

DEREE COLLEGE SYLLABUS FOR: AR 2007 SCULPTURE I		US CREDITS: 3/1/3
(Previously AR 1007 FNDLS 3D Forms- Sculpture I) (Updated Fall 2022)		LEVEL 4 UK CREDITS: 15
PREREQUISITES:	None	
CATALOG DESCRIPTION:	Concepts and contemporary solutions to 3-dimensional space. Sculptural principles, techniques, and materials. Exploration of matter and space. Analysis of artistic manifestations in 3-D space. Contemporary sculptural issues.	
RATIONALE:	<p>The course aims to help students understand how it is to shape 3D perceptions of the physical and immaterial environments in which we all live.</p> <p>The course focuses on traditional modeling, mold - making techniques and casting and it examines innovative uses of materials in relation to object making. Experimentation is encouraged in the public space through installation as well as in the public sphere through the digital environment. The course examines cross – boundary realizations, and inventive processes that lead to the creation of contemporary sculpture. New genres in sculpture are introduced within studio-driven practices, demonstrations and lectures. Conceptualization methodologies are developed to support the projects.</p>	
LEARNING OUTCOMES:	<p>As a result of taking this course, students should be able to:</p> <ol style="list-style-type: none"> 1. Analyze the effect that 3-D forms have on a viewer/participant physiologically, psychologically, and functionally. 2. Discuss 3-dimensional concepts and physical principles. 3. Apply basic fabrication techniques to support an idea. 4. Classify the work of noted artists who have made sculpture. 5. Demonstrate knowledge and understanding of the relevant terminology when examining contemporary sculpture. 	
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the College, the following tools are used:</p> <ul style="list-style-type: none"> ➤ Classes consist of lectures, demonstrations, and problem solving sessions, class critiques and discussions. ➤ Studios: students are encouraged to use studio facilities for the completion and installation of their works. ➤ Media labs: students use media labs for the completion of projects and portfolios ➤ Gallery and Museum visits ➤ Office hours: students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture and reading material. ➤ Online platform (i.e. Blackboard, MS Teams), where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources. 	

<p>ASSESSMENT:</p>	<p>Summative:</p> <table border="1" data-bbox="704 237 1529 457"> <tr> <td data-bbox="704 237 1333 327"> First assessment Submission of project and presentation </td> <td data-bbox="1333 237 1529 327"> 40% </td> </tr> <tr> <td data-bbox="704 327 1333 457"> Final assessment Submission and presentation of final project. Submission of portfolio* </td> <td data-bbox="1333 327 1529 457"> 60% </td> </tr> </table> <p>Formative:</p> <table border="1" data-bbox="704 516 1495 583"> <tr> <td data-bbox="704 516 1305 552"> In-class "diagnostic" exercise </td> <td data-bbox="1305 516 1495 552"> 0 </td> </tr> <tr> <td data-bbox="704 552 1305 583"> </td> <td data-bbox="1305 552 1495 583"> </td> </tr> </table> <p>The formative test aims to prepare students for the projects. The first assessment tests Learning Outcomes 1, 2, 5 The final assessment tests Learning Outcomes 3, 4, 5</p> <p>*The submission of portfolio is a mandatory condition to pass the class.</p> <p>Students are required to resit failed assessments in this module.</p>	First assessment Submission of project and presentation	40%	Final assessment Submission and presentation of final project. Submission of portfolio*	60%	In-class "diagnostic" exercise	0		
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Final assessment Submission and presentation of final project. Submission of portfolio*	60%								
In-class "diagnostic" exercise	0								
<p>INDICATIVE READING:</p>	<p>REQUIRED READING: Selected readings from: Curtis, Penelope. <i>The Human Factor: The figure in Contemporary Sculpture</i>. Hayward Publishing, 2014. Gormely, Anthony and Gayford, Martin. <i>Shaping the World: Sculpture from Prehistory to Now</i>. Thames & Hudson, 2020. Hall, James. <i>The world as Sculpture: The changing status of sculpture from the Renaissance to the present day</i>. Chatto & Windus, 1999. Herbert, George. <i>The Elements of Sculpture</i>. Phaidon, 2014. Jung, Carl Gustav. <i>Man and his Symbols</i>. Dell, 1968. Read, Herbert. <i>Modern Sculpture: A concise History</i>. Thames & Hudson, 1985. Russell, Tanya. <i>Modelling and Sculpting the Figure</i>. Bloomsbury Publishing, 2018. TASCHEN. <i>Sculpture: From Antiquity to the Present Day</i>. TASCHEN, 2013</p> <p>RECOMMENDED READING: Bürgi, Bernhard Mendes, et al. <i>Charles Ray, Sculpture, 1997-2014</i>. Hatje Cantz, 2014 Collins, Judith. <i>Sculpture Today</i>. Phaidon, 2014. Rubino, Peter and Dave Brubest. <i>Sculpting Figure in Clay: An Artistic and Technical Journey to Understanding the creative and Dynamic Forces in Figurative Sculpture</i>. Watson-Guption, 2010.</p>								
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>									

COMMUNICATION REQUIREMENTS:	Ability to use appropriate terminology when discussing works of art in class
SOFTWARE REQUIREMENTS:	Word processing software, and any slide presentation software that allows export to pdf files
WWW RESOURCES:	<ol style="list-style-type: none"> 1. Art in the Twenty-first century: http://www.art21.org/films 2. https://www.e-flux.com/journal/ 3. Dadabase: The Museum of Modern Art: http://arcade.nyarc.org/search~S8
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Presentations of contemporary sculpture projects, slide and video lectures 2. Training on how to use the sculpture lab facilities. 3. Studio art time and how to use it. 4. Introduction to critical analysis of work. 5. Traditional materials, new materials 6. Positive and negative space 7. Tools, Models, and Indicators 8. Presentation of form and function in common tools 9. Critiques of all projects 9. Presentation of reasons for and uses of models: trials, failures, visions, and utopic or impossible space 10. Experiment with the digital space in relation to 3D environments.