Art 291  Sculpture I  
Winter 2007 • 4 credits • TR 2:00 - 5:00

Instructor:  T Morandi  
Office:  Fairbanks 202A  
Office Hours:  T-Th 8:30 - 9:00, 1:00 - 1:30 or by appt.
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COURSE DESCRIPTION
Studio/Lecture course designed to acquaint the student with the fundamentals of form and substance while providing instruction in basic sculptural procedures.

PREREQUISITES
ART 117 Design II required.

COURSE OBJECTIVES
To develop understanding and insight into sculptural form and skill in the use of the tools, materials and techniques employed in the creation of these forms.

COURSE OUTCOMES
The student will learn to:
1. Understand formal design principles as they apply to the third dimension.
2. Work within the limitations of materials and tools while still exploiting their full potential
3. Develop inventive solutions to challenging problems.
4. Use carving tools to take a plaster block from rough to finished form.
5. Analyse and manipulate form.
6. Model the human head.
7. Use simple hand and power tools.
8. Analyse the visual and cultural properties of common objects.

STATEMENT REGARDING STUDENTS WITH DISABILITIES
Accommodations are collaborative efforts between students, faculty and Services for Students with Disabilities (SSD). Students with accommodations approved through SSD are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through SSD should contact SSD immediately at 737-4098.

STATEMENT OF EXPECTATIONS FOR STUDENT CONDUCT
At Oregon State University academic dishonesty is defined by the Oregon Administrative Rules 576-015-0020.1.a-c as: “An intentional act of deception in which a student seeks to claim credit for the work or effort of another person or uses unauthorized materials or fabricated information in any academic work.” The complete statement can be found at http://oregonstate.edu/admin/stucon/achon.htm.
COURSE CONTENT BY THE WEEK

Week One  SUBTRACTIVE

Jan 9  
Introduction/Overview
Slide lecture on historic and contemporary sculpture and intro. to nomenclature.

Jan 11  
Subtractive study #1
Bring designated materials to class: carving tools and accessories.

Lecture on designing a form in the round - primary and secondary contours.
Instruction in preliminary and intermediate carving procedures.

Out of class: Finish Study #1. Due next class meeting.

Week Two

Jan 16  SUBTRACTIVE STUDY #1 DUE.
Group critique and discussion of individual pieces.

Final project in subtractive sculpture is introduced - bring these materials to class: sketchbook, pencil, felt tip pen.
Slide lecture on intermediate and advanced form development.
Sketching exercise to generate ideas for final project.

Out of Class: Finish sketches.

Jan 18  Individual critiques of sketches. GRADED EVALUATION
Develop clay studies from selected sketches and/or work in clay as a primary sketching tool.

Out of class: Finish clay studies

Week Three

Jan 23  Group critique of clay studies.
Plaster mixing is demonstrated and molds are poured.
Note: Bring appropriate container to class.
Forms are refined and, under instruction, image is transferred to carving block.
Final carving is begun.

Out of class: Carving continues. Project Due In 2 Weeks.
Wrap towel on armature. Build up 6” sphere in clay.
Week Three (con’t)

Jan 25  

**PORTRAIT BUSTS**

Intro. to portrait bust from a live model - bring a plastic bag large enough to cover your study. Lecture/demonstration on basic head proportions, use of modeling tools and methods for determining proper proportions. Clay is built up on armature and the head is roughed-in with attention to basic facial shape and head/neck relationship.

*Out of class: Head and neck forms are adjusted and refined.*  
*Work on carved piece*

Week Four

Jan 30  

Lecture/demonstration on construction of facial planes with emphasis on nose, cheek and forehead. Students develop and practice facial planes in a series of timed exercises.

*Out of class: Continued practice on facial planes.*  
*Work on carved piece.*

Feb 1  

Lecture/demonstration on the modeling of jaws, mouths and chins. Students practice modeling of same in a series of timed exercises.

*Out of class: Continued practice on jaws, mouths and chins.*

*Note: Students can use a detailed series of black and white photos of the model as guides OR Students may wish to arrange to have a model during these practice sessions.*  
*Work on carved piece*

Week Five

Feb 6  

Lecture/demonstration on modeling eyes. Students practice modeling eyes in a series of timed exercises.

*Out of class: Continued practice on eyes.*  
*Complete carved piece*
Week Five (con’t)

Feb 8       CARVED PIECE IS DUE. Group crit. and discussion of individual pieces.

OUT OF CLASS
Out of class assignment is introduced: Object distortion. Slide lecture on additive/constructive sculpture process. Students will be required to construct an imaginative version of an interesting object chosen from their environment that dramatically distorts or negates its intended function, i.e., a benign object made to appear threatening or a soft, curvilinear object transformed into a hard, angular one. Students have complete freedom of choice in subject and materials.

Week Six

Feb 13      Lecture/demonstration on ears and hair. Students practice ears in a series of timed exercises

Out of class: Practice on ears. Finish hair.
             Email instructor with Obj.Distort. ideas.

Feb 15      Formal exercise: Students to complete a portrait study. Informal critiques throughout the class.

Out of class: Continued practice on all aspects of the portrait.

Week Seven

Feb 20      PORTRAITURE TEST. Students will model a bust from start to finish without instruction or comment.

Feb 22      ADDITIVE

Slide lecture and discussion of found object project followed by idea generation exercises.

Out of class: Research ideas and materials availability.

Week Eight

Feb 27      Drawings, materials list and construction specs. are due. Individual evaluation appointments.

Mar 1       Individual evaluation appointments continue.

Out of class: Work on Found Object and Object Distortion
**Week Nine**

Mar 6  
Gather materials, test joining procedures and begin construction of Found Object piece.

*Out of class: Work on Found Object and/or Object Distortion*

Mar 8  
In class work session for Found Object. Informal critiques

*Out of class: Continue work on Found Object and/or Object Distortion.*

**Week Ten**

Mar 13  
In-class work session for Found Object. Informal critiques.

*Out of class: Continue work on Found Object and/or Object Distortion*

Mar 15  
FOUND OBJECT PIECE DUE. Written critique of all work. Group crit. and discussion of individual pieces.

**Finals Week**

Mar 21  
OBJECT DISTORTION DUE

**TOOLS AND MATERIALS**

There is a $45 fee that is used to cover materials, model fees and expendable supplies. This does not cover materials used for the additive or out of class projects.

Supplied by Sculpture program:

- Plaster
- Clay
- Clay modeling tools
- Armatures

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<thead>
<tr>
<th>Supplied by Sculpture program:</th>
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<tbody>
<tr>
<td>Plaster</td>
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<tr>
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**Supplied by student:**

- Carving tools
  - Exacto woodcarving knife (X3261). Accessories as desired.
  - Looped end tool.
  - Paring knife.
- Found Objects.
- Materials for object distortion.
REQUIRED TEXT
None.
RECOMMENDED READING
Shaping space, Zelanski and Fisher, Sculpture, A Studio Guide, L. Widman

COURSE REQUIREMENTS AND EVALUATION STANDARDS

GRADING CRITERIA
The student will be expected to complete pieces in each of the 4 major areas of study. Including 1 out of class assignment. Most pieces will be modest in scale with the emphasis on conceptual realization and technical competence.

Requirements within these 4 areas are as follows:

<table>
<thead>
<tr>
<th>Subtractive</th>
<th>Points</th>
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<tbody>
<tr>
<td>A carved study emphasizing contours and surface treatment</td>
<td>30</td>
</tr>
<tr>
<td>A larger and more refined sculpture</td>
<td>50</td>
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<tr>
<td>Written critiques</td>
<td>10</td>
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<table>
<thead>
<tr>
<th>Portrait</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 formal exercise</td>
<td>20</td>
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<tr>
<td>Practicum examination</td>
<td>70</td>
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<table>
<thead>
<tr>
<th>Additive</th>
<th>Points</th>
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</thead>
<tbody>
<tr>
<td>Research and sketches</td>
<td>20</td>
</tr>
<tr>
<td>Finished Found Object sculpture</td>
<td>60</td>
</tr>
<tr>
<td>Written critiques</td>
<td>10</td>
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| Out of class- Finished Object Distortion sculpture | 60 |
| | 330 |


All assignments will be graded on a point system that accommodates both content and execution.

The final grade will be determined by the total points that the student has accumulated over the term.

Due dates are set for each project. Late work will be marked down one third of a grade (ex. B- to C+) per calendar day.

Be prepared to devote at least 6 hours of out of class time to projects each week.

You are expected to come to class each day prepared for that day's assignment.
COURSE REQUIREMENTS AND EVALUATION STANDARDS (con’t)

Attendance policy: Students with more than 2 unexcused absences will have their final grade lowered by one letter per additional absence. 2 times tardy either at the beginning of class or after the break equals 1 unexcused absence.

Incompletes are given only for documented medical reasons.

Project grades are assigned using the following standards:

A Extraordinary work. Extra effort. Work goes beyond the assignment, pursues concepts and techniques above and beyond what was discussed in class. Work is produced without error.

A- Extraordinary work. Extra effort. Work goes beyond the assignment, pursues concepts and techniques above and beyond what was discussed in class. Work is produced without error.

B+ Excellent work. Student pursues ideas and suggestions presented in class and goes to extra effort to resolve required projects, whether analytical or creative. Work is produced with few or no errors.

B Required work. Required effort. Student makes connections between information presented in class and other ideas. Demonstrates some ability to analyze or create using information presented in class.

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C+ Required work. Required effort. Student makes connections between information presented in class and other ideas. Demonstrates some ability to analyze or create using information presented in class.

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D+ Poor work. Less than required effort. Student simply repeats information given in class or produces work mechanically. Work is flawed or unfinished.

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