# 8/11/2020

# brcc keystone logo

Baton Rouge Community College

*Academic Affairs Master Syllabus*

Date Approved: 2 September 2020

Term and Year of Implementation: Fall 2020

**Course Title:** Introduction to Sculpture

**BRCC Course Rubric:** ARTS 1503

**Previous Course Rubric**: ARTS 150

**Lecture Hours per week-Lab Hours per week-Credit Hours**: 0-6-3

**Per semester: Lecture Hours-Lab Hours-Instructional Contact Hours**: 0-90-90

**Louisiana Common Course Number:**

**CIP Code:** 50.0709

**Course Description:** Introduces the techniques, processes, and aesthetic concerns of sculpture as a studio art medium. This studio course covers a variety of sculptural materials and methods. This course requires a studio/materials fee.

**Prerequisites:**  None

**Co-requisites:** None

**Suggested Enrollment Cap:** 20

**Learning Outcomes.** *Upon successful completion of this course, the students will be able to:*

1. Utilize a variety of additive and subtractive sculpting methods such as modeling, substitution, and assemblage.

2. Identify the physical characteristics of historic and contemporary sculptural forms.

3. Create sculptures that employ the elements and principles of design.

4. Critique the formal and conceptual aspects of sculpture.

**Assessment Measures.** Assessment of all learning outcomes will be measured using the following methods:

1. Sculptural art projects evaluated with an instructor-designed rubric.

2. Final project and student presentation evaluated with a departmentally-designed rubric.

**Information to be included on the Instructor’s Course Syllabi:**

* ***Disability Statement*:** Baton Rouge Community College seeks to meet the needs of its students in many ways. See the Office of Disability Services to receive suggestions for disability statements that should be included in each syllabus.
* ***Grading:*** The College grading policy should be included in the course syllabus. Any special practices should also go here. This should include the instructor’s and/or the department’s policy for make-up work. For example in a speech course, “Speeches not given on due date will receive no grade higher than a sixty” or “Make-up work will not be accepted after the last day of class”.
* ***Attendance Policy*:** Include the overall attendance policy of the college. Instructors may want to add additional information in individual syllabi to meet the needs of their courses.
* ***General Policies*:** Instructors’ policy on the use of things such as beepers and cell phones and/or hand held programmable calculators should be covered in this section.
* ***Cheating and Plagiarism*:** This must be included in all syllabi and should include the penalties for incidents in a given class. Students should have a clear idea of what constitutes cheating in a given course.
* ***Safety Concerns:*** In some courses, this may be a major issue. For example, “No student will be allowed in the lab without safety glasses”. General statements such as, “Items that may be harmful to one’s self or others should not be brought to class”.
* ***Library/ Learning Resources:*** Since the development of the total person is part of our mission, assignments in the library and/or the Learning Resources Center should be included to assist students in enhancing skills and in using resources. Students should be encouraged to use the library for reading enjoyment as part of lifelong learning.

**Expanded Course Outline:**

I. Introduction to Sculpture

A. As a 3-D visual language

B. Mass, shape, plane, line, light, texture, space

C. Scale

D. Freestanding + relief

E. Kinetic sculpture

F. Site-specific sculpture

G. Functional

H. 4 major processes: Modeling, Carving, Casting, Construction

II. Purposes of Sculpture

A. Religious communities

B. Civic sculpture

C. Decorative sculpture

D. Expressive/personal statement

E. Architecture

F. Landscape/environmental sculpture

III. History of Sculpture (prehistoric to present)

A. Basic Sculpture processes

1. Casting

2. Carving

3. Construction

4. Modeling

IV. How to speak about your own work and the work of others from a critical point of view.

A. The artist’s statement

B. Form and content