, number, full title, and units. Provide a course narrative including prerequisites and corequisites. If any of the following apply, include in the description: Repeatability (May be repeated to a maximum of \_\_\_ units); time distribution (Lecture \_\_\_ hours, laboratory \_\_\_ hours); non-traditional grading system (Graded CR/NC, ABC/NC). Follow accepted catalog format.]*

### **ART 202 SCULPTURE (3)**

Six hours **ACTIVITY** per week.

Prerequisites: Art 105, 106, 107

An introduction to basic sculpture materials and techniques. Experiments in representational and abstract sculpture will explore a variety of three-dimensional materials through additive and subtractive sculptural processes. Particular emphasis will be on the development of fundamental skills and the understanding of design, form and structural elements.

### **2. Mode of Instruction.**

	Units	Hours per Unit	Benchmark Enrollment
Lecture	_____	_____	_____
Seminar	_____	_____	_____
Laboratory	_____	_____	_____
Activity	___3___	___2___	___20___

**3. Justification and Learning Objectives for the Course.** (Indicate whether required or elective, and whether it meets University Writing, and/or Language requirements) *[Use as much space as necessary]*

#### Justification

This course fulfills 3 units of the lower division studio art requirement for the Art Major.

Sculpture is one of the oldest established traditions of art making. Virtually every art program throughout the world offers a course of this nature. This course is an articulated (CAN) course with neighboring colleges and universities. It provides basic artistic preparation of CSUCI students desiring to eventually work as artists in the gallery and museum environments as well as providing the opportunity to begin development of sculptural skills related to occupations in the motion picture industry.

#### Learning Objectives

Through studio projects involving technical demonstrations, artistic exercises, class discussions, field trips to museums and galleries, project presentations and class critiques, students will:

- Develop projects that explore the use of traditional sculptural materials.
- Articulate, verbally and in written form, their conscious intentions and coherent aesthetics in relationship to projects they produce.
- Develop a personal artistic/symbolic language expressed through the artistic process.
- Demonstrate methods and processes utilized in refinement of artistic ideas and technical issues.
- Participate in the critical evaluation process of peer projects.
- Develop artistic skills leading toward professional practice in the arts.
- Produce individual works of art.

**4. Is this a General Education Course**

**YES**

**NO**

**If Yes, indicate GE category:**

<b>A (English Language, Communication, Critical Thinking)</b>	
<b>B (Mathematics &amp; Sciences)</b>	
<b>C (Fine Arts, Literature, Languages &amp; Cultures)</b>	
<b>D (Social Perspectives)</b>	
<b>E (Human Psychological and Physiological Perspectives)</b>	

**5. Course Content in Outline Form.** *[Be as brief as possible, but use as much space as necessary]*

**ART 202 Sculpture (3)**

**I. Analysis of traditional sculptural movements and techniques**

- A. Representational
- B. Abstract
- C. Mixed-Media

**II. Negative vs. Positive Space**

- A. Additive process
- B. Subtractive process

**III. Form and Shape**

- A. Abstract
- B. Representational
- C. Volume
- D. Space

**IV. Project Development**

- A. Sketches for projects (drawings on paper or digitally)
- B. Discussion/Critique of ideas
- C. Implementation of project
- D. Digital documentation

**V. Exploration of sculptural media**

- A. Clay
- B. Stone
- C. Plaster
- D. Metal
- E. Wood

**VI. Experimentation with digital art technology**

- A. Visual experimentation with sculptural simulations
- B. Idea prototyping
- C. Sculptural composition

**VII. Scale and proportion**

- A. Sculptural integrity
- B. Composition

**VIII. Concept and content**

- A. Self-referential aspects
- B. Historical references
- C. Contemporary social/political references
- D. Appropriation

**IX. Presentation formats**

- A. Wall hangings
- B. Objects
- C. Freestanding structures
- D. Experimental formats

**Sample projects**

### 1. Self-Portrait in Clay

Description: Using clay as the primary media, students are assigned a self-portrait project. Clay is one of the oldest sculptural materials used by humans. In the sculptural process, clay is utilized as a problem-solving tool and as a final product. In this project students will learn to create a representational/figurative form, exploring both additive and subtractive techniques as well as scale and proportion. Students will explore the strengths and weaknesses of clay as a material.

### 2. Biomorph: Plaster

Description: Create a biomorphic form using plaster. Biomorph, in this case, is a sculpted free-form or design suggestive in shape of a living organism, especially an amoeba or protozoan. The form can combine cast and carved elements as well as abstract or figurative aspects. The scale of the final piece should be of manageable size. The project objective is to expose students to plaster as both a medium and a process based material. Exploring the possibilities of both additive and subtractive processes. Basic mold-making and casting. Combining plaster with other materials. Many of the techniques and processes involved in working with plaster relate to working with other materials as well, clay, wax, stone etc.

### 6. References. [Provide 3 - 5 references on which this course is based and/or support it.]

Berger, John. *Ways of Seeing*, London: Penguin Books, 1972

Krauss, Rosalind E. *Passage in Modern Sculpture*, Cambridge and London: The MIT Press, 1996

Lucie-Smith, Edward. *Sculpture Since 1945*, Oxford: Phaidon Press Limited, 1987

Nelson, Glenn C. *Ceramics, A Potter's Handbook*, New York: Holt, Rinhart and Winston, Inc. 1971

Read, Herbert. *Modern Sculpture*, New York: Thames and Hudson Inc., 1964

Speight, Charlotte F. *Hands in Clay, An Introduction to Ceramics*, California: Mayfield Publishing, 1989

### 7. List Faculty Qualified to Teach This Course.

- Jack Reilly, MFA, Professor of Fine Arts

### 8. Frequency.

- a. Projected semesters to be offered: Fall \_\_\_x\_\_\_ Spring \_\_\_x\_\_\_ Summer \_\_\_\_\_

### 9. New Resources Required.

- Computer (data processing), audio visual, broadcasting needs, other equipment
- Library needs
- Facility/space needs

No new resources will be required to implement this course. Instruction takes place in the CSUCI Art Complex sculpture studio that is equipped with tools and materials required to successfully execute assigned projects. Existing equipment and facilities are currently adequate to support the implementation of this course.

### 10. Consultation.

Attach consultation sheet from all program areas, Library, and others (if necessary)

### 11. If this new course will alter any degree, credential, certificate, or minor in your program, attach a program modification.

Jack Reilly, Professor of Art

1-4-03

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Proposer of Course

Date

## Approvals



(Jack Reilly ) 1-4-03

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Program Coordinator

Date

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GE Committee Chair  
(If applicable)

Date

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Curriculum Committee Chair

Date

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Dean

Date

Effective Semester: \_\_\_\_\_

**California State University Channel Islands**  
**New Course Proposal Consultation Sheet**


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1. Course prefix, number, title, and units: **ART 202 Sculpture (3)**

**(3)**

2. Program Area: \_\_\_\_\_**ART**\_\_\_\_\_

**Recommend Approval**

<b>Program Area/Unit</b>	<b>Program/Unit Coordinator</b>	<b>YES</b>	<b>NO</b> (attach objections)	<b>Date</b>
Art		X		1-4-03
Business & Economics				
Education				
ESRM				
Humanities				
Liberal Studies				
Mathematics & CS				
Sciences				
Library*				
Information Technology*				

\* If needed