UNIVERSITY COLLEGE of the FRASER VALLEY

PAC FORM #2

COURSE IMPLEMENTATION DATE:[January 1992]
Revised: November 1997
COURSE TO BE REVIEWED DATE:[September 2004]
(Four years after implementation date)

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 material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: VISUAL ARTS

VA 132	FA 132	3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

SCULPTURE II
COURSE DESCRIPTIVE TITLE

CALENDAR DESCRIPTION:

A continuation of investigation into the concerns and techniques of sculpture through experimentation and exploration with contemporary and traditional materials and methods. Students are encouraged to develop and to express their interests and strengths, as well as to establish an ability to work independently in the sculpture area.

PREREQUISITES: VA 131, or permission of instructor

COREQUISITES: None

SYNONYMOUS COURSE(S)

(a) Replaces: N/A *(Course #)*

(b) Cannot take N/A for further credit *(Course #)*

SERVICE COURSE TO:

(Department / Program)

(Department / Program)

TOTAL HOURS PER TERM: 60

STRUCTURE OF HOURS:

Lectures:	hrs
Seminar:	52 hrs
Laboratory:	hrs
Field Experience:	8 hrs
Student Directed Learning:	hrs
Other (Specify):	hrs

TRAINING DAY-BASED INSTRUCTION

LENGTH OF COURSE:

HOURS PER DAY:

MAXIMUM ENROLMENT: 17

EXPECTED FREQUENCY OF COURSE OFFERING:

WILL TRANSFER CREDIT BE REQUESTED? YES X NO

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: YES X NO

AUTHORIZATION SIGNATURES:

Course designer(s): Don Murray

Chairperson: *(Curriculum Committee)*

Department Head: Don Murray

Dean: Virginia B. Cooke

PAC Approval in Principle Date:

PAC Final Approval Date: October 25, 2000

VA 132

COURSE NAME / NUMBER

LEARNING OBJECTIVES / GOALS / OUTCOMES/ LEARNING OUTCOMES:

The objective is to impart a knowledge of three-dimensional relationships, as well as a foundation of conceptual and technical understanding for both sculpture and sculpture-making. The student should develop an enhanced appreciation for sculpture, and a body of studio skills for further studies. In addition, the student should demonstrate an awareness of contemporary art theory and practice. Increasingly, art work should be seen as both a reflection of personal interests, as well as a register of and for social influence.

METHODS:

Within the context of a schedule of studio assignments, instruction is individual. Demonstrations, lectures, historical studies, and field trips complement sculpture-making projects and critiques.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR YES ___X___ NO _____

METHODS OF OBTAINING PLAR:

Portfolio assessment.

TEXTBOOKS, REFERENCES, MATERIALS:

There will be no specific textbook assigned, but students will be referred to readings that will resemble the following:

Mills, John: The Encyclopedia of Sculpture Technique
Mills, John: The Technique of Casting Sculpture
Williams, Arthur: Sculptures: Technique, Form, Content
Mapping the Terrain: New Genre Public Art, Ed. Suzanne Lacy, Bay Press, Seattle, WA, 1995

SUPPLIES / MATERIALS:

STUDENT EVALUATION:

Assignments (min. 3 works)	70%
Studio time and work habits	10%
Term portfolio	10%
Participation/enthusiasm	10%

VA 132

COURSE NAME / NUMBER

COURSE CONTENT:

The focus of term work is the production of a minimum of three sculptures. These projects continue to have technical skill acquisition as a primary objective. The range of traditional techniques investigated may vary, but include clay modelling and advanced casting, assemblage, fired clay, wood construction, and metal work.

In addition, however, students investigate more contemporary concerns in sculpture, specifically installation art, site-specific art, performance art, and art in public places. In this context they are encouraged to explore the potential for multi-media or interdisciplinary aspects within their work, which may involve electronic media, including kinetic, audio, video, digital media, and internet art.

Students develop form and content as they relate to and express personal interests, while demonstrating an awareness of contemporary art theory and practice.