UNIVERSITY OF THE FRASER VALLEY

OFFICIAL COURSE OUTLINE (page 1)

COURSE IMPLEMENTATION DATE:	September 1999
COURSE REVISED IMPLEMENTATION DATE:	January 2012
COURSE TO BE REVIEWED:	December 2012
(six years after UEC approval)	*(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 – see course syllabus available from instructor

VA 331	Faculty of Arts – Visual Arts	3
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	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 232.
Note: As of September 2013, prerequisites will change to the following: VA 113, VA 115, VA 116, VA 232, and one of either VA 160 or VA 180. Students in programs outside of the BFA or the Visual Art diploma who do not have the 100-level prerequisites may seek permission of the department.

COREQUISITES:

SYNONYMOUS COURSE(S):
(a) Replaces: **FA 331**
(b) Cross-listed with:
(c) Cannot take: for further credit.

SERVICE COURSE TO: *(department/program)*

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	**14**	Hrs
Seminar:	**6**	Hrs
Laboratory:	**34**	Hrs
Field experience:		Hrs
Student directed learning:	**6**	Hrs
Other (specify):		Hrs

TRAINING DAY-BASED INSTRUCTION:
Length of course:
Hours per day:

OTHER:
Maximum enrolment: **17**
Expected frequency of course offerings: Once per academic yea
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? ☒ Yes ☐ No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE: ☒ Yes ☐ No

Course designer(s):	**Don Murray**		
Department Head:	**Tetsuomi Anzai**	Date approved:	**May 20, 2011**
Supporting area consultation (Pre-UEC)		Date of meeting:	**September 23, 2011**
Curriculum Committee chair:	**Susan Fisher**	Date approved:	**September 16, 2011**
Dean/Associate VP:	**Jacqueline Nolte**	Date approved:	**September 16, 2011**
Undergraduate Education Committee (UEC) approval		Date of meeting:	**October 28, 2011**

LEARNING OUTCOMES:

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

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: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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.

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s) ☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

TEXTBOOKS, REFERENCES, MATERIALS: *[Textbook selection varies by instructor. Examples 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, Berkley, 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