

**College of San Mateo**  
**Official Course Outline**

**1. COURSE ID:** ART 405    **TITLE:** Sculpture I

**Units:** 3.0 units    **Hours/Semester:** 24.0-27.0 Lecture hours; 72.0-81.0 Lab hours; and 48.0-54.0 Homework hours

**Method of Grading:** Grade Option (Letter Grade or P/NP)

**2. COURSE DESIGNATION:**

**Degree Credit**

**Transfer credit:** CSU; UC

**3. COURSE DESCRIPTIONS:**

**Catalog Description:**

Sculpture I is an introduction to sculpture. In the class students learn to create a human figure from clay. A second work involves media such as stone, bronze, metal, or glass. The third work will be conceptual in nature. This is an introductory course; no previous experience is needed. Extra supplies may be required. A materials fee as shown in the Schedule of Classes is payable upon registration.

**4. STUDENT LEARNING OUTCOME(S) (SLO'S):**

Upon successful completion of this course, a student will meet the following outcomes:

1. Express aesthetic or conceptual intents in various three dimensional media that may include several of the following, but are not limited to: plaster, clay, wood, stone, glass, bronze, iron, steel, concrete and the use of digital technologies such as 3D printers and scanners
2. Produce sculpture projects using the basic tools and forming techniques of sculpture (manipulative, substitution, subtractive, additive, fabrication, assemblage etc.) in a safe and appropriate manner;
3. Display basic skills and craftsmanship in sculpture media using the formal principles of design and visual elements;
4. Create sculptural works that demonstrate understanding of representational, abstract, non-objective, or conceptual imagery;
5. Examine and describe historical and contemporary developments, trends, materials, and approaches in sculpture;
6. Assess and critique sculptural works in group, individual, and written contexts using relevant critique formats, concepts and terminology;
7. Safely utilize tools and specialized equipment.

**5. SPECIFIC INSTRUCTIONAL OBJECTIVES:**

Upon successful completion of this course, a student will be able to:

1. Express aesthetic or conceptual intents in various three dimensional media that may include several of the following, but are not limited to: plaster, clay, wood, stone, glass, bronze, iron, steel, concrete and the use of digital technologies such as 3D printers and scanners
2. Produce sculpture projects using the basic tools and forming techniques of sculpture (manipulative, substitution, subtractive, additive, fabrication, assemblage etc.) in a safe and appropriate manner;
3. Display basic skills and craftsmanship in sculpture media using the formal principles of design and visual elements;
4. Create sculptural works that demonstrate understanding of representational, abstract, non-objective, or conceptual imagery;
5. Examine and describe historical and contemporary developments, trends, materials, and approaches in sculpture;
6. Assess and critique sculptural works in group, individual, and written contexts using relevant critique formats, concepts and terminology;
7. Safely utilize tools and specialized equipment.

**6. COURSE CONTENT:**

**Lecture Content:**

1. Clay types and their relative advantages and limitations.
2. The elements of art and ceramic terminology.
3. Surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobe, terra sigillata, glaze, burnishing, in various firing atmospheres and

temperatures.

4. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works.
5. Elements and organizing principles of ceramics including but not limited to pinch, coil, soft slab, hard slab, sgraffito, mishima, additive and subtractive techniques, and wheel work.
6. Overview of ceramics as a major medium of artistic expression, including the history of clay and its role in historical and contemporary cultures as both artistic form and functional craft.
7. Critical evaluation and critique of class projects using correct terminology in oral or written formats.
8. Studio, equipment, and material use and safety.

**Lab Content:**

1. Visual problem solving exercises that develop ceramic work and require exploration and manipulation of the basic materials used to create ceramic works.
2. Studio projects that explore the elements and organizing principles of ceramics including but not limited to pinch, coil, soft slab, hard slab, sgraffito, mishima, modeling, carving, and wheel work.
3. Development of skills and processes using a variety of surface and firing techniques appropriate to an introductory study in ceramics, which may include but are not limited to slips, engobe, terra sigilata, glaze, burnishing, in various firing atmospheres and temperatures.
4. Safe use of tools and specialized equipment.
5. Critical evaluation and critique of class projects.

**7. REPRESENTATIVE METHODS OF INSTRUCTION:**

Typical methods of instruction may include:

- A. Lecture
- B. Lab
- C. Activity
- D. Individualized Instruction

**8. REPRESENTATIVE ASSIGNMENTS**

Representative assignments in this course may include, but are not limited to the following:

**Writing Assignments:**

Students write portfolio descriptions and short reports on their projects.

**Reading Assignments:**

Weekly readings from the assigned text or handouts.

**9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

- A. Oral Presentation
- B. Portfolios
- C. Quizzes
- D. Written examination

**10. REPRESENTATIVE TEXT(S):**

Possible textbooks include:

- A. Kelly, James. *The Sculptural Ideal*, 4th ed. Waveland, 2003
- B. Williams, Arthur. *Sculpture: Technique, Form, Content*, ed. Davis Publishing, 1995
- C. Andrews, Oliver. *Living Materials: A Sculptor's Handbook*, ed. University of California Press, 1988
- D. Irvine, Alex. *Ceramic Sculpture: Making Faces: A Guide to Modeling the Head and Face with Clay*, ed. Lark Crafts, 2014
- E. Lucchesi, Bruno. *Modeling the Figure in Clay, 30th Anniversary Edition: A Sculptor's Guide to Anatomy*, ed. Random House, 2015

**Origination Date:** November 2016  
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**Course Originator:** Rory Nakata