

COURSE IMPLEMENTATION DATE:	September 1999
COURSE REVISED IMPLEMENTATION DATE:	September 2007
COURSE TO BE REVIEWED:	December 2010
(Four years after UPAC final approval date)	(MONTH YEAR)

**OFFICIAL COURSE OUTLINE INFORMATION**

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	<b>Visual Arts</b>	
VA 331	FA 331	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Sculpture III	
COURSE DESCRIPTIVE TITLE		

**CALENDAR DESCRIPTION:**

This course permits focused progress from an understanding of sculptural concepts, media, and methods to more complex sculptural problems. The emphasis will be on developing concepts and applications that address individual interests, ranging from technical exploration and the situation of studio practice to theoretical concerns in contemporary sculptural production.

PREREQUISITES: VA 132 or permission of instructor  
COREQUISITES:

SYNONYMOUS COURSE(S)	<b>SERVICE COURSE TO:</b>
(a) Replaces: _____	_____
(Course #)	(Department/Program)
(b) Cannot take: _____ for further credit.	_____
(Course #)	(Department/Program)

TOTAL HOURS PER TERM:	<b>60</b>	TRAINING DAY-BASED INSTRUCTION
<b>STRUCTURE OF HOURS:</b>		LENGTH OF COURSE: _____
Lectures: 14 Hrs		HOURS PER DAY: _____
Seminar: 6 Hrs		
Laboratory: 34 Hrs		
Field Experience: _____ Hrs		
Student Directed Learning: 6 Hrs		
Other (Specify): _____ Hrs		

MAXIMUM ENROLLMENT:	<b>17</b>
EXPECTED FREQUENCY OF COURSE OFFERINGS:	<b>annually</b>
<b>WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
<b>WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)</b>	<input type="checkbox"/> Yes <input type="checkbox"/> No
<b>TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:</b>	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No

**AUTHORIZATION SIGNATURES:**

Course Designer(s): _____	Chairperson: _____
Don Murray	Curriculum Committee
Department Head: _____	Dean: _____
Jacqueline Nolte	Eric Dean
UPAC Approval in Principle Date: _____	UPAC Final Approval Date: Dec. 13, 2006

**LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:**

Upon successful completion of the course students will have:

1. an enhanced sense of both personality and personal interest in their work as artists/sculptors
2. an enhanced appreciation and understanding for sculpture both in its historical and contemporary context and practice
3. significant technical development in the area of sculpture-making as an art form
4. awareness of and focus on the production of a good student portfolio package

**METHODS:**

Within a schedule of studio assignments, instruction is linked to both group needs and support for individual development. Students focus on three specific projects which have conceptual and technical skill development as a priority. Demonstrations, lectures, visual presentations, course readings, written assignments, and field trips complement sculpture-making projects and group critiques. Students will engage in discussion and analysis of their own work, that of classmates, and activity in the broader artistic contexts.

**PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):**

Credit can be awarded for this course through PLAR (Please check:)  Yes  No

**METHODS OF OBTAINING PLAR:**

Interview and portfolio review

**TEXTBOOKS, REFERENCES, MATERIALS:**

[Textbook selection varies by instructor. An example of texts for this course might be:]

There will be no textbook assigned to this class but students may be given reading assignments to discuss in class that resemble the following:

Causey, Andre: Sculpture Since 1945, Oxford University Press, 1998

Krauss, Rosalind E.: Passages in Modern Sculpture, MIT Press, Cambridge, Mass., 1997

Harrison, Charles and Wood, Paul, ed.: Art in Theory 1900 – 2000: An Anthology of Changing Ideas, Blackwell Publishers, Mass., 2003

Stiles, Kristine and Selz, Peter, ed.: Theories and Documents of Contemporary Art: A Sourcebook of Artist's Writings, University of California Press, Berkeley, CA., 1996

**SUPPLIES / MATERIALS:**

A supplies/materials list for studio projects will be drafted by the student in consultation with the instructor.

**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

Sculpture Projects	90%
Participation	5%
Attendance	5%

**COURSE CONTENT:**

[Course content varies by instructor. An example of course content might be:]

Week 1-4 :

Studio project #1: Sculpture, kinetics, and the human form

1. Workshop on digital photography and the production of a sculpture portfolio CD
2. Reading assignment: 'Mechanical Ballet' from Krauss, R. Passages in Modern Sculpture
3. Studio work classes with instructor and studio technician support
4. Presentations on individual artists: Tim Hawkinson, Andrea Zittel
5. Group critiques
6. Digital documentation of project
7. Writing assignment: artist statement/project analysis

Week 5-8:

Studio project #2: Abstract sculpture and the human form

1. Workshop on website production and design
2. Reading assignment: 'Objects and Figures' from Causey, A.: Sculpture Since 1945
3. Studio work classes with instructor and studio technician support
4. Technical demonstrations for individuals and the group as needed
5. Lecture: Problem solving theory and a model by F. G. Winter, 1984
6. Presentations on artists and techniques: Jessica Stockholder

7. Group critiques
8. Digital documentation of project
9. Writing assignment: artist statement/project analysis

Week 9-3:

Studio project #3: Sculpture and New Media

1. Production of a CD sculpture portfolio
2. Technical demonstrations for individuals and the group as needed
3. Studio work classes with instructor and studio technician support
4. Presentations on artists and techniques: Tony Oursler, Oliver Herring, Ann Hamilton
5. Seminar on Post Modernism and Sculpture
6. Group critiques
7. Digital documentation of project
8. Writing assignment: artist statement/project analysis