

ART A142: LIFE SCULPTURE 1

Item	Value
Curriculum Committee Approval Date	12/08/2021
Top Code	100220 - Sculpture
Units	3 Total Units
Hours	108 Total Hours (Lecture Hours 36; Lab Hours 72)
Total Outside of Class Hours	0
Course Credit Status	Credit: Degree Applicable (D)
Material Fee	Yes
Basic Skills	Not Basic Skills (N)
Repeatable	No
Grading Policy	Standard Letter (S)
Associate Arts Local General Education (GE)	<ul style="list-style-type: none"> OC Active Participation - AA (OC2)
Associate Science Local General Education (GE)	<ul style="list-style-type: none"> OCC Arts - AS (OSC1)
California State University General Education Breadth (CSU GE-Breadth)	<ul style="list-style-type: none"> CSU C1 Arts (C1)

Course Description

Exploration of figurative sculpture from the human model. Emphasizing anatomical structure and expression. Experiences will include armature building, clay modeling, Kiln firing, glazing and staining of the finished sculpture. PREREQUISITE: ART A110. Transfer Credit: CSU; UC.

Course Level Student Learning Outcome(s)

1. Create a sculpture of the human head using a clay armature.
2. Create a torso study using a clay armature.
3. Create a full figure clay sculpture without an armature.
4. Create a full figure clay sculpture using "gesture" to generate the expression.

Course Objectives

- 1. Discuss the geometric volumes of the human body in a sculpture.
- 2. Produce small sculptures that emphasize "gesture" of the human form.
- 3. Use the correct proportions of the human form.
- 4. Fabricate a reconnecting structural support system for the arms and legs.
- 5. Explain the planes of the human head and the neck.
- 6. Demonstrate knowledge and proficiency of the use of human anatomy.

Lecture Content

Head Study in Clay Description and demonstration of materials needed. Making an armature for the head study. Use of the model and beginning the sculpture using clay to form basic shape on the armature. Rotating the sculpture stand Multiple view points Dimensionality Depth Special perception Bone structure (a skeleton head) Simplifying the skull into basic shapes. Putting muscles, eyes, nose, ears, and mouth on the skull

Look carefully at the live model. Basic shape for hair. Removing the armature. Possible Kiln firing of sculpture. "Patina" finishing of sculpture surface. Quick "Gestural" Full Figure Studies Capturing the gesture, slides and demonstrations. Building small gestures in clay of the full figure. Capturing the gesture of the model in a very short time . . . how to work quickly and why! Minimum of three fired clay figurines in the time allotted. A Human Torso Emphasis on simple planes on the torso. Attention to human anatomy of the torso. Full "pole" armature. Removing the armature. Finishing the torso. Dramatic Full Figure Study (Female) in Clay No armature (see slides and demonstrations). Arms and legs close to the body. Demonstration of the arm in a circle – to prevent cracking. This figure should be fired and finished. (unfinished) An Expressive Study of a Part of the Human Figure An expressive hand study An expressive foot study. No armature. Anatomy should be emphasized. Firing the sculpture Patina possibilities Patina application

Lab Content

Faculty input required.

Method(s) of Instruction

- Lecture (02)
- Lab (04)

Instructional Techniques

Slide and video presentations. Field trips. Lecture and demonstrations by the instructor.

Reading Assignments

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Writing Assignments

Written reports of work seen outside of class.

Out-of-class Assignments

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Demonstration of Critical Thinking

Skill demonstration of five sculptures evaluated by the instructor.

Required Writing, Problem Solving, Skills Demonstration

Written reports of work seen outside of class.

Other Resources

1. Selected handout materials to be provided and distributed by the instructor.